

The Importance of Ensemble Performance in Improving Performance Skills of Art Students

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Abstract: This article examines the history of the introduction of the concept of an ensemble into the Uzbek national musical art, as well as its activities in different periods. The views of Eastern thinkers, musicologists and outstanding soloists on instrumentation and ensemble, as well as its musical heritage, are widely covered. 20th century The warm glow of independence continues to go through testing passages in all areas. In the process of fundamental reforms in the economic, political and social spheres of our country, special attention is paid to national culture and art, spirituality and enlightenment, and development factors in our society. It is important to fully restore the priceless national values and traditions inherited from our ancestors, to study our historical and cultural monuments, including our musical heritage in detail.

Keywords: Art, Culture, Ensemble, Value, People, Society, History

1. Introduction

In the speeches of our President, on the issue of personnel, it is a requirement of the present day that it is the most urgent task of every teacher (no matter what profession) to serve diligently in the development of our young people in all aspects, patriotic, selfless, in every job. It is determined that one of the main goals is to gradually form an enterprising perfect generation, to educate a perfect person who will fully teach the acquired knowledge to the next generations. National music is a unique expression of the past life of our people in words and melodies. Recently, there is a lot of talk about the national Uzbek ideology and national idea. The national ideology, the national idea based on it is a powerful force that concentrates the identity and mentality of the people and the nation into a program of action and directs the enthusiasm of the entire nation to a single goal. Therefore, the original music will never lose its expression. A mature and skillful musician in all respects, the young performer keeps improving and gaining experience in the activities of the ensemble team.

2. Methods

The study uses comparative historical analysis, literature analysis, analysis of archival materials and documents. During the study, the collection and accumulation of data in the form of conversations, interviews, and analysis of activity documents were used.

3. Results

What is an ensemble? Ensemble (French ensemble - together) 1 means performing together. There are different compositions of the ensemble. Including: performance of a vocal or instrumental piece of music by several performers; the performance of a group of artists as a whole artistic team, etc. The term ensemble is also used to refer to well-organized and high-performing artistic teams. In addition, in simple terms, the ensemble is one big family. Therefore, each musician-performer who is part of it is a separate world. In order for the performer to strive for perfection, one of the most important tasks of the composition is to conceptually and artistically perceive the essence of musical works, not only to be limited by one's own skills, but also to feel other performers in the team, and to act as an accompanist when the time comes. Based on the experiences in their place, the teachers conducting the ensemble class should pay special attention to the complete performance of the piece by each musician. Because among the students there are those who have not memorized the work completely. "Like rice is not without rice", the teacher should pay special attention to these during the performance process. This affects the level of the ensemble. Achieving the harmony of words is of great importance in the traditional performance ensemble.[1][2][3][4] Because the words gijjak, doira, chang, rubob, tanbur, koshnay, dutor, nay, and oud are characterized by the fact that they express one goal and add a special share to this process. The performer has an

imagination that needs other words. Therefore, the experience of students as a performer increases to a certain extent in relation to various instruments. Soloism, accompaniment and the extent to which they are mastered are of particular importance in traditional performance. And this depends on the internal characteristics of music, which are characteristic of the whole world. After all, music reaches its end in harmony of style and melody. Therefore, it is appropriate for every musician, that is, a composer, to be familiar with the science of beats, which is the basis of music. It should be noted that in Uzbek music, these circle methods are directly related to the tone. That is why the circle plays a special leading role in escorting. It gives a person joy when the musicians play a single tune. That is probably why it has become a tradition to sing the words separately and to the accompaniment. According to the science of music, every musician in the ensemble must be aware of the lesson of the circle, only then the piece being performed will have a smooth, perfect and harmonious charm. It would be useful to mention that Yaqub Ibn Ishaq al-Kindi, a well-known scholar of the East, who lived and worked in the Middle Ages, worked a lot on the influence of music on the human soul and achieved considerable success in this field.[5] He wrote: "There is a similarity between melodies and flowers. The fragrances emanating from the flowers are like silent music. Smells are like the sounds of music, they lift a person's spirit and add strength to their strength. At the same time, listening to a beautiful melody accompanied by an ensemble gives a person pleasure. Every great nation has gained fame with its rich culture formed from the past. This culture has been a great tool for the material and spiritual development of nations since ancient times. Like the culture of other nations, the Uzbek people have their own classical art. This art has been passed down from generation to generation, in the style of the master-disciple tradition. We can clearly see this in historical monuments, music and miniature art, architecture, folk oral and written art. There is no doubt that any art that naturally reflects people's life and dreams, and in this process firmly relies on its national-cultural, literary and artistic heritage, that art is life-giving and eternal. According to historical sources, it has been mentioned many times that culture and art have been highly developed in Central Asia since ancient times. We can see a clear expression of this in the fine art monuments found in the archaeological excavations in various oases of our country. We can even witness that they reflect the first samples of zhornavoz. This is evidence that travel has existed since that time. The information on ensemble issues in music is presented in different ways by scholars such as Farobi, Maroghi, Kavkaziy, Darvesh Ali Changi, and in recent years Fitrat, and in the treatises of musicologists. In historical sources, specific directions of musical art are described based on specific information.[6] Although the thoughts about the performance and the ensemble are not mentioned separately, the development of life and performance traditions show that performing in a group is a simple act of practice. For example, in the treatise of Darvesh Ali Changi, created in the 17th century, it is stated that: - "Darvesh Ali learned his first music lessons from his father, Mirza Ali Changi." Later, he learned the lessons of music-specific and general moral and human qualities from the famous musicians Khujand Ja'far Qonuni, Ali Dost Nayi, Hasan Kavkavi, Hafiz Mahmud, Hafiz Miraq Ibn Majruhi who created before him. In the music life of that time, as mentioned in Changi's music pamphlet, many artisans were actively involved in music performance. Including; tailor Baqi Dirzi, Poyanda Tabib, Abdulkarim Qazi, Munajjim Baqi Shahidi, Hafiz Qasim Bazzaz, Pirmuhammad Kullol performed tunes with great skill on musical instruments. By the 16th and 17th centuries, the development of culture in the oases of Bukhara, Samarkand, Khiva and Ko'kan began to increase. On the one hand, people's musical worldviews have a great influence on the development of music. Special musicians are attached for the court appearances. A separate leader was assigned to them. The musicians who were present for the court events were obedient to their leaders and strictly followed the rules of the musical law. Usually, the main basis of accompaniment is a set of musical notes. Each musical instrument has a special place in the accompaniment and an important status based on the volume of the sound.[7]

In the work "Mahbub ul Qulub" Alisher Navoi gives a separate description of each sound and describes how important they are for the world of music; If a person emits the air of May,

Gijjak Maddi begs him with a moan.

And the intrigue in the tan veil will perish,

And the veil of calamity will tear.

And the dust chokes with force,

And the promotion of the oud language song will increase even more.

And then the lord put his head on the ground and pray.

And the qubuz listens to the composes its melody.

Who is praying in the tavern?

Nay let him be disgraced with a heart-felt song.

Let the law cry fall on your ears,

And the end of the night, let me fall to my feet,

At that time, he paid no attention to piety.

Great Navoi describes how each musical note has a powerful tone and explains what makes them powerful. If these forces are united and glorified together, it is inevitable that they will conquer all hearts. therefore, it is

necessary to recognize that accompaniment or the performance of matching instruments as a group corresponds to the multifaceted nature of the people of the assembly. It should be noted that Abdurauf Fitrat, one of the scholars of the 20th century, expressed his opinion in this regard in the article "About Uzbek music" and thinks that Uzbek music has a very rich history. "He is a musician who has more than three hundred tunes in his classical part alone: a musician who today owns about fifteen instruments, a musician who has his own theory and method worthy of investigation: those who call him praiseworthy "They speak correctly" and in the book "Uzbek classical music and its history" he touched on the performance of the ensemble and wrote: "Our music teachers today They also showed great enthusiasm. With a tanbur, when they find a dutor, they immediately add a dust with a gijjak. However, the sound of one bell can drown out the sound of two bells.[8] Handing over one tanbur to one dust is nothing more than suffocating the poor person. Our nose masters put the matter completely differently:

1. Three tanbur, one rubob, one dutor, one gijjak, one balabon, one neighbor, one dust, one circle;
2. Two tanburs, one qubuz, one dutor, one flute, one circle;
3. Two tanburs, one kubuz, one circle (you can also add dutor);
4. At least one tanbur, one dutor, one circle.

The masters of the nose are musicians with this or similar order. One of the great disadvantages of our music is its fragmentation. There is no unity in our music. One tune is played differently in Khiva and differently in Tashkent. Our current technical schools are unable to leave this line. [9] In order to eliminate this, he emphasizes that it is necessary to demand that they continue the picture according to the notes. Each era and social life has shown that the composition of ensembles is connected with a living process based on its development. For example: the ensemble of percussion and percussion instruments has always been popular in practice with its harmony in every era. The environment and time have always had their influence on the ensemble of musicians. First of all, the attitude towards him is important. An example of this can be the musical environment created in Khorezm in the 19th century. During the time of Feruzshah (Khorazm), a wise man of his time, attention to music science was at a high level. 32 musicians (groups) were active in Khiva Khanate province, and each of them demonstrated their program and skills and continued their activities after the Khan's permission.[10] A group of court musicians (ensemble) was formed under the supervision of Feruzshah in order to establish the art of status. Highly talented hafiz and musicians are involved in this work. Later, in order to constantly fill the ranks of qualified musicians, 11 of the most accomplished teachers are entrusted with the task of training students. The students were taught the curtain and method systems, and the issues related to the tunes and songs. By the beginning of the 20th century, due to the change in the lifestyle of our people in Uzbekistan, views on the art of music began to change more and more in a positive direction. Along with social life, collective work order began to be formed in various oases of the Republic. Adapting to the times, the introduction of the musical ensemble in the oases was carried out as much as possible. The most relevant main idea of the period was the creation of an ensemble of leading musicians in the collectives. The composition of such groups entered as a new stage in the heritage of Uzbek music. Each group of musicians includes various musical instruments and is intended for public performance. In this order, the styles of performing the dances become popular among the people. In the 1930s and 1950s, the field of music developed dramatically, and oases began their activities as unique representatives of their excellent and tasteful music science. In this opinion, it is permissible to specially emphasize the tanburch of Rozimathon Isaboev (Namangan 1885 - 1964), an honored artist of the USSR, master of music, skilled folk musician, organizer and trainer. As part of the ensemble they created, musicians such as: - Inomjon, Bahridin, Sharif Khoji - jizhjak player, Mallavoi - chang player, Ergashvoy - tanbur player, Tashmirza - trumpeter were active. In its place, creative works were being established in order to establish a consistent way of music education in the Vahavi schools. In 1919, under the leadership of Tokhtasin Jalilov, an ensemble of folk instruments was organized, and in 1923, they successfully participated in the All-Russian Agricultural Trade Exhibition held in Moscow. after that, a group of 24 amateurs will start their activities. In 1927, the makomchilar ensemble was established under the Radio of Uzbekistan. In fact, this ensemble was a complex of skilled musicians in the field of classical music. Performers of the ensemble: pipers - Dizi Saatkulov, Saydali Kalonov, koshnai - Khairulla Ubaidullaev, changists - Nig'matjon Dostmuhamedov, Fakhridin Sadikov, dutor players - Abdusolat Vahobov, Arif Kasimov, tanbur players Rikhsi Rajabi, Mahsudhoja Yusupov, gijjak players - It consisted of Imamjon Ikramov, Nabi Hasanov, Dadahoja Sottihojaev. Their main goal was to perform examples of the classical music heritage, and to move towards a consistent goal in the development of the art of music. In our opinion, starting from this period, the period of diversification in folk performance art, especially group performance, that is, ensemble performance, begins. By the middle of the 1930s, it became customary to organize days of literature and art in order to further strengthen the friendship of peoples. And therefore, large singing and dancing ensembles began to be organized.[11] At one time, large ensembles of 20-30 people were necessary to fill the stage and create the atmosphere of pomp and grandeur typical of the ideology of that time. The sounds were multiplied as much as possible, forming a large bouquet of sounds. in this way, according to the requirements of the time, in

practice, various singing and dancing ensembles, dutor players' ensembles, various vocal and orchestral teams were formed, and they carried out their activities in performance practice. At the end of the 1950s, special attention was paid to Uzbek classical music, and an ensemble of maqomchilar was formed under the Radio of Uzbekistan. The most outstanding musicians and singers of their time are invited to this ensemble. We consider this to be the most prestigious and perfect team in the practice of ensemble performance. This artistic team managed to record on magnetic tapes all the musical samples of the prose section of Shoshmaqom and works from a number of difficult parts during only 10 years of activity. We can say without any exaggeration that these examples of the musical heritage, which are included in the golden treasury of the radio, have served every young generation of the future in the matter of traditional performance, and will continue to do so. Indeed, the Department of Traditional Performance, which started its activities in the State Conservatory of Uzbekistan in 1972, has been showing its activities for many years to this day. In fact, in live performance, it is necessary to collect suitable instruments so that the voices of the instruments can be balanced. Let it be so, let the voices of dutor and tanbur, together with the sound of the flute and the gong, be heard in the performance of the ensemble. It should be said that this is the main essence of ensemble playing. The charm and proportionality of various voices performed by this ensemble is the basis of the thoughts of teacher Fitrat, which we referred to above, and the poetic examples given by Hazrat A.Navoi. It is appropriate that we always create ensembles that achieve a sound that affects the human psyche in the performance.

Regardless of the number of songs in the composition of the ensemble, the main attention should be paid to their quality of tarranum (one standard). At the moment, we are witnessing that traditional ensembles are being formed within the framework of spiritual and stylistic features. An example of this is the status ensembles operating in Bukhara, Khorezm, Tashkent-Fergana, Samarkand, Andijan regions.[12]

It should be said that ensemble performance involves a very laborious and difficult process. Inculcating it in the practice of youth is one of the noble deeds. After all, it is certain that this education will serve as a basis for the formation of the current young generation as outstanding teachers of the future great country.

2. An ensemble consisting of the same instruments This type of ensembles can include circle players, rubob players, chang players, dutor players, gijjak players and similar ensembles consisting of the same instruments. In these ensembles (except for circle players) it is possible to perform both unison and polyphonic works. In the 70s and 80s of the last century, the ensemble of ashkar rubobchilar and dutorchilar became popular, and by the end of the 80s, the ensembles of doirachilar and changchilar became popular, and special musical works were created for these ensembles. In the wide popularization of rubobchilar ensembles, Muhammadjon Mirzayev, Ganijon Tashmatov in dutor ensembles, Gafur Azimov, Toychi Inoghomov, brothers Dilmurod, Kholmurod, Elmurod Islamov in circle ensembles, and Ahmad Odilov in changchilar ensembles have contributed a lot. The promotion of the ensembles played a big role.

3. Ensemble of accompanying instruments. Although the ensembles of stringed instruments widely used in European music culture under the name of chamber ensemble have a relatively long history, this type of ensembles emerged after the emergence of families of instruments as a result of the processing and improvement of Uzbek folk instruments. was born. Among the ensembles composed of similar instruments, from the ensembles composed of flutes and small flutes, one can include the ensemble of the nay family, the rubob prima, the rubob family, the rubob family ensemble consisting of the Afghan rubob, as well as the chang family ensemble, the gijjak family ensemble, etc. How many instruments are involved in such ensembles is determined by the sound of the instruments. When determining the number of instruments in the ensemble, it is appropriate to assume that instruments with a strong timbre are less involved, and instruments with a weak timbre are more involved. Mixed ensemble with the participation of different instruments Mixed ensembles are more common than other types of ensembles, and refer to a team consisting of different instruments and with the participation of two or more musicians. In order to create an all-round perfect mixed ensemble, it is necessary to include instruments of different timbres and types in the composition of the ensemble. Among the wind instruments, the flute is next to it; Kashgar rubobi, Afghan rubobi, tanbur from the group of mezrob instruments; dutor from click instruments, dust from percussion instruments, law from scratch instruments; the ensemble with the participation of stringed instruments gijjak and percussion circle will be able to express the performance in the national spirit in every way. In this case, the main attention should be paid to the harmony and complementing of the sound of the instruments. Methodical guidelines for organizing training sessions with a traditional folk musical ensemble. In the process of the formation and development of the Uzbek folk music heritage, performers must undergo a number of specific practice systems. is noteworthy. Due to the multivariate nature of music performance, various performers have created schools of performance through the transfer from generation to generation of each musician's teacher-level knowledge and practical interpretation, his personal style, and the way of performance belonging to a certain style. After the independence of the Republic of Uzbekistan, great attention is being paid to national music and

the cultural heritage left by our ancestors, along with major changes in cultural aspects. In this place, a number of responsible tasks are assigned to the leaders of the ensemble of educational institutions. One of them is the organization of training based on the State Education Standard, improving the effectiveness of the lesson and imparting thorough knowledge. Along with the need to be aware of the cultural life of our republic every day, the leaders of the ensemble of educational institutions should pay more attention to the specific aspects of providing education to masters. In order to organize and manage the ensembles, the leader should have a good knowledge of the history of Uzbek folk instruments, their performance capabilities, range, strokes, function and place in the ensemble, as well as mastering one of the folk instruments perfectly. It is appropriate for the leader to play the piece he teaches to the ensemble members on a folk instrument. Before starting the training, it is necessary to pay attention to the sound of the instruments. It is recommended to tune the instruments to tuning fork or flute. Each instrument has its own shape and construction, and different styles of performance. The formation of the performer's technique is based on hand and finger movements. For example, there is no need to work on the quickness of the fingers when forming the technique of playing a dulcimer instrument.[13]

In circle performance, on the contrary, hand movements have a different form. The movement of the fingers of the left hand is horizontal in the performance of stringed instruments, and vertical in the performance of bowed instruments. Ensemble members having an idea about the performance possibilities of each instrument and its place in the performance will have a great effect on the performance of the piece. Regardless of the total number of participants, in order to maintain discipline, it is better for the team to start their exercises at the appointed time, even if some participants did not come to the training. It is advisable for the leader to know the piece he is teaching the ensemble perfectly, to provide an understanding of the history of its creation and other necessary information, including its scale, method, dynamic features, and the composer of the piece. This information helps the participants to get an idea of the piece being played. Also, the leader should clearly define the tasks related to executive skills and strictly demand their fulfillment. Correctly demanding the fulfillment of given tasks is a guarantee of creative unity and successful execution. The leader must find his own style in dealing with the ensemble members. If one of the performers makes a mistake during the rehearsal, it is inappropriate to stop the ensemble and reprimand him, but during the performance, he should draw his attention with a sign or word and explain his mistake in a good manner. A good performance of the piece depends on the mood of each player. If one of the participants of the ensemble is in a bad mood, it can have a negative effect on the rest of the participants. When choosing a piece, it is appropriate for the leader to take into account the abilities of the ensemble participants. It is known that every musician has his own, unique musical feelings. The leader can also use these feelings. He should be able to find out the opinion of the participants about the work, which part of the work, which beat should be used, and should be able to make a single decision and explain the reasons for this decision to the ensemble participants. Training time is limited. In order to conduct it efficiently and effectively, the leader must prepare in advance. Must make individual work plans. This plan should cover all the work that the leader should pay attention to. While making a plan, the leader must clearly visualize the place of the participant in the general chain of the training process, determine its purpose and interaction with other trainings. He should determine the content of the training, the form of its organization and the method of conducting it. The participants should learn the musical piece given to them and familiarize themselves with all the relevant information. At the same time, he should plan the homework assignments for the participants in advance. The artistic work of the leader requires diligence. In this process, the leader's individual work style and skills are formed. It is appropriate if the leader uses different methods during training. Oral explanation, performance of the piece, singing, conducting.

4. Discussion

It is more effective to use the conducting method in teaching the work. Because during the training, the leader can influence by conducting without interrupting the piece being played. One of the more influential methods is the performance of the leader. This method reduces the time it takes for the master to understand and learn the performance. But the most common and simply the most effective method is verbal, spoken or sung explanation. A leader who has mastered this style succeeds in teaching the most difficult and complex ideas and concepts to the participant. With the help of words, the leader can reveal the content of the artistic work, the laws of the art of musical performance, the placement of the performance apparatus, and the technical methods of performance. Great things can be achieved with the help of words, of course, if you know them and use them in moderation, but at the same time, these explanations should have an auxiliary character. It is also necessary to pay attention to the emotionality of the performer. Great achievements can be achieved if the leader pays attention to the emotional mood during training. The leader should focus all his efforts on creating a creative atmosphere in the ensemble. The concert stage is a great devotional, pleasure-giving force. Musicians should participate not only in practice rooms, but also in all kinds of concerts and competitions. In order to arouse interest and love for his profession,

the leader should tell about famous musicians, their art and life. The leader should also pay special attention to the ethics of training.

5. Conclusion

Trainings should always be conducted regularly, the leader should not be late, and at the same time, he should also require the participants to start the training on time. It is absolutely impossible to shout at the members of the ensemble, insult them, and belittle them. All participants should be treated equally. If the leader adheres to the above requirements in relation to the members of the ensemble, he will achieve positive results in the future and will receive great respect and attention. The arrangement of the instruments is also important for the good sounding of the ensemble. We recommend placing instruments in the ensemble as follows: doira, gijjak, nay, koshnai, khan, chang, kashkar rubobi, afghan rubobi, tanbur, dutor, oud. Such arrangement of ensemble musicians helps them to hear each other and perform. In order to master the piece being played faster, it is advisable to teach it in small pieces and to listen to the musicians' performance of the piece along with the sheet music from gramophone records and versions recorded on magnetic tapes. Such requirements regarding the theory and practice of musical art have their roots in the long historical periods of our ancient culture.

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