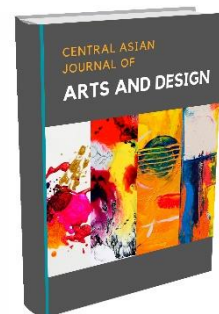




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Pragmatics of Working with Students in the Process of Musical Performance and Identification of Individual Characteristics

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Abstract

The article is devoted to the issues of pedagogy instrumental performance, in particular, to the aspects of identifying individual characteristics of students. The musician- performer is specially an individual with his own worldview and thinking. In the process of trainings, in addition to transferring theoretical knowledge to students, the teacher needs to master skills in the pragmatics of an professional approach.

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One characteristic feature of medieval musical performance culture was that instrumentalists were not only able to play several types of musical instruments, but also composed music themselves. The instrumentalists were also mature composers and poets at the same time. In medieval conditions, musical specialization led to the emergence of special musical workshops. It was here that the teacher-disciple traditions were decided and developed[1:581]. As a result of this, professional musicians grew up, which led to the emergence of new schools of creativity.

The "teacher - disciple" system, which was introduced in the Eastern music education system from time immemorial, attached great importance to the formation and development of moral and aesthetic aspects, in addition to its professional performance in the upbringing of mature artists in all respects. In this regard, the disciples have taught for years in the hands of their teachers and have mastered their professional values and traditions. The founder of each school differed in his teaching methodology, his individual approach to educating students.

In addition, even his instruments, made by the Masters of musical sound in a unique and uniform way, have a certain meaning, a mindividual of each soloist who performs in the same tune, which has given rise to the formation and interpretation of specific elements of performance.

Indeed, our Uzbek national words have their own ancient, rich history. These instruments have formed and evolved over the centuries. In the development of instruments there are huge contributions of Master Musicians, skillful musicians. Master musicant with hard, jewelery work created instruments

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that emit a magical tone. For each word to be built, months and even years of painstaking work were carried out, time was spent. And the singer, in his skillful execution, "incorporates" these instruments into the language, giving them as if a new illusion and soul. Musicians who sometimes, working in collaboration with the master sozgar, have contributed to the further improvement of our national instruments to take their place in practice until the present time and have a high position in performance practice, their prestige in universal culture is a vivid evidence of bunmng [2:198].

In the performance of a musical instrument, the professional skill of the creator is developed as a result of mastering theoretical and practical knowledge. Formed in this regard, and the pragmatics of performance occupy an important place. This issue has a special significance in the upbringing of young musicians.

When the instrument is not taught in performance due to the individual characteristics of the students, the result is also unlikely to pay off. The process of playing the instrument, the issue of musical interpretation, is understood by the internal disposition of the soloist, his unique and original attitude to the idea and content of the work. The Individual interpretation is also, in a certain sense, the uniqueness, uniqueness of the slzanda psyche.

Individual education is one of the forms of training that carries out the individual pedagogical influence of the teacher on the student, providing for a separate process by which the teacher is carried out with the student outside the classroom community. In turn, individual teaching is education – training with a special approach to the personality of the student[5:28]. In this regard, it is worth remembering the comments made by the famous German conductor Bruno Walter about the fact that his creative activity is lush and full in every way: "only a soloist is always a half – soloist" [taken from where].

And on the strength and perseverance of artists to work, The Great Russian composer P.I.Tchaikovsky's thoughts are notable: "the most necessary, first of all, is labor, labor and again labor... I sit down in creativity every morning and keep working until something comes out. Famous pianist-musician and composer M.Clementi worked for eight, sometimes twelve, and even fourteen hours[6:14]. It is not for nothing, because it is clear that a large labor force lies in the charisma of delivering the instrument's performance skills to the finish. Mastering the mysteries of complex performance goes back to the individual ability of the student - student, musical motility and a number of similar personal adjectives.

An educator who, in turn, has well studied the individuality nature of the student and the student, can achieve the development of the pragmatics of performance and its perfection in the course of the lesson.

"Talent is rare, one might say secluded, unrepeatable when taken separately. So, as long as the talent holder is a unique phenomenon, it is necessary to awaken and appreciate them"[7:53]. - it is not for nothing that opinions are expressed in this regard.

The pedagogical and psychological importance of Individual performance comes from many reasons. In particular, the special engagement with low-acquiring students should be aimed at developing their above all level of knowledge, free thinking and ability to state it. And individual work with active students is of great importance in further developing the existing talent in them and showing a good result in the same direction. Olima philologist, professor of the Maurice Torez Institute A.S.Graniskaya's teaching methodology in this regard is seen in the organization of the lesson on the basis of a certain unusual device:

➤ Part one-training everyone;

- The second part is the independent work of the recipients of two parallel processes and the individual work of the teacher with some students, that is, the use of generalized schemes, work as an alternating pair of teachers, flexible multifaceted tasks, etc.

A well-known Russian psychologist and educator on the development of the enrollment of students V.D.Shadrikov believed that if a student was given a detail of complex tasks, he was offered to motivate the learning process, but the student was left with the opportunity to work for him this day, possible and convenient, then the ability of students would develop effectively.

The student should not blindly follow the instructions and opinions of his teacher, but be able to express his personal attitude to an issue through execution. The lesson, which is conducted under the guidance of a teacher, is of great importance, but this work does not deny the importance of independent work of the student. In this regard, it is necessary to study that the student does not cancel the time he is qualifying for an independent training session. To do this, it will be necessary to separately explain to the reader how to organize an independent session, what to pay more attention to. Rational and general use of time in this regard should be one of the basic principles of independent work. The regularity of training is of great importance in this regard. From the initial period of teaching pedagogical performance, it is necessary to form a regular independent work skill from the student. Although it is usually difficult to achieve regularity, such activities gradually become a habit and soon pay off [8:3].

Among gifted students, there is a situation when they easily lose track of a task that they have mastered lightly. They can be ignored, distracted, bored during the period that others are given to perform during the lesson. It is also possible that this situation interferes them with other students in a collective performance in the composition of an ensemble, an orchestra), together with the motivation that they give in the performance, will quench it. To avoid their boredom, it is necessary to create conditions for them to smoothly go through the busy training process [9:302].

Teaching from music performance is a job that requires different knowledge, skills and abilities from the teacher. For a teacher, it will not be enough just to be a speaker, it will also be required to have such qualities as pedagogical thinking, knowledge according to the inner world of the student, taking into account his individual characteristics. The teacher who teaches the performance of the instrument must also be aware of the areas of general pedagogy and psychology.

Individual peculiarities of the character of the teacher are also of great importance in the work of upbringing. Teachers are required to be strong-willed, to pursue the goal correctly, to be able to bring each job to an end in time with exactingness, to be able to show courage in overcoming difficulties. The upbringing of each student is a complex process of its own and differs in its approach to teaching each student. One important aspect of student skill is to find a good trait in each student in time and pay attention to ten. In turn, the student should appreciate the attention, time of the teacher, respect his person [10:73].

The science of Instrumental Performance is marvelous in its complexity. Creative science, along with theory, requires such sides as mastering exactly pragmatic experiments. The educator often observes, studies and analyzes students' personality traits in the course of the lesson. In this regard, the formation of individuality in the performance of the instrument is one of the necessary factors.

Pragmatics of working with the features of individuality – should become the lesson principle of the educator. Today, we are faced with educators with large responsible tasks.

Our President Sh.Mirziyoev: We all see and know what complex tasks today's tense puts before us. To solve them and achieve our noble goals, to be competitive on a global scale, we must arm our people,

first of all, our youth, with the achievements of science, enlightenment and spirituality, progress. It was said that today we should rapidly continue the great work we have begun to raise the higher education system to a new level of quality, eliminate existing problems in the field, turn our high schools into major centers of education and Science [11:1].

Indeed, the reforms carried out on all fronts are also reflected in the system of musical education. In Instrumental Performance, it is possible to maximize the unique positive-creative characteristics of students by increasing pedagogical pragmatic experiences while the student's professional growth – characterized by his level of lesson readiness, cognitive abilities, observation, attention, memory, speech, thought processes, orientation of interests in the instrument.

Through the increase in the pragmatics of working with the characteristics of individuality of students in Instrumental Performance, it is also possible to determine the tomanldar, such as the tendency of the student, which genre, which instrument, which artist is more interested in the way and style of performance. Pragmatics of working with the peculiarities of individuality can provide the basis for the preliminary elimination of negative factors affecting the student's attitude to training, their achievements and shortcomings, overcoming difficulties, musical ability.

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