

METHODS OF WORKING ON THE ARTISTIC PERFORMANCE OF THE WORK IN CHOIR TRAINING

Sh. A. Turdiyev
QDPI Associate Professor

Abstract

This article provides information about working on the artistic performance of the work during musical training, performing choral works with emotion, revealing the artistic idea of the choral works during learning and singing, performing the work artistically as written by the composer.

Keywords: Choir performance, choral work, artistic performance, artistic polish, method of performance.

Introduction

Choir performance is one of the most popular art forms today. Team performance not only arouses deep aesthetic pleasure in people, but also unites them, brings them together as a team, and helps to develop their spiritual level and artistic taste. It has the ability to arouse the best feelings of a person, to excite and interest.

In the process of musical training, the process of working on the artistic performance of the work and its development is extremely important, based on its practical and theoretical improvement, first of all, the musical ability is strengthened.

Artistic performance is first of all dynamic signs, nuances, tempo, rhythm, strokes, the character of the work is manifested on a perfect basis and it has an all-round professional level.

When working on the work, a lot of space is allocated for artistic polishing. This aspect of the work happens together with the whole process of work on the piece, only at the very first stage, children's attention should be focused on the most necessary task: mastering the intonation of the piece. When the relevant content begins to sound fluently, there is an opportunity to focus on the character of the sound, phrasing (saying and playing important, effective parts clearly), tones, diction, and so on.

After mastering the work, a period of serious work begins to reveal the author's idea. But you should not get carried away by this side of the work and make the children bored by stopping a lot during the performance. As the children boldly sing the piece, they will undoubtedly have a desire to perform the choral work in its entirety; if the work is divided, this situation leads to a decrease in interest in the work. Therefore, it is important for the teacher to know the norm in this work and explain the reason for repeating certain content, intonation, and word every time.

For example, children sing the melody correctly and say the words vaguely. The teacher warns the children that they cannot understand the words of the play. After all, if children continue to speak with unclear diction, it is necessary to divide the work and reprimand them. Then attention is drawn to sound, colors and the like. Lenin, it should not be forgotten that putting several tasks in front of children at once means not being able to perform any of them in practice.

After working on the performance, it is necessary to be able to learn the piece in time, otherwise the song will never sound good and solid.

The final result of working on the work should be to perform it with enough brightness and emotion, which indicates that the work has a deep impact on children. When working on an artistic image, the teacher should clearly show the children the necessity of various performance methods and try to make them perform these methods not involuntarily, but consciously.

For example, G. When learning Kadyrov's song "Winter" in a slightly more gloomy mood, it is necessary to explain to the children that it should be played slowly and very gently. Because if this work is said differently, its meaning will be destroyed. In order to express the joyous character and bright spirit of N. Norkhojayev's song "Uchkur Yillar", it should be performed with patience and intensity. When the teacher is working on the piece "Hayol" by H. Khasanova, he should explain to the children why it is sung softly and softly. Also, in the work of D. Omonullayeva "Sen mening Watanimsan", which is studied in choir lessons, the teacher should convey the content of each verse to the student and explain that he will sing this mood during the performance.

When singing the national anthem of the Republic of Uzbekistan, students should be reminded of the beauty of our Motherland, its rich history, and the fact that we are worthy of these generations. We need to learn to sing our national anthem in a high spirit and with pride.

If the work starts to bore the children, it is better to temporarily stop the work on it and return to this work again after new works appear in the repertoire.

At the end of a quarter or half a year of the academic year, one lesson can be devoted to the repetition of all the works and songs previously taught; for this, a small class concert is organized, in which all children are performers and listeners at the same time.

In conclusion, it can be said that in the process of studying and singing choral works, revealing its artistic idea, artistic performance of the work as written by the composer will help the students to remember this work for a long time.

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