



Problems of Orchestra Performance in The Practice of Training Smugglers

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Abstract: *Materials of the history of the contrabass art dedicated to contrabass players from different countries - soloists, accompanists of groups of the world's largest symphony and opera orchestras, teachers - draw attention to a certain stereotype of factual and biographical data. They invariably testify that in the person of the best double bass players there has always been a connection between performance and pedagogy. At the same time, the direct influence of this connection on the process of developing the capabilities of the instrument, its ascent to an equal position among other members of symphonic and chamber ensembles is clearly traced.*

Key words: *double bass, philharmonic society, high skill, school of playing the double bass, the first double bass players, professional musician*

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At the turn of the 19th-20th centuries, it becomes possible to analyze the interaction between the performing school of double bass players and the requirements of composers regarding the orchestra's double basses, not only in comparison of "legends" and reliable data. The most developed contrabass schools of this period are openly and convincingly guided by the experience of practice, the experience of orchestral performance. Their educational and methodological material directly reflects the most important performing problems that double bass players faced in the compositions of the 19th century.

The prominent Czech teacher and methodologist F. Simandl, professor at the Vienna Conservatory, attaching importance to the specifics of orchestral performance as the main "subject" of teaching double bass players, divides his "School of playing the double bass" into two parts. The first, very voluminous in terms of material, is intended by him for the preparation of orchestra musicians. The second part contains material for the development of the skills of solo performance on the instrument (in those terms - "the highest skill"). The texture of the double bass parts in Simandl's educational and concert compositions, when examined in detail, makes one recall individual orchestral parts of the double bass, for example, in the operas of R. Wagner, in the symphonic poems of R. Strauss.

Professor of the Vienna Academy of Music and Art E. Madensky in the methodological work devoted to the problems of improving the contrabass fingering, illustrates new proposals, with the instruments. All these major factors had a fundamental impact on the relationship between composer's creativity and performing arts.

In the music of French composers, the solo double bass appeared even earlier. The famous "zoological" suite "Carnival of Animals" was written by C. Saint-Saens in 1886 (published only in 1922). It can be assumed that the ideas to turn to the solo possibilities of the orchestral mastodon in

the piece "Elephant" corresponded to the author's intention and was dictated not only by the unusual timbre of the "soloist", but also inspired by the double bass player. Apparently, he was a famous musician, author of works for double bass, professor at the Paris Conservatory, E. Nanni's teacher - V.F. Verrimst. Russian composers (Rachmaninov, Scriabin, Medtner, Stravinsky), and later with French and American composers. But the personal creative friendship of the outstanding double bass player with the composer and teacher P.M. is especially significant and fruitful. Rayer. (It is pertinent to recall that thanks to their commonwealth, the contrabass players inherited four magnificent pieces by Gaier for double bass and piano, that the score of the famous Concerto t for double bass was created by Koussevitsk during his studies with Glier).

It is also significant that, until recently, a number of technical elements of orchestral performance were outside active professional training. On the other hand, being a "subject" of training, important performing skills and techniques were too isolated from real, live practice, were poorly developed methodically. All of this opened up space for spontaneity and "amateur performance" in mastering the fundamentally important means of mastery of the modern professional double bass player and too often led to a decrease in the level of performance in the orchestra.

Thus, the following tasks are insistently dictated: 1. The need for more attention of teachers and students to work on orchestral and ensemble parts both in artistic performance and in a special technical perspective, and in this regard - the need for a more complete saturation of the educational repertoire material for orchestral and ensemble parts. 2. The need to comprehend the experience of orchestral and ensemble performance in order to make appropriate amendments to the teaching methodology in general and the study of orchestral excerpts, in particular. 3. The need to fully familiarize students with contrabass players not only with the skills of playing in an orchestra, but also with a wide professional terminology, with new concepts and terms, with their performing decoding.

Hence, it is also necessary to fundamentally, significantly change the attitude of the teacher to the material of orchestral and ensemble parts, to his work with the student on this material. Conscientious, serious work with the parts of the double bass is the only condition that determines the true result of training. Reasonable, rational combination of solo repertoire in educational work with a thorough study of orchestral and ensemble parts helps to educate a musician ready for professional activity. Perhaps a greater acquaintance of the future orchestra player with the specifics of professional work in an orchestra and ensemble is required by life itself, and the skill and ability of the performer to qualitatively translate into sound the proposed musical text of an orchestral or ensemble part is one of the main conditions for full-fledged professional training.

All these tasks can be solved not at once and only by creating rational teaching aids, novel educational methodology, consistently introducing them into teaching practice. This dissertation is an attempt not only to formulate and pose topical fundamental issues of the interrelationships of modern professional performance and training on the double bass, but also to propose ways to solve them in educational practice, relying on the already created textbooks - the School and the Reader, on the many years of experience of practical educational work with double bass students.

The author hopes that his work will draw the close attention of teachers and musicians to the most interesting and fruitful problems of the relationship between performance in an orchestra and ensemble with the work of composers, on the one hand, and with the training of double bass players, on the other.

Practice and theory, live teaching methodology and pedagogy, performance in an orchestra, ensemble and solo performance on a double bass - must go hand in hand. Then the level of training of musicians-double bass players for their professional activities will significantly rise, and the mass

orchestral performance of double bass players will correspond to the high level of our musical culture as a whole.

The substantive characteristics of such approaches are given in the final paragraph of the chapter. Its title: "Theoretical and methodological foundations of overcoming contradictions in modern music and educational practice." Attention is fixed here on general theoretical and methodological foundations that play a fundamentally important role in increasing the effectiveness of musical lessons. Building on these foundations his work, sublimating general methodological approaches into specific techniques and methods (methods) of teaching, the music teacher gets the opportunity to make the learning process more harmonious and "conflict-free", smooth out many "sharp corners", eliminate contradictory factors that reduce the coefficient of useful actions of music lessons.

The teacher will not achieve the desired results if the training does not acquire a personal meaning for the student, does not become personally significant for him; if the subjective value of music lessons is not high enough. The very experience of the personal significance of learning, its "value for me" becomes, as this study has confirmed, a kind of psychological vector of the student's activity, a stimulator of its internal energy and productivity, its emotional attractiveness. In accordance with these premises, the music teacher should structure the methodology of his activities, focus on certain tactics and teaching methods.

The teaching methods, design and construction of teaching, the paragraph says, should be built not only taking into account the student's abilities, his age or characterological characteristics, but also focus (first of all!) On a person's self-awareness, his idea of himself, his self-esteem, internal relationships attitudes, motivational aspirations, processes, reflections. A teacher, laying a methodological course in lessons with a given student, must proceed not only from what, in his (the teacher's) opinion, the student can and should do, but also from what the student himself could and would prefer to do.

The life and professional experience of the student, the data of apperception, that is, the student's perception of his own activity, the reaction to it is taken into account; take into account his (student's) ideas about what and how he should do in the framework of the educational process; at the same time, the inner mood of the student, and his emotional-volitional manifestations, affiliation factors are recorded - everything, in short, on the basis of which the individual interacts with the teacher and fellow students.

In connection with the optimization of the methodological, constructive and technological support of the learning process, the study speaks of the need to constantly (albeit strictly dosed) increase the proportion of creatively productive, heuristic teaching methods with a simultaneous and parallel narrowing of the area of information-broadcasting methods. In this case, the student is more and more firmly and consistently guided by the choice of his own trajectory in the educational process, by the independent selection of techniques and methods for solving the problems facing him.

Methodologically, a course should be provided for the teacher to thoughtfully and consistently change the role function in teaching: so that the "демиург" gives way to the "facilitator" (consultant, advisor, educational assistant).

It is fundamentally important to introduce the method of modeling the creative process into teaching (of course, taking into account the individual, age and other characteristics of a given student). It is recalled in the dissertation that V. Vakhterov proposed to induce in the student "the same thought process that the creator and inventor of this discovery and invention experiences." Modeling by a musician student of the creative process in its attributive properties and characteristics creates optimal conditions for the development of the ability to work independently within the framework

of the chosen profession. The very fact of the external and internal similarity of the “homoformism” of the educational model to a real creative act initiates the manifestation of the student's creative potential, coloring, moreover, educational actions in bright and attractive colors.

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