

## Differences in Working on the Composition Depending on the Individual Characteristics of the Student

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**Annotation:** In this article, when working with students on the same work, it is necessary to focus all of them on one goal, perhaps to go deeper into the artistic image and to fully submit the resulting design of the performance. But everyone has their own way to do it. If a teacher has created this or that interpretation, he cannot apply it to everyone and treat each student individually. To teach the student to build his own path from the very beginning, to help him find the necessary goals and to protect him from unnecessary difficulties so as not to get lost. This is the only way to teach him to work independently and develop the most important personal qualities of the student.

**Keywords:** musical work, performance, genres, image, style, tone, theme, phrase, accompaniment, composer, sentence, classic, performance, habit, skill, exercise, expression, artistic image.

When working on a composition, it takes different forms depending on the personal qualities of the student, his talent and level of musical development. When working with different students on the same work, it is important to focus them all on the same goal and, perhaps, to delve deeper into the artistic image and to fully submit the resulting performance design. But for this, everyone must have their own way. If a teacher has created this or that interpretation, he cannot apply it to everyone. Each student is treated individually. To teach the student to build his own path from the very beginning, to help him find the necessary goals and to protect him from unnecessary difficulties so as not to get lost. This is the only way to teach him to work independently and develop the most important personal qualities of the student.

Let's talk about the process of working with two students on Glier's "Morning". This poetic mood is written in the genre of instrumental romance. It is

distinguished by the sincerity, melody, subtlety and variety of timbre of lyrical feelings:

Figure 4:



The work begins with a short introduction - as if with the voice of a shepherd from afar. The main tone comes from the fact that it flows freely against the background of chord music. It gradually expands and widens, especially at a low volume (the second sentence of the period), it reaches a high voltage level in a sharp sound. Suddenly the tone calms down. The resonant trails in the upper registers sound like echoes from afar. And again, as before, comes this colorful and pleasant musical sound of a familiar shepherd from afar.

Both students working on the piece have good skills, but their personalities are completely different. They are mainly interested in fast, skillful compositions, which in lyrics they do not perform so well at the moment - his skillful plays are not subtle and sincere enough. Another, on the contrary, loves slow songs, knows how to listen to them and performs them emotionally - sometimes excessively, sometimes overflowing with emotions.

Adding "Morning" to the repertoire of the first student, the teacher set himself the task of developing the executive qualities necessary for such works, to attract the child with musical images. The choice of this unique lyrical work was partly due to the fact that the boy spent the summer in the village, in a very beautiful area, and his beauty made a great impression on him.

From the very beginning, in parallel with how the student became acquainted with the music of the work,

it is necessary to try to attract him as much as possible with the poems of the artistic image. The teacher speaks to convey the images of nature in the musical works and confirms what is said with relevant examples from the literature. He accidentally starts a conversation about where the student spent the summer and talks about what he saw, his impressions of nature at different times of the day. Curious about the child's creative imagination, the teacher quietly encourages him to understand the image of the work.

Usually poor in terms of artistic epithets, the student's vocabulary is slightly enriched, which reflects the remarkable brilliance of the emotional experience of music. The teacher was pleased to note the child's words, in the introductory speech he sees a meadow bleached by the morning mist and the sounds of a shepherd's reed (such a subtle figurative understanding of music was not usual for a child before). Sensing the true nature of the child's art, the teacher begins to work on the implementation of the plan, helps to find the right shades of tone and chord, and then suggests a method of pedaling.

Usually the student quickly analyzes the text and picks up the form of the work, where he soon became accustomed to the play, but did not play it monotonously, metrically and spiritually enough. The teacher then tried to reveal to her the beauty of a number of details - first of all, the variety of echoes and reflections of birds, asking to create an impression of peace and silence by listening to the colorful harmony of this construction. They also worked on the first and second sentences of the period. The student performs the melody and the song separately, the teacher pays special attention to the expressive intonations and contrasting sounds, the child tries to feel the emotional shadows in them.

All this work will not go unnoticed. The work is more intonated and warmer. Listening to the music in detail results in a well-known metro-rhythmic flexibility.

The second goal in choosing a play for the second student was to fully reveal the best aspects of his personality, and at the same time to overcome the shortcomings that sometimes arise in the performance of lyrical compositions. As predicted, "Dawn"

immediately attracts the student, he quickly learns the text and feels the general character of the music. But more precisely, the child loves the performance, and as he tries to express his beauty as clearly as possible, his sensitivity will soon become more pronounced. Therefore, the main task of the teacher is to focus the student's attention more precisely on the details, the structure of the sentences and the logic of the whole form of execution, the idea. As in the previous case, the work continues separately in tone and sentence, but the goals are interpreted differently, so the nature of the work will be different. It is very important that the student feels the importance of the origin of the student in the creation of the image of peace, spiritual peace, which prevails in this musical form of awakening nature.

The student quickly learns the soft, melodious sound needed in the first sentence. However, due to the lyrical-thinking nature, which usually seeks to express their feelings sincerely, it does not achieve the desired sweetness, richness of sound in the second sentence, as a result of which the main culmination is not sufficiently revealed and the whole scene of the play is blurred. The teacher has to try different ways to explain the essence of music, but does not achieve the desired result: the child does not have strong impulses, distinguished by the soft tone he likes - brighter, he seems rude, unfit for performance.

One day, during a class with a student, cello sounds were heard in a nearby classroom. The teacher asked the performer to pause the exercise for a minute and complete the melodious line of the second sentence, which wasted so much time. It brought success. The student's attention was immediately drawn to the beauty of the timbre and the completeness of the sound of the unfortunate phrase on the cello. Typically, the student asked permission not to perform the work that day: "I seem to understand what is missing and now I want to work at home," he said. In the next lesson, the work changed for the better.

Differences in the individual characteristics of students affected the pedaling characteristics of one and the other. Thus, the second student, who had a finer degree of precision than the first, was able to perform

the entire pedal on a single pedal, which was appropriate to create the impression of a foggy landscape. The first student performed the phrase a little more densely, more precisely, so the pedal had to be replaced earlier. To prolong the sound of the harmonic background as long as possible and to make the "stitches" less noticeable when changing the pedal, the teacher suggested holding the left hand with a quarter-note chord until the octagons appear.

The students also played trailers differently in the final. The second is soft, dull, with a small amount of sound; this child was in keeping with the general character of the work. Another student had a more active style of performance, he knew his fingers very well, was distinguished by a lot of sounds, and was fit for a pleasant and cheerful voice.

In short, when studying the same play with different students, it is necessary to approach its implementation in different ways to reveal its content and implement the plan of performance. Similar methods of work can pursue a different goal - in this case, it is manifested in the separation of melody and song.

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