



THE ROLE OF GAMMA AND EXERCISES IN IMPROVING PERFORMANCE SKILLS OF INSTRUMENT PERFORMERS

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Annotation: This article explains the role of the scale and exercises in improving the performance skills on musical instruments. In particular, the strictly obligatory order of performance of scales and arpeggios and the methods of working on etudes are explained in detail.

Keywords: gamma, etude, piece, chamber, ensemble, orchestral, arpeggio, range.

Improving the skill of playing any musical instrument requires a continuous and systematic performance of various regional musical works. In order to develop professional performance skills, every musician should know the methodology of working on a specific piece of music. A student who plays a musical instrument should usually work in two ways:

a) practice of gammas and etudes in various forms;

b) artistic performance of various musical works; work on pieces with piano accompaniment, chamber ensembles, orchestral parts. Both forms of musical material have important aspects. Therefore, we will consider them separately.

Gamma¹ and etude²s working on the exercises is equally important for beginners and experienced musicians alike. Of course, there are special exercises for performers who are just learning.

Playing continuous sounds: A performer is required to practice daily to produce consistent sounds. Well-known pedagogues say that the performance of continuous sounds should be kept in their memory (especially recreational players) throughout their musical career. Working on gamma and arpeggio plays a very important role in improving the performance skills of the musician, regardless of what the specialty instrument is. That's why great musicians and pedagogues of different eras paid great attention to the performance of gammas.

The best practice is gamma and arpeggio³s play contains. Students' performance of gamma and arpeggios encourages demanding tasks such as playing within the instrument's overall range, accurately expressing chord structures, while controlling the performer's hearing.

¹ Gamma is a scale. Playing a musical sound of the same name after seven sounds in a sequence (do-re-mi-fa-sol-ly-a-si and again do in another octave). Two types of gamma are often used in modern music: the major gamma and the minor gamma.

² Etude (fr. étude - "study") is an instrumental work, usually small in size, based on the use of some difficult performance technique and intended to improve the performer's technique, in particular, to increase the level of instrumental skill.

³ Arpeggio (more precisely, arpeggio) is a method of playing chords in which the sounds are not taken simultaneously, but in sequence (mainly from bottom to top). The word "arpeggio" comes from the Italian arpeggio - "like a harp" (barley - harp). In addition to harp, piano and other instruments use arpeggios. In sheet music, this style is usually indicated by the word arpeggio, which is represented by a series of chords or a vertical wavy line.

When playing gammas and arpeggios, dynamic nuances pp (very low), while creating dynamic nuances such as *crescendo and diminuendo*, require attention. Increasing the sound from pianissimo to fortissimo, and thus returning to the starting position to pianissimo. For this, it is necessary to control that the sound does not decrease in fortissimo, and that the sound does not increase in pianissimo, and that the crescendo phrase corresponds to the diminuendo phrase. Many pedagogues have dealt with the issues of working on the performance of gamma and arpeggios. In the matter of playing gammas, the manual on the problems of gamma learning written by the Russian pedagogue Vasily Nikanorovich Soloduyev (14.01.1885-02.05.1968) helps to fully understand⁴.

Gamma and arpeggio performance helps the student master a technically complex piece of music in a short period of time. Learning to perform various gammas and arpeggios is done continuously from the first years of learning the instrument. Familiarity with gammas now takes place after three or four months for those learning to play the instrument, after learning the position of the instrument and how to produce a quality sound. Before starting the performance of gammas, the performing student must have learned theoretical knowledge: the structure of major chords, then the composition and performance of gammas in the structure of minor chords with arpeggios from any sound. When learning to play gammas and arpeggios, it is recommended to play without notes in different bars and dynamic shades as the student learns to play. When working on gamma and arpeggio, the main task is focused on the quality of sound generation. In the performance of gammas, it is necessary to achieve a rhythmically clear, high-quality sound intonation, a smooth sound in the full range of the instrument, and easy movement of the left and right hand.

Gamma and arpeggio performance practice has the following strictly required order:

a) performance of diatonic gammas (in major and minor), natural, harmonic, melodic and chromatic states of minor gammas are distinguished separately;

b) the main tonality is confirmed;

In all gammas, arpeggios of constant sounds and their rotations start from the tonic and end on the tonic. The D7-dominant seventh chord and the diminished seventh chord (VII7) are allowed to end on a sustained note.

s) gammas are used as far as possible in the range of one octave, two octaves and three to four octaves, as well as in the full range width of the instrument;

d) identifying rhythmic lines; it is appropriate to perform gammas in quarter, half-quarter (eighth) notes, and in the form of triols and quartols;

e) arpeggio of steady sounds; It is correct to play the triad of stable sounds in the form of a triol and quartol, to play the D7-dominant seventh chord and the reduced seventh chord (VII7) and their rotations in the form of a quartol, to play the initial sound and the closing tonality sounds with a strong contribution at the beginning of the tonality will be;

f) performing gammas in different bars;

g) performing gammas in different dynamic shades and nuances;

h) use of various applications.

The procedure mentioned above is mainly aimed at working on gammas.

It is accepted to play gammas and arpeggios in the following order:

a) diatonic major scale;

⁴ “A practical guide to learning scales, intervals and arpeggios” Moscow 1934

- b) arpeggio of major triads in correct movements;
- s) execution of the dominant seventh chord arpeggio with rotations of the same tonality;
- d) parallel minor gammas (harmonic and melodic state);
- e) arpeggio of minor triads;
- f) diminished seventh chord arpeggio of the same minor.

The performance order in such a structure combines gamma and arpeggios into a single lad tonality complex and not only improves performance skills, but also develops the ability to hear the harmonic-lad.

Working on sketches. The basis of the good development of the student's skills is the regular organization of etude performance. Because, etudes create a great skill in solving difficult situations in the process of music performance, concentration and getting out of any difficulty. They guide the correct solution of the criteria for combining technical skill with musical issues [1, 22p.].

Etudes refer to manual materials. Etudes serve as an intermediate between exercises and artistic works. Etudes are similar to exercises, but include a complete educational task, and etudes have several tasks, which differ from them in their artistic form. There are etudes close to musical plays in the structure of their musical theme material (etudes of composers such as Oskar Franz, Galle, Kling). Some etudes are considered concert pieces. Such etudes include piano etudes by Chopin, Liszt, Scriabin, Rachmaninoff, Paganini's violin etudes, Mostras, Kostlan, Gedike etudes for wind instruments.

Each performer (student) must always perform etudes. It is impossible to improve performance skills without etudes. The main purpose of the etudes is to develop the movement of the right hand and the mobility of the fingers of the left hand mainly with the help of appliquéés, to develop a sense of meter and rhythm, to master playing the instrument in the full register, to acquire a number of technical skills, such as mastering different strokes consists of development. Etudes serve as the main tool for learning the texture of a piece of music and mastering performance skills. That is why it is necessary to master the methods of working on etudes when learning how to perform etudes correctly.

Methods of working on etudes:

a) when working on etudes, it is necessary to start with defining the main task of the etude; etude can be aimed at mastering a certain line, or at mastering characteristic intervals, or at mastering a general musical structure;

b) play the etude at full slow speed without stopping as much as possible; it helps to determine the structure of the musical structure and to learn the places where the performance is more complicated.

s) drawing up a work plan on the etude;

d) after that, the difficult parts of the etude are carefully studied individually in different bar and rhythmic difficulties. Etude should be studied slowly and clearly based on the author's instructions. It is necessary to move to playing the etude at a fast pace by gradually increasing the playing speed.

The strict requirements and methods of working on gamma and arpeggio and etudes (exercises) presented in this article will help future professionals to improve their performance skills in instrumental music.

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