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Pedagogical Foundations For Developing The Performance Skills Of Future Instrumentalists

**Farmonova Bahora
Zayniddin qizi**

a 4th-year student specializing in "Professional Education:
Instrumental Performance (by type)" within the Faculty of Art
Studies at Navoi State University

ABSTRACT

This article analyzes the pedagogical foundations, content, and effective methods for developing the performance skills of future instrumentalists. It substantiates the necessity of developing not only students' technical skills but also their musical thinking, auditory perception, artistic and aesthetic taste, creative approach, stage culture, and independent learning competencies. Performance mastery is interpreted as an interconnected pedagogical system comprising motivational-value, cognitive, technical-operational, artistic-expressive, and reflective components. The article highlights the pedagogical potential of individualized instruction, the ustoz-shogird tradition, appropriate repertoire selection, systematic practice, musical work analysis, and the application of modern educational technologies. The pedagogical conditions that contribute to improving the professional training of future instrumental performers are systematized.

Keywords:

instrumental performance, performance mastery, professional competence, musical thinking, performance technique, artistic interpretation, ustoz-shogird tradition, stage culture, musical abilities, pedagogical technologies.

Introduction: Today, one of the important tasks of higher education is to prepare highly qualified, independent-minded specialists with a creative approach and readiness for professional activity in the fields of art and music. In particular, the preparation of students in the Professional Education – Instrumental Performance program requires not only mastery of technical methods of instrumental performance but also an understanding of the content and essence of musical works, their artistic interpretation, creative independence, and the development of competencies for professional performance on stage.

Instrumental performance is, by its nature, a complex pedagogical and creative process in which theoretical knowledge, practical skills,

musical hearing, memory, sense of rhythm, artistic thinking, emotional expressiveness, and technical mastery are integrated. Contemporary studies also view performance mastery as a unity of technical skills and artistic interpretation, with particular attention to the development of performers' individual mastery and musical thinking.

From this perspective, scientifically investigating the pedagogical foundations of developing the performance mastery of future instrumentalists, identifying its structural components, and creating effective pedagogical conditions in the educational process are among the pressing issues.

Performance mastery is the student's ability to perform a musical work on a particular

instrument technically correctly, with deep understanding of its content, artistic expressiveness, and a creative approach. It is not limited merely to the technique of playing an instrument well. Rather, performance mastery constitutes an integrated system of musical knowledge, hearing, thinking, memory, imagination, emotional experience, technical skills, and stage culture.

In the process of developing performance mastery, the student should first understand the genre, form, content, character, and artistic images of a musical work. Only then does the opportunity arise to master the technical aspects of the work and create an individual performance interpretation.

Thus, in developing performance mastery, the sequence “technique – musical understanding – artistic interpretation – creative expression – reflection” can be regarded as an important pedagogical mechanism.

The performance mastery of future instrumentalists can be characterized on the basis of several interrelated components.

Motivational-value component. A student's interest in musical art, professional goals, internal need for creative activity, and desire for self-development are manifested through this component. Strong intrinsic motivation encourages students to practice regularly, master complex performance techniques, and engage in creative exploration.

Cognitive component. This component includes knowledge of music theory, the history of instrumental performance, performance styles, composers' creative work, and the genre and stylistic characteristics of musical works. The more deeply a student understands a work, the more fully they can reveal its artistic content in performance.

Technical-operational component. This involves mastering correct instrument position, performance posture, hand movements, finger technique, articulation, stroke, dynamics, tempo, rhythm, and other means of performance. Technical preparation is an essential foundation of artistic performance.

Artistic-expressive component. This component refers to the ability to express the imagery, emotional content, and aesthetic essence of a

musical work through performance. A technically perfect performance whose artistic content is not sufficiently revealed may fail to produce a strong aesthetic impact on the listener.

Reflective component. The ability of a student to listen to and analyze their own performance, identify mistakes, and develop strategies for correcting them in subsequent practice sessions is an important indicator of reflective competence.

Thus, performance mastery develops as a result of the integrated development of these components rather than their separate development.

Individualized instruction has particular pedagogical importance in teaching instrumental performance because each student differs in musical ability, level of auditory perception, technical potential, memory, creative thinking, temperament, and pace of learning.

For this reason, assigning the same exercises and repertoire to all students does not always ensure high effectiveness. It is advisable for the teacher to determine the student's initial level of preparation and develop an individual development program appropriate to it.

An individualized approach can be implemented through the following stages: diagnosing the student's initial performance potential; identifying technical and artistic problems; determining a set of individual exercises; selecting repertoire appropriate to the student's abilities; conducting regular monitoring; and reflectively analyzing the results.

Such an approach helps students realistically assess their own abilities and develop a personal development trajectory.

Repertoire selection is an important methodological issue in developing performance mastery. Repertoire should broaden the student's musical outlook along with developing their technical abilities.

It is advisable to include examples of national music, classical works, works by contemporary composers, and musical pieces representing different styles and genres. In particular, using traditions of Uzbek national instrumental

performance strengthens students' interest in the national musical heritage.

Recent studies have also shown that teaching Uzbek folk instrumental performance in higher education is directly related to the development of professional competence and performance mastery.

When selecting repertoire, the complexity of the work, the student's technical preparation, artistic potential, and individual interests should be taken into account.

The ustoz-shogird tradition in Uzbek musical culture has deep historical roots. This tradition serves as a means of transmitting from generation to generation not only performance technique but also musical thinking, performance style, stage culture, professional ethics, and attitudes toward art.

In ustoz-shogird relationships, the teacher's own performance serves as an important model. Students master complex performance techniques by observing, listening to, and practically reproducing the teacher's performance. Contemporary studies also assess the ustoz-shogird tradition as an important pedagogical factor in improving students' performance mastery on Uzbek folk instruments.

However, combining the traditional ustoz-shogird system with modern pedagogical technologies can ensure even better results.

In today's digital educational environment, the teaching of instrumental performance should not be limited to traditional practice sessions alone. Audio and video recordings, digital metronomes, video lessons, and tools that allow students to replay and analyze their performances strengthen their independent learning activities.

Students can record their performances on video and compare them with their teacher's performance or with professional performance samples. Such activity develops self-assessment and reflective skills.

In addition, the algorithm "listen, analyze, perform, record, listen again, identify the error, perform again" helps organize students' independent performance activities systematically.

In instrumental performance, technical mastery and artistic interpretation should not develop separately. Technical perfection should serve as a means of expressing an artistic idea.

A student does not reach the level of a professional performer merely by being able to play technical passages quickly, accurately, or with great complexity. The student must understand the content of the work being performed and be able to express the composer's artistic idea through their own performance.

Therefore, it is advisable for teachers to connect technical exercises with musical and artistic tasks during practice. For example, when working on dynamics, articulation, tempo, or strokes, the teacher should also explain their function in revealing the figurative content of the work.

Stage culture is also an important component of performance mastery for a professional instrumentalist. Students need to master stage entry, instrument tuning, communicative interaction with the audience, appropriate behavior, management of performance anxiety, and the culture of concluding a performance.

To develop stage experience regularly, it is effective to organize small concerts, open practice sessions, master classes, creative meetings, and student concerts at the department and faculty levels.

Such activities increase students' self-confidence, reduce stage fright, and help them adapt to a professional performance environment.

The following pedagogical conditions should be created to effectively develop the performance mastery of future instrumentalists:

- ensuring an individualized educational approach;
- strengthening students' creative and professional motivation;
- integrating technical and artistic exercises;
- selecting repertoire appropriate to students' individual abilities;
- making effective use of the national musical heritage;
- integrating ustoz-shogird traditions with modern methods;
- organizing regular stage practice;

- using audio and video technologies;
- encouraging students to analyze their own performances independently;
- regularly monitoring performance outcomes.

Only when these conditions are organized in an interconnected manner can performance mastery be developed systematically.

The process of developing performance mastery is a multidimensional pedagogical phenomenon. On the one hand, students need to acquire specific technical skills; on the other hand, they must be able to use these technical capabilities for artistic purposes.

From this perspective, the teacher's role in instrumental performance should not be limited to demanding a ready-made performance. The teacher should develop students' independent musical thinking, teach them to justify their decisions during performance, and guide them toward analyzing their own performance.

Especially in the Professional Education – Instrumental Performance program, students should develop in the future not only as performers but also as professional specialists capable of teaching others the knowledge and skills they have acquired. Therefore, the integration of performance mastery and pedagogical competence is an important aspect of this educational field.

Developing the performance mastery of future instrumentalists is an important pedagogical task of higher professional education. Performance mastery is not merely a set of technical skills; it is an integrated system of musical knowledge, hearing, thinking, memory, imagination, emotional expressiveness, artistic interpretation, stage culture, and reflective activity.

The study established the need to integrate the motivational-value, cognitive, technical-operational, artistic-expressive, and reflective components of performance mastery. The harmonious development of these components contributes to strengthening students' professional competence.

Furthermore, individualized instruction, the ustoz-shogird tradition, pedagogically justified repertoire selection, integration of technical and artistic exercises, regular stage practice, and the use of digital technologies can be regarded as

important pedagogical conditions for developing the performance mastery of future instrumentalists.

Thus, integrating the educational content of the modern Professional Education – Instrumental Performance program with performance technique, national musical heritage, creative thinking, pedagogical technologies, and independent reflective activity is an important factor in preparing highly qualified, creative, and competitive specialists.

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