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**PRINCIPLES OF EXPANSION OF GENERAL MUSICAL THEORETICAL  
KNOWLEDGE OF MUSICIAN PERFORMERS**

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**Abstract**

This article describes practical performance skills in expanding musical theoretical knowledge in performance. The principles of expanding theoretical knowledge in executive practice are highlighted.

**Keywords:** performer, concert, vocal, performance, classical style, dramatic work, work, gamma.

**Introduction**

Among the problems that will arise in the future in the formation of a music teacher is the preparation of students for musical performance, primarily on the walls of the educational institution (exams, tests, concerts) and in the future - in educational institutions, we can see various concert posters.

As we mobilize all our strength and capabilities to ensure that our people are no less than anyone else in the world, that our children are stronger, more educated, wiser and, of course, happier than we are, the issue of spiritual education is undoubtedly of paramount importance. If we lose our vigilance and sensitivity, our determination and our responsibility in this matter, and leave this very important work to its own state, to selfishness, we will lose our sacred values and our nourishment, our identity and our historical memory, and eventually deviate from the path of universal development we are striving for.

Literature review. Overcoming many obstacles plays a key role in shaping executive qualities and skills. This prevents performers from performing at the highest level. Excitement can be followed by a variety of emotional states. About the excitement associated with the concert performance, significant changes have gone down in history.

L. L. Bochkarev writes in his book about two kinds of excitement. The first type is the ascension or excitement-panic excitement. The second type of excitement is panic or excitement outside of panic. In the first case, the performer is excited by innate emotions and thoughts, while in the second case, the success of the performance shows self-esteem. Determining the causes of a particular uncomfortable mental state can only be done on the basis of an analysis of a particular case. In some performers, the state of anxiety does not depend on the level of adequate preparation, while in others this anxiety arises as a person's property, and in the third it arises from an uncomfortable physical condition. The physical dependence of the state of mind is very clearly manifested in the work of the vocalist, whose



means is the voice. A slight negative change in physical well-being immediately worsens the mood (and vice versa).

One of the most important things that worries the performer is that he manifests himself in fear of knowing below his ability, forgetting the musical text, acoustics, worrying about a new audience, and fearing about an instrument that may upset him in some way. leads to the inability to execute as desired. Analyzing the psychological aspects of concert activity, G. M. Kogan (supported by Bochkarev [1]) concludes that the main cause of excitement is the performer's lack of self-esteem. Often this means he lacks talent. In children 6–10 years of age, self-awareness has not yet been formed and there is still no understanding of self-worth and self-importance. The emotional excitement that occurs when self-affirmation occurs, when self-esteem and sensitivity to team evaluation increase, leads to a lot of excitement.

Hoffman (Al Gottsdiner writes about it) believed that nervousness could be overcome with willpower and strenuous exercise. However, he emphasizes that this is not about dealing with excitement, but about adapting to it and the conditions of working at the concert. If you practice in the gym before the concert and mentally exercise a few days before, you can adapt to the conditions of the concert. Spiritual excitement is to imagine one's own performances along with an inner intonation method. Here is a mental work plan for the job:

1. Presentation of musical images. Stabilize emotions and stabilize images.
2. Present the work done by your favorite performer.
3. Presentation of a musical text.
4. Demonstrate their performances on stage.

Working with notes, understanding musical and artistic text, lots of tutorials, Cape-Len exercises - all of this will definitely help you focus on your work throughout the stage, giving the repertoire a decent look on stage, emotionally and meaningfully allows you to reach. However, it plays an important role in shaping the stage culture of the performers.

At the same time, you will have these qualities - strength, self-confidence, the ability to have feelings in public. These qualities are found not only in the song or in the musician, but also in life. Most importantly, don't be afraid to get on stage. After a few successful performances, a "turning point" appears, followed by successful performances. After a few successful performances, the joy of the scene takes on a more positive form.

Research Methodology. It is known that musical and performance activity is a complex process, characterized by the interdependence of its main components - emotional, physical, intellectual. In the literature on the art of musical performance, a significant place is given to the emotional state of the performer on stage (etc.), and recommendations are given to overcome the excitement.

It is not enough to generalize the methods and techniques that allow a musician-performer to control his emotional sphere in the process of work.

In addition to personal concerns, reducing students' emotional stability also causes compulsive excitement before performance (some are already at the reflex level) and results in unsuccessful execution. This may be due to a well-studied program, no need to work in front of an audience, lack of mental mobilization skills before and during performance, and so on. Students often begin to "shake", forget the text, complain of a state of indifference or vice versa - excessive



controversy, many examples can be cited from the history of performance, even highly qualified artists face problems due to psychological instability and this situation can lead to a decrease in skills.

Korsakov often repeated that the greater the excitement in the performance of a concert, the worse the composition is studied. This statement should not be disagreed with, especially since this statement has occurred in pedagogical practice. However, students who carefully studied the subtleties of the text considered the performance plan in the scene, often not controlling their emotional state and, as a result, not revealing their artistic intentions. There is no musician or professional who will not worry during the performance of his concert. Therefore, every student needs to work on himself on a regular basis.

In the process of working, students are required to work on small works, while working with a large work at once interferes with the gradual process of work. Therefore, the development of small works is considered appropriate. These works are called *pesas* in musical terminology, and the interpretation of this work reflects a small amount of musical content.

Play (French *pièce*) is a dramatic work, usually in the classical style, created for theatrical action. This is the general name for the dramatic works that are intended to be performed from the stage. The structure of the work includes the text of the characters (dialogues and monologues) and functional authorial considerations (scene definition, internal features, appearance of the characters, behavior, etc.).

A separate complete semantic part of a poem is called an action, which can include smaller parts - events, episodes, pictures. The concept of Play itself is so formal that it has no emotional or stylistic meaning. Therefore, in most cases, the poems are accompanied by subtitles that define its genre - classic, main (comedy, tragedy, drama) or authorial (for example: *My poor Maratim*, three-part dialogues - A. Arbuzov; *Wait and see*), a pleasant game in four parties - B. Shaw; *A kind man from Sezuan*, a parabolic game - B. Brecht and others). The genre definition of the work not only serves as a "signal" to the director and actors in the interpretation of the play, but also helps to get into the author's style, the figurative structure of the drama.

Gamma is a measure that is the same in name as the first and last notes, but octave apart. The distance between adjacent steps of a normal scale can be half a ton, a tone, or a ton and a half. In school practice, scales represent ascending or descending scales of several octaves in length. Two groups of scales are commonly used in modern music: large and small. Each of these groups includes three subtypes: natural, harmonic, and melodic. In general, names are pronounced as natural major, melodious minor, and so on.

Natural large scales are built on the principle: tone, tone, half tone, tone, tone, tone, half tone. As an example, C major (C dur), and - c moll.

### **Analysis and Results**

For musicians, sometimes daily classes last 12-14 hours.

(Engaged in the periods of L. Kogan, S. Richter). 10-12 hours a day is performed by a music performer before many performances for several months. Most performers who prepare a concert program, as well as students of conservatory and music schools who are preparing, require an average of 8 hours of practice in preparation for an exam in a specialty or concert.



According to N. L. Starkman, "I created the technique myself in my youth," meaning that the onset of puberty from childhood (5-6 years) (about 25 years) lasted the same 8 hours a day on weekends and holidays. almost none.

The question arises: why does a person get the wrong notes by repeating an episode countless times correctly? What are they? these coincidences, what are they based on? There is another side to this problem: how long does it take a musician to learn and perform a particular work on stage. Of course, a certain amount of time depends on the individual performer — based on his abilities, professionalism, strong will, and the characteristics of a particular job. It takes two to three months of practice for the average text to take the stage. And, interestingly, this is not a very large measurement of time, depending on the complexity and intensity of the work.

If you exercise for 4-5 hours every day and gradually increase this process to 7-8 hours, you will achieve your goal effectively.

If the work is not too difficult for this artist, he may be more successful in solving the tasks at hand, but his working time cannot be greatly reduced, otherwise he will not "win." The same program also talks about the number of jobs: it is easier to learn three of them in one month than work in three months. As part of your musical abilities, a great motor memory can shorten the time required to "download" a bit, but not multiple times.

For example, a concert performance for a month and a half from the analysis of a work or program is rare, which is a very small, possible period, but at such times there is a risk of "raw" work - the appearance of everything at home possible and the phenomenon of "unclean" on the stage leads to the corresponding negative consequences of "conscience".

While this is a very difficult task, it is usually easier for the contestant presented in the program than for the others. This is checked by the performer, including the technical and pop maturity of the young musician. Young S. Rakhmaninov studied the program of graduation from the conservatory in three weeks - the shortest time, this genius shows that the musician is versatile.

### **Conclusion**

In conclusion, it should be noted that in the system of spiritual heritage, cultural riches, national values, folk singing has a special place, they are the national customs, traditions, celebrations, historical events of our people. , embodies spiritual and enlightenment ideas in close connection with religious and philosophical views. The study of science, human qualities such as decency, morality, integrity, honesty, integrity, faith, love of country, respect for it, respect for parents, respect for mother nature. There is no doubt that the study and singing of hymns will naturally arouse good feelings in the hearts of young people, will have an artistic and emotional impact on the formation of human qualities in them. This is because many folk songs, classics and maqom songs, which are artistically mature and passed down from generation to generation, are a direct product of the creative power of the people, and the power of their educational impact is primarily in their content. It has the properties that evoke feelings of sadness, glory, enthusiasm, depression, sadness, despair. Listening to, analyzing, talking about the history of creation, masterful performers, ideological and artistic content of such works, arouses good feelings in the hearts of students, inspires them to acquire noble qualities in the form of ideal images.



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