



FUNDAMENTALS OF TRAINING CHILDREN TO OBOE PERFORMANCE IN MUSIC AND ART SCHOOLS

Toshtemirova Mukaddaskhon

Republican specialized music school named after R. Glier

Senior teacher of "Oboe" specialty

<https://doi.org/10.5281/zenodo.10477632>

Introduction:

There are several rules for teaching oboe to students. The sound-generating device of the oboe: the sound-generating process of the oboe and its relatives is produced by the vibration of the reeds as a result of the strong air pressure passing through the reeds, i.e. the reed. Air passing through two pieces of reeds mounted on the metal base of the device is passed to the oboe's mouthpiece, creating a hissing sound. This chirping is controlled by the performer's fingers with the help of the valve mechanism of the instrument, the duration and timbre of the sound with a certain quality and strength, vibrating the air column (air column) in the internal channel (mensura) of the oboe.

This device is made of cane and metal materials. Often until the end of the 18th century, the oboe's reed was wide and, like the bassoon reed, it was made out of the reed itself without a pin. By the 19th century, two different types of oboes were used: German and French. The pin is made of non-ferrous metals and alloys, low-oxidizing and easy-to-work materials. These materials, i.e., alloys, include brass (an alloy of copper and zinc), bronze, white metal, melchior (an alloy of copper and nickel), and silver. The pin is cone-shaped, open on both sides, the entrance part is small ellipse or circle 2.0-2.2 mm, the exit part is large circle 4.5-4.8 mm. will be

The total length of the oboe reed in the French system is 72-74 mm, the length of the stem is 45-49 mm. The total length of the oboe reed in the German system is 49-56 mm, the length of the stem is 27-33. The total length of the English drill bit is 50-55mm, the length of the pin is 26-28mm, the input part of the pin is 2.5-3.0mm, and the output part is 5.0-5.2mm. it is glued to the part where it will be placed. After a certain period of time, the bubble cover is compressed, pressed, and the part that fits into the instrument narrows and becomes free, so if the bubble part is held for a short time by the mermaid, the bubble itself can become A thread (made of cotton) and sometimes a piece of paper can be wrapped around the surface of the pressed p'kak. Not all pre-made pins are suitable for all instruments. If the pins are smaller, you can use the methods mentioned above, if it is the opposite, and the pins are large, then



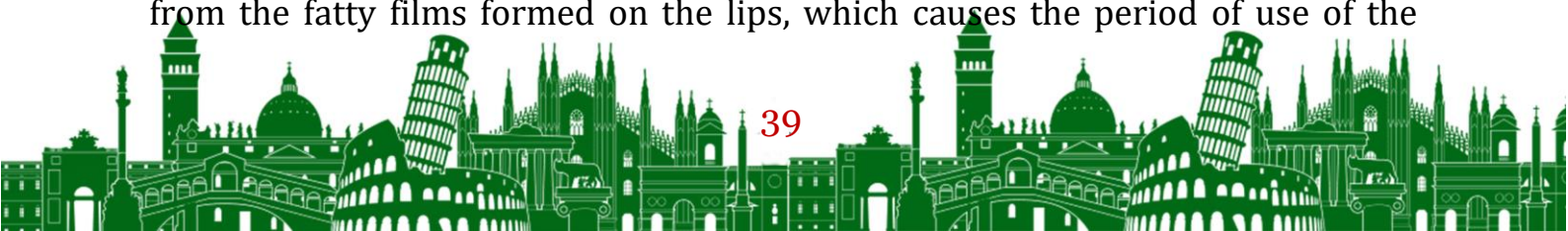


special oil (maz) or vaseline is applied to the porous part of the pin. Covered with an oil coating, the shell easily slides into the instrument. In general, it is appropriate to use this method because the parts of the musical instrument that connect to each other are also made of small pieces.

Reed is the main material for the production of trost, and it is the variety "Arundo Donax L", which grows mainly in the southern regions. There are 6 species of this reed around the world, and it grows wild. Only one type of it grows in Azerbaijan and Turkmenistan. "Arundo Donax L" cane grows in southern Italy in the Canary and Azores Islands, South America, Portugal, Algeria (Algeria), on the banks of the Nile River in Africa and its confluence in the districts of Kogstadt and around the town of Ferges in France. Music factories mainly use reeds grown in Algeria, France and Azerbaijan (Kirovabad) in processing trost or reeds. Two-year cane is cut in October-December and dried naturally in special places to mature for three years. It can be dried in the open air in shade and shelter or in special rooms, away from heat sources, in places without sunlight and wind for 5-10 months.

A general understanding of the trost making process. Making trosts for the oboe requires great skill and skill. The quality of the weapons used in making trost is also very important in its making. Only oboists can make trostos that meet all performance requirements. In practice, it is usually necessary to regularly play the trost in the process of preparing the trost, especially in the final stages, to check whether the trost is heavy or light, as well as to adjust the level of air transmission and adjust the sound. The reed oboe and its Different methods are used to prepare a trust for family members. For example, in reed processing, special devices and equipment (machine) are also used. In the preparation of the neck part (shcheuka) of the trouss, heated wick (shtir), hot water and steam are also used in practice. We can meet many directions in combing the flutes of the trost (zatochka). Although there are conventionally combed (zatochka) trosts for oboes in the French and German systems, there are many contradictory methods of processing their reeds. In the preparation of the trost, the physiological aspects of the performers are taken into account. Also, it should not be neglected that these are necessary rules of personal hygiene.

Trosts need to be stored in a special place, in a box case, because they need to be protected from various external influences. From time to time, trosts are also rinsed in warm water with the help of a small bird feather. This helps to clean the remaining food residues and salivary acid in the oral cavity, as well as from the fatty films formed on the lips, which causes the period of use of the





trost to be extended. It is also necessary to periodically clean the upper layer of the trost with a special knife. Some of the causes of trost manufacturing defects and their elimination are recommended to use the following methods:

1. If the trost vibrates too much, sounds ring, and the gap between the two plates of the trost is closed, it means that the trost is very light and the thickness of the plates is thin. To eliminate this shortcoming, the end of the trust is cut and shortened, if there is no change, know that this trust has fallen into an impossible and unnecessary state.

2. One of the reasons for the trost plates to move from one another is that the width of the plates is not the same, that is, one is slightly larger than the other. The second reason is the gap of the wire connection, which acts as a spring that is wrapped around the trost neck. The wire rod must be sufficiently compressed and pulled to remove.

3. To achieve the freedom of formation of upper and lower sounds. If the high notes are difficult or difficult to play, then the upper edge of the trost is slightly removed. If the sounds of the lower notes do not come out well or similar difficulties arise, then it is necessary to lighten the lower, i.e. three parts of the trost, especially the sides.

4. Trost's effect on the high and low pitch of the instrument. If the pitch is low at all, then the side of the trost is completely thinned, that is, it is narrowed or shortened by cutting off the end. If, on the contrary, it is too high, then the area where the combing (zatochka) of the trost begins is expanded downwards or the lower part is thinned.

It should always be remembered that you should never comb the trost all the way through. The reason is that by playing the trost to the required level and bringing it into working condition, it will be ready in its place. Otherwise, it will cause the trust to become unusable.

Rules for storage and use of instruments. While practicing oboe and English drill, it is possible to encounter various problems related to the instruments. Eliminating this or that problem in the educational process requires high skills from students along with sufficient knowledge. Eliminating minor malfunctions in instruments during practice, for example: drops of water entering the octave valve of instruments, loosening of any bolt (screw) of the instrument mechanism, as well as quick elimination of malfunctions such as the spring coming out will lead to the effective passage of the lesson and the achievement of the intended goals, as well as not to waste time and its purposeful use will increase the quality of the lesson.





Like all woodwind instruments, the oboe and English drill should always be stored in a case. They should always be kept clean and maintained. Instruments should be protected from strong shocks and drops, put something on top of them, and protect them from sunlight, rain, and cold weather. In time, it is necessary to lubricate the mechanism of the instrument with the help of special technical oil. Also, it is required to regularly inspect the mechanical level of the instruments. Using the control of the master of the instrument (prophylaxis) prevents disappointments in time. After training and when musical instruments are not in use, recreational instruments should be stored in the prescribed order.

After using woodwind instruments, it is necessary to wipe their scales. The musical scale is used with the help of special wipes or a homemade gauze wipe. Wooden wind instruments should be regularly cleaned of breath droplets. We know that especially on cold days, wood absorbs water well, which in turn causes the wood to swell. In some cases, this will cause the walls of the instrument to leak. After use, the instruments, whether they are made of ebonite and wood or metal (valve), get rid of water droplets that have accumulated under the keys of the mechanism by blowing hard. The underside of the valve pads of the mechanism can sometimes be cleaned with absorbent paper.

Technical performance skills. The preparatory processes involved in all instrumentalist and performer activities, i.e. musicians, performance practices related to the performing arts, whether large or small stage, audience or It is no exaggeration to say that it determines the level of production and performance of the stage production at a high (professional) level for listeners. However, considering the presence of television and radio, Internet systems, CD and DVD recording sources, as well as multi-seater concerts and community gatherings, which are now widely present in our lifestyles, how much more artistic people It is self-evident that responsibility and high-quality performance are required.

Processes of preparation for performance, which have a great place in performance, especially for musicians, especially for wind instruments, are of great importance. For example, in the performance of wind instruments, the interrelationship between the activity of the breathing and respiratory organs, the activities of the lungs, heart, stomach, blood pressure system and other human internal organs closely related to them has been recognized by science for many years systematically studied and recognized. All organs and systems of a person involved in all processes related to performance are controlled by his





brain, adaptation and adjustment of the human body to this process, together with many years of hard work, requires strength and time.

As we noted above, the technology of playing wind instruments is mainly related to breath. As we know, the respiratory system of the human body is completed by taking in oxygen (O₂) and turning oxygen into carbon dioxide (oxygen). If the amount of air is used according to the size of wind instruments on the one hand, on the other hand there are aspects of complexity in the performance of wind instruments.

According to the data, the French horn and oboe are included in the Guinness Book of Records as the most difficult instruments to play. In practice, it has been determined that approximately 30% of the breath used in performance, i.e. directed, is lost in the flute instrument, but in general, the lack of breath is the primary common problem in rest instruments. But the oboe is an exception. The cause is the sound-producing device of the oboe instrument, that is, the trost. The breath taken by the performer cannot be fully used due to the small size of the air passage of the pipe. As a result, the breath remaining in the lungs (residual air) is devoid of oxygen and tends to leave the human body. All wind instruments players experience shortness of breath, while oboist players have the problem of exhalation from residual (used) air.

As you can see from the above breathing issues, oboists should take measures to eliminate these problems from their initial training, conduct systematic training on them and train their bodies.

In wind instruments, especially in the oboe, the organization of daily performance activities, that is, the introduction to it, is carried out by stretching long notes. Training on these exercises first of all leads to adaptation of the respiratory system and heart activity to the process, salivation of the stomach, i.e. to their adjustment to the executive process (proess), and in its place, it brings physical pain to the human organs and body causes a leak or excessive pressure.

Conclusion:

As in sports, performers also have special exercises such as tumbling exercises. For example, exercises aimed at restoring the human body to its state when waking up from sleep or interruptions at certain times are studied by experts and recommended to performers.

References:

1. B.Matyoqubov-"Damli va zarbli cholg'ularda chalishni o'rgatish uslubiyati" (Toshkent-2008);





ITALY

SCIENCE AND INNOVATION IN THE EDUCATION SYSTEM

International scientific-online conference



ITALY

2. Matyaqubov B. Damli va zarbli cholg'ularda chalishni o'rgatish uslubiyati.- T., «Musiq» 2009.
3. R.Nigmatov-"Damli cholg'ular ansamblari" (Toshkent-2013);
4. R.Nigmatov-"O'zbekistonda goboy ijrochiligi amaliyoti" (Toshkent-2011).
5. R.Nigmatov-"Goboy ijrochiligi" (Toshkent-2010)
6. Salixov B., Matyoqubov B. O'zbekistonda damli va zarbli cholg'ular ijrochiligi tarixi. -T., 2007.
7. Мелькомини В. Значение ансамблевой подготовки в обучении музыканта-исполнителя на духовых инструментах. - Т., 2008 (рукопись).

