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THE BASIS OF THE REPERTOIRE POLICY IN THE EDUCATIONAL PROFESSIONAL ORCHESTRA

Annotation: One of the most important tasks of the society of the 21st century is the spiritual development of the people, which since ancient times was largely carried out thanks to direct communication with art, in particular, music. Music, which has a high spiritual content, throughout the history of civilization, has been a constant companion of man, that powerful force that actively influences his inner spiritual world, the formation of moral and ethical qualities.

Key words: double bass, philharmonic society, high skill, school of playing the double bass, the first double bass players, professional musician.

In today's Uzbekistan, there is an acute need for a significant expansion of the sound of spiritually rich music, its widespread distribution. Compared with the most developed countries of the modern world, musical groups (professional and amateur) performing serious classical music are clearly not widespread enough. Therefore, there is a significant increase in the public need for a significant increase in the number of professional musicians and educated music lovers involved in listening and performing it.

It is worth noting that collective music was played on various instruments, originating in ancient times, was widespread in all historical eras and, in terms of its spiritual, cultural role in the artistic life of society, noticeably prevailed over solo performance, which arose much later and in significantly different historical conditions. .

In recent decades, in the musical practice of Europe and America, children's and youth orchestral music has become widespread, which, being

carried out on the basis of not only musical, but also other educational institutions, occupies an important place in the life of society. "Almost all of our schools, colleges, and universities," the outstanding American conductor L. Stokowski noted back in the middle of the century, "have their own symphony ensembles in which students participate, sometimes showing not only enthusiasm, but also genuine skill [1].

Many other major musicians have said the same thing. So, K. Orff, attaching great importance to the education of the aesthetic feelings of a teenager through the collective musical principle, emphasized: "Whoever the child becomes in the future - a musician or a doctor, a scientist or a worker, the task of teachers is to educate him in creativity, creative thinking. In the industrial world, a person instinctively wants to create and this needs help" [2]. It is noteworthy that the "Schulwerk" he created was entirely aimed at encouraging children to create music through collective music-making. The Orff orchestra, composed of the simplest (elementary, as its creator said) wind and percussion (high-pitched and non-pitched) instruments, has an impressively colorful sound, which serves as an important factor in positively motivating children to play collectively.

Collective music-making on instruments occupies a fundamental place in Japanese music education. This allows children's musical groups to perform rather complex classical compositions and thus "feel like real performing musicians, which stimulates the awakening of their creative abilities, allows you to bring the compositional and performing principles of musical art as close as possible" [3]. The performances of children's musical groups in Japan delighted the Russian musicians who had been there. Yu. I. Yankelevich, for example, wrote that at the Toho-Gakuen school (music plant), a private educational institution consisting of four levels, much attention is paid to the playing of students in orchestra classes, moreover, out of four orchestras, one string. They unite the best students of all parts of the plant[4]. Early orchestral education

determines the perfection of professional orchestras. E. F. Svetlanov, after touring in Tokyo, spoke about working with one of them: “Japanese musicians showed themselves from the best side. Excellent ensemble discipline, high technicality of playing, sensitive reaction to all my instructions” [5].

The tendency of early involvement of musicians in playing together leads to the emergence of the most valuable qualities of ensemble players in them. K. P. Kondrashin wrote about the performance of foreign orchestras: “The main thing that attracts attention <.> is the culture of the ensemble, the harmony of sound, the balance within each group and between them. This is not only the result of a great rehearsal work, but above all, the excellent understanding of each musician of his creative task in any episode of the work.

As you know, in our country there is a completely different picture. The number of professional symphony orchestras, despite a certain increase in their number in the 60-70s, is extremely insufficient - they are not even in many regional centers. Amateur, constantly giving concerts, symphony and chamber (string) orchestras, especially children's and youth, are generally few. Among the many reasons for this situation (ideological, socio-cultural, economic, personnel, etc.) one should also mention the lack of development of theoretical and methodological problems related to this by domestic musicology, its performing branch.

Meanwhile, in the relatively recent past, we also had (albeit isolated) examples of considerable achievements in this very specific area of collective music-making. These achievements today, in the light of what has been said, deserve not only mention, but also special study. First of all, they include several youth groups that demonstrated highly professional examples of orchestral performance. We are talking, for example, about the first children's symphony orchestra in the former Soviet Union at the Moscow House of Artistic Education of Children, the organizer and leader of which was the excellent conductor and teacher A.P. Ivanov-Radkevich. In Moscow in the postwar years, the symphony

orchestra of the seven-year Gnessin music school was also known, led by Professor Yu. M. Yurovetsky, a student of Leopold Auer. And before the war, the orchestra of the Odessa Specialized Secondary Music School, led by the then outstanding violinist-teacher P. S. Stolyarsky, who believed that all the talented soloists with whom his school was so rich, needed to play a lot in the symphony orchestra.

The chamber orchestra of Vilnius School of Arts named after M. Čiurlionis, led by a prominent violinist, ensemble player and conductor S. Sondeckis, was among such children's groups, distinguished by quite professional maturity of performance. In the same sense, the orchestra of students of the Moscow Conservatory, recently led by Professor M. A. Terian, as well as some other similar ensembles, should be mentioned in the same way. Today, understanding the experience of these groups and their leaders in the context of the achievements of modern musical science is in demand by life, which determined the topic of this dissertation research.

Hypothetically, one can hope that as a result of an increase in the number of active and constantly performing children's and youth orchestral groups of the most diverse composition (from string-chamber to symphonic), a turning point in the development of orchestral work as the most important, defining indicator of a new stage in the evolution of national musical culture will gradually occur. This, among other things, is evidenced by the slow but rather noticeable growth in the number of professional orchestral ensembles in recent years, primarily in large cities of the country. Therefore, there is no doubt that the satisfaction of the socio-cultural need for the wide dissemination of spiritually rich orchestral music - works of world and domestic musical classics in question, is rooted in the solution of at least three fundamental problems:

1) increased attention to the creation and activities of children's and youth (training and professional) orchestras at all levels of the system of special and specialized music education (starting with children's music schools);

2) the development of relevant methodological, theoretical and methodological and applied issues at the modern scientific level, in particular, in line with a systematic approach to the study of complex phenomena of interaction and continuity in the training of young musicians between the classes of solo and orchestral playing in the aspect of the full formation and development of their performing skills ;

3) expanding and deepening the psychological, pedagogical and versatile professional training of young conductors to work as leaders of children's and youth orchestral groups in educational institutions of various types and levels.

Let us emphasize that it is precisely children's and youth orchestral groups that constantly function in the mode of educational and professional associations of novice musicians that can become in the not so distant future perhaps the most promising means of wide dissemination in our country not only of professional, but also (which is no less significant) for culture) amateur orchestral music-making. Therefore, a modern scientific approach is needed to solve this important problem for the future of Russian musical culture, which determines the relevance of this study.

So, the object of this dissertation research is the purposeful artistic and creative activity of a children's (youthful) orchestral group.

The subject of the study is a set of necessary conditions that ensure the integrity of the educational and professional levels of the joint creative work of a conductor-teacher and young orchestra players, focused on achieving full-fledged artistic results in concert practice.

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