

THEORETICAL PRINCIPLES OF TEACHING PRIMARY  
CLASS MUSIC STUDENTS ON THE RECORD FLUTE  
INSTRUMENT

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**Abstract:** In this article, young musicians who want to get an education in the field of music are given feedback on the basics of learning the recorder and the technique of playing the instrument.

**Key words:** Wind instruments, music culture, recorder, technique, apparatus, muscle.

**The main tasks of primary education.**

Initial learning to play wind instruments is part of the overall process of professional education, and the main task is to create a solid musical foundation on which the student's further development should be based. At this stage, students should get acquainted with its best examples, get the basics of the correct perception of music.

However, professional instrument maintenance skills are taught from an early age. Carefully monitor the instrument, after playing, wipe it with a special brush or cloth, so that dust, food particles do not accumulate in the channel and sound generator, the mouth cavity rinse with water. It is not recommended that several students play the same instrument. If the teacher wants to check the student's equipment, it is necessary to wipe it with a disinfectant.

The method of learning to play the recorder, on the one hand, as a part of the general methodology of teaching wind instruments, on the other hand, it is necessary to get acquainted with all the specific features of this instrument. The thesis of "*playing music for children*" in wind instruments (*meaning teaching children from 5 to 9 years old*) creates certain difficulties in the development of methodological instructions:

breath, lips, fingers, hands and adjusting the general position of the body, playing by ear, notes. Here we have to proceed from the child's individual characteristics (musical, physiological) and necessary conditions, his interest in learning. The dictaphone should be considered as a mass tool for developing musical abilities in children, and at the same time as a tool for preparing further lessons in any wind instruments (*flute, oboe, clarinet, trumpet, etc.*).

Most recorder lessons are taught by a flute teacher. Most likely, this historical trend aims to continue flute playing in homogeneous or mixed ensembles in baroque music.

Learning to play the recorder in our country has another purpose. Our mission is to provide an instrument that is comfortable for the child in every way: light weight, sound output, finger work and easy to use. It weighs about 120 grams. The fingers are basically the same as flute, oboe, clarinet and even bassoon.

The most difficult way to teach elementary school students to play any musical instrument is to find the easiest explanation for understanding the basics: mastering and memorizing the taught topic, identifying the first sound.

At the beginning, it is very difficult for a child to determine how the sounds he makes should be found in a certain place on the instrument, and you have to produce it with a certain finger or a combination of them, which creates confusion. In the lesson, the student should play first of all, theoretical arrangement of skills is not characteristic of him. He acquires them in a childish way, in a game, by collecting, repeating, making mistakes and correcting. The task of the teacher is to skillfully and timely correct the important mistakes and shortcomings made in the formation of the student's opinions, to help him solve any musical problems in a simple, understandable and short way. is to help. Recorder can be introduced as an optional class for all students of other specialties: pianists, string players, populists, choir conductors, theorists, etc. It expands their worldview, develops musicality and allows them to get acquainted with the richest repertoire.

In the block flute, the position of the lips and the importance of the muscles of the lip apparatus do not play a decisive role, as they do in other wind instruments. There is little tension in the lip muscles. On the block flute, you can produce sounds in any position of the lips, with any physiological structure of the lips, teeth and jaws. But still, in order to achieve professional performance skills, it is necessary to follow certain methodological principles.

- When directing the instrument to the mouth part, the muscles of the lip apparatus should be kept in a certain state of contraction.
- The oral cavity between the lips should not touch the teeth.
- Direct the air only to the opening of the oral cavity and should not spread through the side corners of the mouth.

At the first stage, the teacher should be able to choose such a repertoire for the student, which helps to make the sound correctly and clearly, and to strengthen finger skills. For this, you should use melodies and songs that are easy and convenient to develop marcato, detache beats. Legato will be mastered later.

In the first lessons, you can breathe arbitrarily, because his breathing muscles are still developing, it is still difficult to keep the voice at the same height. In the last lessons, the tasks should be complex.

In order for all muscles to participate in the performance process and affect timbre, dynamics and intonation, beats are more complex exercises and systematic exercises. For this, you need to choose a special educational material. It is useful to work on evenness of sound, duration and intonations. To do this, you need to choose small melodies, songs, fragments built on the basis of stable sounds.

A recorder is an instrument that can be played by blowing air without the help of a tongue. Only an experienced teacher can determine the correct pronunciation of the sound (sound attack, i.e. ataka) in the syllables "ta", "tu", "ti" (pronounced like a whisper) using the tongue. Therefore, it is very important to conduct the lesson figuratively, comprehensible, theoretically complex, relying on one's own hearing and the student's hearing, his sensitivity.

The teacher should monitor the correct attack performed by the student during all subsequent lessons and not allow the wrong attack.

From the first lessons, it is necessary to focus the student's attention on the sound of the instrument, the success of sound reproduction, the expressiveness of the performance, and to constantly inculcate the culture of performance. Good sound quality in an instrument is determined by the purity of intonation, dynamic variety, timbre color of sound and required duration. A beautiful timbre is achieved using artificial vibrato. The sound should be without any melody and noise from the air flow - imperceptible.

### *Development of finger technique.*

Finger technique refers to the conscious, perfect, organized and disciplined mastery of a performer's performance in order to express in music all possible moods associated with speed, lightness, clarity and originality. The muscular apparatus of the fingers is closely connected with the muscles of the hands and even the trunk. With the help of the most delicate fibers of the central nervous system, a permanent connection is established between them. Some nerve fibers - central - transmit impulses from the periphery and the center, others - centrally excitatory - from the center and periphery. A student learning the recorder will inevitably experience nervous and muscular tension from the very first lessons. Finger placement is important. An important point is the position of the thumb on the left hand.

Professor S.V. Rozanov notes: The technique of the fingers is not only a muscle, but also a mental activity, and mastering the technique is primarily a series of voluntary functions, first conscious, and then, due to frequent practice, it becomes almost automatic.

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