



## The Role Of Uzbek National Performance In The Music Art

Sanoqul Dustov

Professor Of Music Education, Bukhara State University, Candidate Of Pedagogical Sciences, Uzbekistan

**Copyright:** Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

### ABSTRACT

In the article the role of our national percussion words formed on the basis of Uzbek musical performance art in IX-XII centuries in the cultural life of people at all stages of development from generation to generation for centuries, their joy, sometimes accompanying us in our sad days, reaching us in a perfected and perfected form, the necessary influence on the spiritual world of people with the sound of percussion instruments, their place in our modern cultural life.

### KEYWORDS

Applause, applause, rhythmic movement, applause, development6 daff, dapp, deyra, childirma, chirmanda

### INTRODUCTION

The development of our Uzbek national percussion has a long history in Central Asian music. They have been passed down from generation to generation for centuries, accompanying us in all the stages of development, in the happy and sometimes

sad days of humanity, and have come down to us

in perfect and perfect form. From ancient times the percussion instruments have been made of wood - dry wood and logs. Flanges come in a variety of shapes, but they are

covered with different animal skins. Over time, their shape has changed and evolved.

### THE MAIN PART

It has long been known that the variety of percussion sounds in percussion has a divine power that affects the human spirit. The sound of instruments has had a profound effect on the human psyche. According to the scientific, historical, and literary literature, there were some rhythmic features in the actions of people during the so-called "primitive gang". These movements made it possible for percussion to appear as an instrument. According to Professor A. Nazarov, Doctor of Arts, the rhythm of the instruments is a constant phenomenon of emotion, pleasure and excitement in music. "Rhythm is not only the highest form of social function, but also an important factor that connects a person with the spirit of generations, fulfilling a wider range of spiritual tasks." "Rhythm is the main rigid category of primitive human life, the only means of uniting and harmonizing the activities of the community" (5.29-30 b). important. Rhythm, method is the main criterion of human life in the primitive period, and has always been the only means of uniting and harmonizing community activities.

Man is seen as an important factor in connecting with the spirit of the ancestors. It should be noted that one of the most important rhythmic movements in the life of primitive people is the applause.

Rhythmic movements such as **applause** and **applause** have a wide place in various rituals and customs of human life, and their performers express certain meanings individually or in groups or through these dances. The squeaky sound was simple, with

the fingers of both hands clapping together or kneeling on the knees. At the same time, it should be noted that the applause has the characteristics of rhythmic accompaniment to dance music and singing. Later, these rhythmic movements began to turn into percussion.

One of the oldest and most common percussion words among many peoples is **doyra**. It is said to have played an important role in human life about 6,000 years ago. Although the first study of the science of percussion, the origins of the theory of method (rhythm), dates back to the Zoroastrian period, its development is reflected in the works of great medieval scholars, encyclopedic scholars, including Abu Nasr al-Farabi's "Great Music Book". , IbnSina's treatise on the science of "Iyku" and DarveshaliChangi's "Musical treatise" provide valuable information about the study of percussion instruments. Musicologist T.S. Vyzgo states in his book "Musical Instruments of Central Asia" (1) that the circle has a very ancient history. The image of the doyra directly confirms that it is the ancestor of modern Uzbek and Tajik doyras. Also, the well-known musicologist F. Karomatov's book "Uzbek Instrumental Music" (4) contains a wide range of information about the setting of traditional Uzbek instruments, their range, sound characteristics, musical works performed by instruments, methods of performance. studied in lam.

In most oases of Central Asia, the circle differs in its various structures and shapes. Due to the fact that the word doyra has two oldest forms, it can be called Bukhara and Iranian doyra. The circumference of the Bukhara circle is 400-450 mm, and it is located on the territory of Karakol, the oldest city of Bukhara

Sharif. The second appearance appeared on Iranian soil, and the structure of the flange was relatively thin, 450-500 mm.

The interior of the Bukhara circle is made of pure Bukhara gold and is made of more than 60 rings, rusts and tapestries. Such beautiful circles of Bukhara began to spread rapidly in the East, and were called doyra, daff, dapp, deyra, childirma, chirmanda and others.

Doyra is one of the most popular percussion instruments in Uzbek music. He is primarily a journalist. In the art of dance, the doyra plays a key role. Because the doyra has the softest, most continuous and melodious sound among percussion instruments. The impressive melodies that come out of it are very enjoyable, reaching the dynamics of the dance and making the dance more playful and engaging.

A number of similar methods are available in the circle.

**The drum** is the most ancient percussion word among the peoples of the East. Numerous historical data, archeological finds and scientific researches prove that the drum has a long history. In ancient times, for example, women played an important role in the spread of drums among tribes and clans. They lived in a cave and did their job here. The women worked on the skins of animals to make clothes, and then left it to dry in a damp, hollow large wooden box for a day. Due to the

The development of the art of Uzbek doira performance in the first half of the twentieth century is associated with the work of the famous doira maker Usta Olim Kamilov. The circle dances performed by the famous dancer Tamarakhonim, such as "Guloyun", "Sadr", "Zang" and the creation of new dances performed by the doira, are a vivid example of the work of Master Olim Kamilov. The doira is one of the most popular percussion instruments, performed in various ensembles and orchestras, as well as as a solo instrument.

There are basically two different sounds in a circle, one of which is a very muffled sound that hits the middle of the boom circle, and the other is a loud, resonant tank that hits the edge. (Figure 1)

In the note, **the boom** is written above the line, below **the tank**:



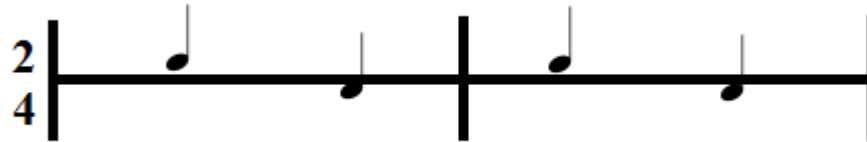
dryness of the cave and the heat of the campfire, the oak wood dried quickly due to the sticky substance sticking to the skin for days. As a

result, it is possible that the skin on the hollow sun made a real sound, attracted attention and took the place of a drum-like percussion instrument.

A stone statue found in the Teshiktash cave in southwestern Uzbekistan's Surkhandarya region is also believed to have played an important role in the life of the drum in Movoraunnahr. This instrument was mostly

played by men. Today, the drum is made of two pieces of pottery of the same size and covered with goat or deer skin. The drum is played in pairs, the first being smaller than the second. The drum does not have a specific setting. Therefore, the sound does not indicate a certain pitch. It is one of the most popular and solo instruments. The first drum

sounds loud and the second sounds low. The drums are heated by fire or the heat of the sun to make the sound louder. Used for various celebrations, festivals and public gatherings. He is beaten with a long, thin stick. (Picture 2) Since the drum is basically two sounds, buck and boom, its notes are written on one line as follows:



The notes below the line indicate a **boom**, and the notes above the line indicate a **buck sound**.

**Safoil** is a percussion instrument common in Uzbekistan, Tajikistan, Kazakhstan and China. Safoil is made of two pieces of solid wooden sticks, which are attached to small iron rings, which are attached to a large iron ring. It makes a sound of varying complexity when you shake the sapphire and slap it on the shoulder. It is not a musical instrument used in merry or joyous melodies, but has a special sounding instrument used in Sufi dhikr. His notes are written on a single line. (Figure 3)

**Kayrak** is a common percussion instrument among the peoples of Central Asia. It consists of four flat, smooth stones. They are held in pairs with the right and left hands and shaken or shaken. It is usually widely introduced in solo dances. The sharpener was used as a handy instrument for performing delicate techniques. The notes are written on a single line. (Figure 4)

It should be noted that in Uzbekistan and Tajikistan, percussion words such as copper bells and dasponzang also have a special place in the art of music. These instruments are

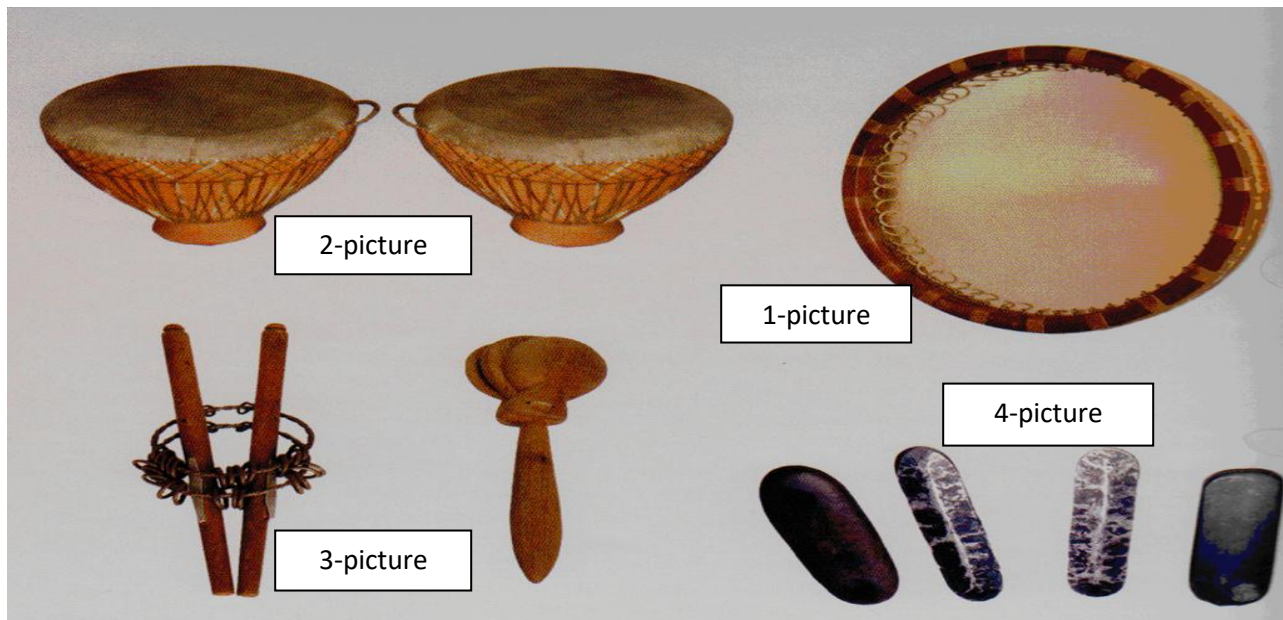
used in solo and team performances to make the dance more attractive and playful. There are also other types of percussion instruments. Percussion words such as tablak (tavolak), daff, al-batra, hurricane are also used in the performance of national music. There are types of percussion instruments used in orchestras (often symphony orchestras), such as the litavra, drum, plate, treugolnik (triangle), and buben, which are used to make music more attractive and colorful. The percussion instruments also include folk songs and methods of professional oral music genres. That is why percussion instruments play an important role in the music practice of the peoples of Central Asia and the East.

Teachers Olim Kamilov, Yusufjon Qiziq Shakarjanov, Gafur Azimov, Haydar Shodiyev, Anvar Barrayev, Kahramon Dadayev, Rahim Isakhodjayev and their students Talat Sayfiddinov, Dilmurod Islamov, Abbas founded the school of doyra and drumming in Uzbekistan. Kasimov is respected by our people. The charm of Uzbek music lies in the fact that it is able to use percussion techniques in each piece of music. Therefore, in the performance of national music, the

weight of percussion words, which determine the status of the method, is very large.

In short, the role and importance of percussion instruments in the culture of our peoples is incomparable. Because all the celebrations and public ceremonies with their participation have played an important role in

the life of our people and have not lost their place. In this regard, the restoration of our national musical values, the study of the history of our instruments on a scientific basis is one of the most pressing issues of today. This, in turn, requires the development of instrumental performance and ensemble science.



## REFERENCES

1. Vyzgo T.S. "Musical instruments of Central Asia" M.: music, 1980.-168p.
2. Belyaev V.M. "Musical instruments of Uzbekistan". - M.: "Muzgiz", 1933.-131 p.
3. Belyaev V.M. Rukovodstvo dlya obmera narodnyx muzykalnyx instrumentov.: - Gos.muz.izd. 1931.
4. Karomatov's F. "Uzbek instrumental music" - T., 1972. 360 p.
5. Demirxanyan A.R., Frolov B.A. Predposylkistanovleniyarannix form. Muzykalnoy kultury in preiobitnom obshestve. V sb. Problems of genesis and specifics of various music culture forums. Thesis reports. Erevan, 1986, SS. 29-30.
6. Madrimov B. X. Representation of teachers of music culture and



- pedagogical creativity and pedagogical technology // Bulletin of science and education. - 2020. - №. 21-2 (99).
7. Madrimov B. X. Epicheskoe svoeobrazie tvorchestva narodnogo skazitelya bola baxshi Abdullaeva (na osnove muzykalnogo folkloro Xorezma) // Narodnaya xudojestvennaya kultura: vyzovy XXI veka. - 2014. - p. 114-117.
8. Norova Sh. U. Vzaimozavisimost sotsialnoy sredy i obrazovatel'nogo protsessa i ix vliyaniye na lichnost studenta // Vestnik nauki i obrazovaniya. - 2020. - №. 21-2 (99).
9. Norova Sh. U., Naimov T. D. O. VOSPITATEL'NOE ZNACHENIE KLASSICHESKIX MUZYKAL'NYX PROIZVEDENIY V OBRAZOVANII STUDENTOV // Academy. - 2020. - №. 5 (56).
10. Mirshaev U. M. Muzykalno-esteticheskoye vospitanie i sovremennyye trebovaniya k uchitelyu muzyki // Vestnik nauki i obrazovaniya. - 2020. - №. 21-2 (99).
11. Mirshaev U. M., Mirshaeva D. A. РОЛ НАРОДНЫХ ПЕСЕН В ПРАВСТВЕННОМ ВОСПИТАНИИ УЧАЩИХСЯ // Problems of pedagogy. - 2020. - №. 3 (48).
12. Ruziev D. Yu. Some psychological features of the development of new games on instruments and achievements // Academy. - 2020. - №. 3 (54).
13. Ruziev D. Yu. ORCHESTRA AS A MEDICAL AND AESTHETIC EDUCATIONAL ASSOCIATION // Academy. - 2020. - №. 11 (62).
14. Norova, Sh., and F. Nurullaev. "Psychology muzykalnykh didacticheskix igr na integrirovannykh zanyatiyax." Bulletin of integrative psychology 17 (2018): 295-299.
15. Rakhmatov N. E. Problems Of Creative Approach In The Pedagogical Activity Of Future Music Teachers // The American Journal of Social Science and Education Innovations. - 2020. - T. 2. - №. 09. - C. 659-664.
16. Rahmatova Malohat Obidovna, Tosheva Durdon Theory and methods of musical education of children // Проблемы педагогической науки. 2020. №2 (47). URL: <https://cyberleninka.ru/article/n/theory-and-methods-of-musical-education-of-children> (дата обращения: 08.01.2021).
17. Шамсиев Шерзод Истамович ФОРМЫ ОРГАНИЗАЦИИ МУЗЫКАЛЬНОГО ОБЩЕНИЯ // Вестник науки и образования. 2020. №21-2 (99). URL: <https://cyberleninka.ru/article/n/formy-organizatsii-muzykalnogo-obscheniya> (дата обращения: 08.01.2021). 34. Ramazanova U.Kh., Rakhmatova M.O. Social norms, sanctions and personality // Vestnik nauki i obrazovaniya. № 21 (97), 2020, chast 2, S. 111-114.
18. Ruziev Davron Yuldashevich and Mirshaev Ulugbek Psychological and Pedagogical Bases of the Organization of Problem-based Education through Folk Songs // International Journal of Psychosocial Rehabilitation, Vol. 24, Issue 04, 2020 ISSN: 1475-7192 // pp.6834-6838

- 
19. Umurova M. Y., Nurullaeva N. K. THEORY AND METHOD OF EDUCATION AND EDUCATION (ON REGIONS AND LEVELS OF EDUCATION) // Problems of pedagogy. - 2020. - С. 40.
  20. Norova, Shaira Umirzakovna. "Imam Abu Hamid Al-Ghazali. Teacher-Student Coaching Relations." The American Journal of Social Science and Education Innovations 3.01 (2021): 441-445.
  21. Дустов С. Д. ВЛИЯНИЕ САМОСТОЯТЕЛЬНОЙ РАБОТЫ НА МУЗЫКАЛЬНО-ЭСТЕТИЧЕСКОЕ ВОСПИТАНИЕ //Academy. – 2020. – №. 11 (62).
  22. Dustov, S.D. "The history of the Emergence of National Musical Instruments." International Journal of Psychosocial Rehabilitation (2020): 7125-7130.
  23. Фарфиева К.А. Психологические условия развития научно-инновационного мышления в юношеском возрасте. Вестник интегративной психологии. 2020, 21. - сс. 414 – 417.