

IMPROVEMENT OF PERCUSSION INSTRUMENTS OF SURKHANDARYA REGION AND THEIR PERFORMANCE FEATURES

Kenjaev Komil Musulmonovich

Termiz Davlat universiteti Pedagogika instituti

Musiqa va san'at yo`nalishi 1-kurs magistranti.

ABSTRACT

This article analyzes the information provided in the scientific and historical pamphlets on the Uzbek national musical instruments and comments on the formation of the art of instrumental performance in the southern region of the country and its current place.

Keywords: Instrumental performance, Ayritom, Dalvrzintepa, Kholchayon, Chagoniyon, dombra, changqovuz, daf, sibizga, nay, reed nay, ceramic nay, gajir nay, mavrigi, duchava.

INTRODUCTION

The history of folk instruments goes back a long way. Percussion instruments first appeared in music. These are the drum, the chindovul, the flute, the hurricane, and the doyra. The doyra, which has come down to us from ancient times to the present day, has remained unchanged. In the field of music, along with the peoples of Central Asia and the East, the Uzbek style, that is, the rhythmic ways and methods of their development, has a special place. The techniques are usually used to play percussion instruments. One of the most common percussion instruments in Uzbekistan, Tajikistan, and the Uyghur people, as well as in the East, is the doyra, which has its own melodious sound. Doira is sometimes referred to as "Dapp", "Childirma", "Chirmanda". In Khorezm the dapp and the flute player are called "Dappchi" - childers, in Bukhara they are called doyradast, in Fergana they are called chirmandachi, and in Samarkand and Surkhandarya they are called doyrachi.

The Uzbek people have long revered the doyra. In the past, people were invited to squares, weddings, competitions and various festivals to the sounds of this instrument. In particular, seasonal holidays such as "Harvest Festival", "Grape Festival", "Melon Festival" are widespread. Percussion instruments such as trumpets, horns, drums, and doira are widely used in festivals and cultural ceremonies. The legacy of the great Eastern thinkers is also of historical value in the study of folk instruments. Abu Nasr Muhammad Farabi's famous work, The Great Book of Music (Kitab al-musiqa, al-kabir), is of great importance. The medieval scholar distinguishes from this book two types of musical performance: the restoration of melody in the human voice (the art of singing) and the playing of musical instruments. Darwish Ali gave information about the musical ensembles that existed in his time (XVII acp) and their performers. The palace had an ensemble of 60 musicians. Called the Drum Room, the 60-member ensemble was led by a drummer. Darwish Ali cites the following evidence as an example: "At the Sultan Hussein Palace, the leader of the ensemble was the drummer Sayyid Ahmadbin Mehtar Miraki. The "Drum Room" refers to the room where the performers are located while playing the drums and percussion instruments.

In our republic, the rich heritage of Usta Olim Kamilov, who contributed to the popularization of doira rhythmic methods in the world, serves as a great school for generations. Famous doyers

Gafur Azimov, Gafur Inogamov, Rahim Isahojayev, Evner Barayev, Kahramon Dadayev, Ravshan Akbarbekov, Odil Kamolkhojyev, Dadahoja Sottikhodjyev, Tuychi Inogamov continued the traditions of the master.

A.Khliev, an associate professor at the Tashkent State Conservatory, also created a collection of sketches for Doira. Sam.DU. Associate Professor of Music Ya. Hakkulov created a collection of "Plays for the circle". Sam named after A.Rasulov. Asliddin Sirojev, a senior lecturer at DSBY, created "Plays for Doyra", and A. Ashrafkhojyev wrote "Chrestomathy for Doyra".

The history of Surkhandarya dates back to ancient times. This land is recognized by archaeologists as a sacred place where primitive man lived. Finds from the Middle Paleolithic period between 100,000 and 40,000 BC in the foothills of the Boysuntag Range, as well as the presence of fossilized traces of dinosaurs crawling 60 million years ago, indicate the importance of the region in world cultural life.

Ancient instruments were discovered through historical monuments and later described in history, literature, and musical treatises. The earliest depictions of musical instruments are found in caves, rock carvings, palaces, and terracotta sculptures. It has been found in Central Asia and Uzbekistan in the excavations of such ancient sites as Afrosiyob (Samarkand), Ayritom, Kholchayon, Dalvarzintepa (Surkhandarya), Varakhsha (Bukhara), Zartepa, Sheep Castle (Old Urgench), Panjikent sketches and sculptures are among them. Ancient paintings depict the harp, oud, flute, and percussion.

The need for musical instruments can be seen in these pictures. This is because the photos show not only soloists or the instrument itself, but also historical ensemble found in the Ayritom excavations in Surkhandarya, an ensemble typical of the ancient Sughd culture, that is, a group of musicians performing in groups. The art of instrumental music plays an important role in the rich musical culture of the Uzbek people. The monuments of fine arts testify to the fact that musical instruments have existed since ancient times and are widespread among the people, as well as their somewhat improved.

Changkobiz, changqovuz is a stringed musical instrument. There are plate-like and arched types. It is made of bone, wood, reed, pledge, metal. It is popular in Asia (Siberia, the Far East, Central Asia), Africa and Europe, and is a musical folklore instrument. The thrush is held or pressed close to the teeth, and the tongue (depending on the type) is pulled by a string attached to it or scratched with the fingers of the hand (usually the index finger). It produces a constant sound of a certain pitch, and certain tones are produced from the overtones of this sound by means of oral articulation. The pitch of the voice is due to the large opening of the mouth, the length and thickness of the tongue. Changkobiz is characterized by a low voice and a relatively narrow (within an octave) range. In the past, in Surkhandarya, the bones were Changkobiz ("Alpomish" epic) and iron Changkobiz, which were mainly used by women. At present, iron dust is widespread in Uzbekistan, mainly in the Republic of Karakalpakstan, Surkhandarya, Kashkadarya, as well as in Samarkand and Bukhara regions. It has been widely used by some folklore and ethnographic communities since the 1990s. Changkobiz is not associated with the well-known Iron Changbo'z ceremony, in which simple (sometimes badiha-style) small melodies ("Changkobiz kuy" or "Changkobiz chertit") are played. In addition, the sounds of various animals are imitated in Changkobiz. Changkobiz is mainly used in Surkhandarya and Kashkadarya regions. We know that dust is also used in the recitation of many epics

The drum is an Uzbek folk musical instrument. The history of folk instruments is believed to date back to the second millennium BC. Percussion instruments first appeared in music. Because the earliest labor songs, as well as hunting, were directly related to the rhythmic structure. Drum-like instruments and noisy instruments also appeared at that time.

The written monuments of the 15th and 17th centuries provide a rich source of evidence for the stability of the main types of musical instruments, which have their roots in the distant past, in our fine arts and literary heritage. There is an instrumental ensemble divided into two groups. Accompanied by the first doyra and nay, the ensemble (of the house type) is an ensemble of percussion and percussion instruments (trumpet, trumpet, bolaman, doyra, drum). The second type of ensemble was used more as a military orchestra. This is illustrated by the following lines: "Trumpets and drums are sounded, and the lined-up soldiers repeat the military shout three times in unison." (Boburnoma Tashkent., 1948, 100 pages) Students of the Tashkent State Conservatory will be able to master all the percussion instruments. These include the doira, the xylafon, the litavra, the big drum, and so on.

Safayil is a popular Chinese and Uyghur folk instrument. Safayil can often be found in dance and march melodies. It is also a widely used musical instrument in Uyghur folk dances. This instrument is widely used in Uzbekistan and Tajikistan. Safayil belongs to the group of percussion instruments. Safayil consists of two pieces of solid wooden sticks, which are attached to a large iron ring with small iron rings. Shaking Safayil on the shoulder, they make a noisy, variously complex sound. The length of the two rods is 400 mm. The Safayil player taps on the shoulder and vibrates in the air to produce a variety of tricks. The melodies "Soqiynoma" and "Kashkarcha" also use safayil, giving rhythm and strong contribution to the sound.

Percussion is a popular percussion instrument among the peoples of Central Asia. It is said that in ancient times, the ceremonies performed in palace ceremonies were often performed with the use of chants. This instrument was mainly performed by women.

In Uzbekistan, including Surkhandarya, Khorezm and Bukhara, kayrak is widely used. The dance instrument consists of four flat, smooth stones. The performer holds a pair in each hand and shakes or shakes the strings to provide a variety of necessary techniques. When performing a melody, dance, or song, the performer uses a variety of national ornaments.

The chorus is usually played by a dancer. The dancer or dancer accompanies the rhythmic sound of the beat of the drum to his dance. Among the melodies performed on the Kairak instrument are: "Kairak oyuni", "Norin-norin", "Khorezm lazgisi" and other such beautiful melodies.

Dust instruments are very old and ancient. Abu Nasr Muhammad Faroobi stated that he belonged to a group of two octave musical instruments that had 15 strings of dust at that time. It had half a tone of sound. According to the pamphlet, all the instruments were used to accompany singing, dancing, soloism, and ensemble performance. Explains how to adjust the melody, tanbur, rubab, and chang, especially on the oud. Al-Farabi, a great scholar of the East, founded the field of instrumental studies as a branch of musicology. This field was later enriched and developed in the works of other scholars as well.

Abu Ali ibn Sina's (980-1037) encyclopedia, entitled The Book of Healing, describes the scientific and philosophical knowledge of the music of that period in the chapter on the treatise on music.

In this pamphlet, the instruments are divided into two groups: mizrobli, nokhunli (barbad, tanbur, rubob) and open-stringed instruments (shohrukh, chiltor, lira) drawn along the entire resonator cover. .

Hafiz Darwish Ali, a well-known musicologist who lived in the 17th century, was a well-educated musician. His mentor was Amir Fathi from Tashkent. According to Abdurauf Fitrat, famous musicologists of the 17th century from the time of Abdullah to the time of Imam Qulikhan: Hafiz Darvish Ali changchi, dutar player from Bukhara Mahmud Ishaq oglu, Amir Fathi from Tashkent, Mavlon Boqi Zardozi from Samarkand, Khojagiy Jafar legitimate, Hafiz Tonish, Hafiz Turdi legitimate, Mirza arabi Kungrad, Qubuzchi Hafiz Poyanda, Qubuzchi Sheikh Ahmad, Qubuzchi Mirmastiy, Balkh master Abdullo Naychi, tanbur player Khoja Navruz, Husayn Uddiy, gijjakchi master Uzbek and others. According to Darvish Ali (XVII), it is dedicated to Zuhra, the patron saint of dusters. The described powder had twenty-six strings and seven curtains for the performance of the seven maqoms. According to the description in the pamphlet, there were seven musical instruments: tanbur, chang, kanun, ud, rubab, qubuz, gijjak, which were very popular at that time. Darvish Ali's data confirms the idea that in the practice of music, the ensemble originally used stringed and stringed instruments to create a harmonious sound.

The famous musician Darvish Ali mastered the art of ud and dust, and his student, the talented musician Mawlana Zaynullah Bedani Rumi, was the creator of many peshravs (Isfahan, saqil, peshrav, etc.).

XV-XVII acp miniatures depict harp, doyra, lyutnya, borbod, kanun, ud, gijjak, soz, nay, rubob, tanbur. In addition to musical instruments, there are dances to applause. Nizami Ganjavi's Hamsa, a manuscript, testifies to such musical instruments as chang, lyutnya, ud.

A.Navoi (1441-1501) in one of his epics written in "Khamsa" in "Sab'ai Sayyar" reinterprets the ancient legend of Bahrom Gor. The protagonist of the work called the dust instrument Dilorom. The poet embodied his instrument as a symbol of music. Dust is mentioned in many literary sources as the most common instrument. In his works, he called dust instruments Firdavsi-Ozoda, Navoi-Dilorom, and Nizami Fitna.

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