

THE ROLE OF CIRCLE ART IN THE AESTHETIC EDUCATION OF YOUNG PEOPLE

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ANNOTATION

In this article, analytical comments are made on the origin of the instrument of the Uzbek national musical circle and its role in the Uzbek national culture and art, its development, the factors of gradual development, the achievements of Master Musicians in the performance of the circle and the importance of this instrument in the present day.

Keywords: Uzbek national music, circle, Daff, dap, Duff, def, zili bom, folk methods, simple methods, complex methods, classical methods, creative methods, drum.

INTRODUCTION

In the practice of performing Uzbek music culture, many types of Circle methods have been formed, new samples have been created and developed over the centuries. Circle tattoos are created in the form of a metro rhythmic sound, which has a certain meaning in music, it is called the "method", that is, the methods of the circle. In the process of mastering them it is customary to learn to distinguish between the types of simple, complex and mixed methods. Simple methods are more common in folk oral creativity, that is, in folk music, among the mixed methods are also three methods in different categories. In the composition of the Masterpiece, which is the most perfect of our musical heritage, there are a lot of simple and complex ways. They first form the basis of classical music, that is, statuses. Therefore, mastering, listening more, playing and exercising regularly, when you understand the methods, will bring a good result.

Uzbek circle school has been developing since the 20 30s of the XX century and has been manifested in the practice of performing. This was done by the master scientist Komilov, the master craftsman of his time, and laid the foundation. In fact, the word about the circle Sazi borganda is manifested in our eyes by the master scientist Komilov, who is famous for his name "the legendary sazanda". A master scientist in a sensitive instrument was one of the ranks of the Uzbek School of Circle Art. With the dictation of the period, the carp was able to develop the Uzbek methods of playing in the circle instrument, as well as lift it from the choreographer to the yakkanavoz level. It is no exaggeration to say that the revival of the Circle Execution in this period has just begun not only its executive development, but also its creative perfection. At that time, a creative environment was created for the performers of the circle. It is worth noting that between 70 and 80 years there have been great changes in the performance of the Uzbek circle. We can see this not only in the transformation of the circle in the shape umbrella, but also in the volleys and practices of methods. The previous "zili bom" has found its development from the circle, to the modern circle, which can harmonize all kinds of tattoos. During this period, creativity was of great importance in all aspects of the art of music. Great efforts have been made both to demonstrate and elevate folk music and to bring it to the level of world folk music. Master scientist Komilov conducted a great deal of creative work and

research in this regard. The methods he created were formed on the basis of the research conducted by the musician during his entire creative activity. They are most often taken from folk art. The obtained methods are processed and presented to the public in a new fresh form. Re ishlangan methods master scientist Komilov called "folk methods". Complex manifestations of folk methods, "call" rituals, which were a painting from time immemorial in the Fergana Valley, occurred in connection with the yuan. Folk methods can be divided into three parts in a symbolic sense:

1. True methods that have arisen in connection with the original folk life and are watered by national values;
2. Classical methods;
3. Invented methods.

As the original folk methods, each nation is told to the methods that have arisen from its national traditions. That is, our method "yor yor yor", like "drum bayot". Methods in the category of classical methods are complex, as well as excellent methods. Methods that are used in the art of status are all methods that rely on certain ideas, methods that are perfect in their composition are considered classical methods. The methods, symbolized as invented methods, were created by folk creators. Such methods can be in the form of methods from the simplest to the most perfect level. Because creativity it arises both from the talent of each creator and from his mental activity.

The variety of simple folk methods is mainly associated with the art of dance. As a result of the collection, improvement and finding new samples of the methods of the circle of the carp in practice, a complex of methods was built. These methods were used in the practice of music as separate methods in the practice of folk singing. Master scientist Komilov achieved the following results in his creative activity: first, he mastered the methods available in folk music Muros. In the legacy of folk music, it included specific rhythmic systems of instrumental music, ways of singing, that is, methods of dancing, methods of calling, methods of wedding ceremony, as well as other colorful methods. In the carp, however, paid great attention to these aspects. As a result, taking into account the needs of the national direction of choreographic art, the methods of the period dance art arose. These are considered small (micro) categories of dance methods in the practice of performing.

The master scientist Komilov, who was famous in his time, was in creative cooperation with the major figures of the art of dance Tamarakhonim, Mukarramakhonim, Gavkhonim. In animating the methods through dance, he created colorful methods that adapt to new images. The artist created 47 methods, leaving himself an invaluable treasure for the next generation. In its national methods Category, great attention is paid to each method. From the above-sought methods, the sum of the methods appears, each method is indicated separately. In the third, the variations of the methods were demonstrated separately. From the quatrain, the bleaching of methods, that is, a separate polishing in the system of its own character of methods, is clearly shown by examples. Doctor of art sciences, professor Muhsin Kadyrov writes about the musician: "the master scientist was not just a musician, but a competent creator, a real master, a noble person who carefully mastered this art. He was a prodigal man who received from him a treasure trove of methods and dance movements created over the centuries by generations of artists, from which he made a covenant and intended to enjoy the people. Sources

said: "the master scientist found the city of artists a place of tranquility, Sayyids, holidays, bazmlar, and found a tavvalud in Margilan and volunteered to sing, sing, dance for his adulthood. He studied the dust setting before in his childhood. According to the candidate of art Sciences Rovshan Yunusov, at that time the eye of the master scientist was slightly blurred, there are a lot of wires of the dust meter, it is necessary to know it clearly and smoothly. It turned out that he also came to this decision because the master gave a health band.

Then the carp performs the tune "cocoon". Tamarakhonim dances to this tune and amazes the audience. The melody connects to the melody, the dance to the dance. Viewers stand on their feet and long applaud both artists. It was the first time that the Londoners would see the whole spectacle shaken, humming chills and ovozini listen for the first time.

Impressed by the skill of the master scientist, Queen Maria Lojalon of Great Britain goes on stage. The master sees the freckles of the scientist in his hands. This circle calls the paws "miracle", from which the instrument emits a heart-waving sound. From these miraculous paws, he copies on plaster and issues a decree to put it in the London museum. To my master scientist and Tamarakhonim wear the highest badge of the festival - the gold medal with their own hands. The copy from the master scientist's paw is now also stored in the Museum of history in London. The great service of the sazanda is that the art of the circle, formed over the centuries, brought together, arranged, new methods, created, enriched and grasped this unique treasure to its connoisseurs. With this service of the master, many methods have been forgotten and preserved from extinction. The master scientist felt every tattoo of the circle from the heart to the heart, he was a unique talent who understood it mentally and heartily.

The main part of the treasure, which was laid out in the carp, was a methodical handkerchief called "the lesson of the circle", which he created together with Tamarakhonim in 1928 year. He created such new dances as "the flower game", "cotton", "Cocoon", "The King". Also, the first Uzbek national ballet "Gulandom", "white bracelet", "ballerina", musical dramas "Farhad and Shirin", "Gulsara", operas "storm", "Great Canal" were wounded with the participation of the master scientist. The Uzbek national music art, in particular, the art of the circle, has spread its wide reach in the establishment of a school created by a master scientist. One after another, his dozens of hogs have grown. The well-known circles are the faithful poets of the master scientist-Toychi Inagomov, Rahim Isokhodzhaev, Gafur Azimov, Gafur Solihov, Dadakhoja Sottikhodzhaev, Ubay Khujaev, Gafur Inagomov, Jalil Mirkholikov, ax Sharipov, artists who made a worthy contribution to the Uzbek Circle Art. Later, the ranks of this generation were filled by the new generation and continued the traditions of the circle.

After the master scientist, his son-in-law wedding Inagomov brought up many Circle musicians. In particular, the brothers Elmurod and Dilmurod Islamovs, Rakhtilla Samadov, Ilham Ikromov, Abbas Qosimov and others managed to hear and record (make a note) the methods of the circle from the Toyman Inagomov. Rakhmatilla Samadov persistently mastered the performance of the circle on the path of status singing and has been teaching young people for 40 years. In his guide, called the treasure of tattoos, the series "National methods", which is the sum of the most important hiobled methods in the execution of the master scientist Komilovntng circle, is historically, theoretically and practically illuminated. Ilham Ikromov teaches lessons from the performance of folk instruments. And the artist Abbas Gasimov, who served in Uzbekistan, achieves positive results in the execution of the complex method of

execution "reverse tattoo". He founded the Abbas group in 1998 and proved how wide the possibilities of our national instruments such as the trumpet, Drum, Rock, circle, which are considered to be the National Instruments of Uzbekistan, can be played not only Uzbek tunes, but also world music at a professional level. At the same time, the circle achieved the creation of tunes in a unique solo performance. It is worth noting that in the execution of the circle, a lot of tunes have reached us from the Masters. These tunes have been studied by many circles and have been playing in whatever way they have been recorded. Of course this does not mean creating. Abbas Qosimov was known and recognized as the master "virtuoz", who introduced innovations and created new tunes, created creativity and a separate "school" in this regard. This search for him today is widely spread around the world. In particular, participating in music festivals held in America, Japan, India, Azerbaijan, Germany, Hong Kong, Turkey, Syria, Iran and many other countries, Uzbekistan promotes and promotes national musical instruments to the world.

In general, the value and importance of the circle instrument in Uzbek music art is increasing day by day. Even among young people, interest in this instrument is growing. Since the ways of performing in the art of the circle are different, all the circles perform in a specific interpretation of the tunes that are left from the master scientist.

In the future, these traditions will continue to protest, of course. In this regard, along with the preservation of national tones in the setting of the circle, the creation of new tunes corresponding to the spirit of the Times, scientific practical research in the notation of the tone of the circle is a topical issue. The strength and influence of our national settings in the aesthetic education and formation of the tastes of the young people is unequivocally great.

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TO'RTINCHI QISM

Doira dars

(Qo'sh-qars)

1-qism

Usta Olim Komilov usuli
T.Ashrabxodjayev doira uchun moslagan

Allegretto

The musical score is written for a double bass and consists of ten staves. The first staff begins with a treble clef, a 3/4 time signature, and a dynamic marking of *f*. The melody is characterized by frequent triplet patterns, indicated by a '3' above groups of three notes. The piece concludes with the instruction *accelerando* at the bottom of the final staff.