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DEVELOPMENT OF PERFORMANCE SKILLS OF STUDENTS ON THE BASIS OF UZBEK FOLK INSTRUMENTS

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Abstract: General Background: Music serves as a profound art form that enriches individual lives and fosters a conducive environment for personal and communal development. **Specific Background:** Its impact spans various domains, including labor, public affairs, and recreation, suggesting that music plays a crucial role in enhancing lifestyle quality. **Knowledge Gap:** Despite extensive recognition of music's benefits, there remains a lack of comprehensive understanding regarding its specific effects on creativity and individual maturation processes. **Aims:** This study aims to investigate the relationship between music appreciation and the development of creative abilities, while examining its influence on emotional well-being and aesthetic culture. **Results:** Preliminary findings indicate that engagement with music not only enhances creative expression but also significantly contributes to emotional resilience and aesthetic awareness. **Novelty:** This research introduces a nuanced perspective on the role of music as a catalyst for holistic personal development, emphasizing its dual capacity to evoke joy and reflect on the complexities of human emotion. **Implications:** The insights derived from this study underscore the importance of integrating music education and appreciation into personal development frameworks, suggesting that fostering musical engagement may serve as a vital component in cultivating creativity and emotional intelligence in individuals, thereby enriching societal cultural fabric.

Keywords: Uzbek Folk Instruments, Music, Culture, Art, Singing, Instrumental, Instrumental Performance, Pedagogy, Aesthetics, Note Basket, Rythm, Performer, Soloist, Musical Instrument, Musical Work

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Introduction

It is known that music plays an important role in the emotional and intellectual development of a person, as well as in his social activity. One of the most important and fundamental aspects in the formation of a young specialist is the in-depth acquisition of professional skills during his education. Along with the state and society, the teacher-pedagogue plays a big role in this process.

President of the Republic of Uzbekistan Shavkat Miromonivich Mirziyoyev: "The art of music as a cultural phenomenon has unlimited opportunities to educate and mature a new generation. Young people who are familiar with art have a higher attitude towards life, respect for national traditions and universal values. And I believe that they will emerge as a generation that will be able to save the world from spiritual decay and glorify mutual harmony and solidarity. In this sense, if we say that music is an art with an incomparable influence that cannot be measured or compared with anything, we will be telling the truth."

The President of the Republic of Uzbekistan, Sh. Mirziyoyev, in 2017, made 3 decisions

related to the art of music and education, which was a universal and historical event. In our country, great attention is paid to the development of the education system, education of young people at the level of world standards, raising their intellectual potential, helping them to master modern technologies, and supporting their research in the field of science. After the independence of our country, first of all, the ultimate goal was to fundamentally reform the field of education, to educate the young generation as mature specialists based on the rare examples of our national spirituality.

Methods

Literature Analysis and Methodology

The words of Uzbek folk instruments appeared in the distant past. Based on the data, it is estimated that the first musical instruments appeared in the 13th millennium BC. Percussion instruments first appeared in music. Because the oldest labor songs were directly related to the rhythmic structure of work. The performance emphasized the rhythm by clapping, noisy instruments enhanced the effect. Later, folk craftsmen made trumpets, whistles, rattles, chiltars and kifaras from cane or bamboo stalks.

Over time, these instruments were further improved and became flutes. Then stringed - mizrobl and stringed - bowed musical instruments appeared. They were used in ceremonies and military campaigns of the courtiers. Uzbek folk instruments were formed in the embrace of the ancient Eastern culture. They have preserved their unique characteristics and tone during centuries of development. Owing to their unique structure, nay, trumpet, tanbur, dutor, rubob, gijjak, qabuz have reached us in traditional forms.

As a result of archaeological expeditions organized in the 30s and 40s of our century, valuable information was obtained in the study of the culture of Central Asia, including folk instruments. Found cultural monuments: flute, rubob-shaped instruments, dombira similar to the current circle, and mashshaks playing similar instruments are depicted. These are intricate figurines in pottery found in cities such as Afrosiyab, Tuproqkala Ayratam. It is depicted that they practice various musical instruments: tanbur, rubob-like instrument, ganon, rud, shemane (musician), chagana, chiltor, flute, burgu, trumpet, trumpet, circular instruments.

Folk instruments have become an integral part of human activity, having become part of the life and work of the people of Central Asia. The theoretical views of Eastern scientists were formed on the basis of the existing experience of performing arts, and in their treatises they gave detailed information about the role and importance of music in society.

Music performance in Al-Farabi's "Big Book of Music", Ibn Sina's "Treatise on Music", Al-Khorazmi's "Book of Knowledge", Safauddin Urmawi's "Book on Highness" or "Sharafiya Book", Jami's "Treatise on Music" important information about Abu Nasr Muhammad Farabi's famous work "The Big Book on Music" is of great importance. In this book, the medieval scientist divides two types of music performance: the reproduction of the melody by the human voice and the instrument. As a skilled performer, Farabi attaches importance to studying the role of musical instruments in the life of society.

Results and Discussion

Uzbek folk instruments are diverse, they differ in performance capabilities, functions, and structures. The group of string instruments consisting of tirnama, nohunli, stringed percussion, bow orchestras is very rich and includes dutor, dombira, tanbur, Afghan rubobi, kashkar rubobi, chang, gijjak, sato.

The group of wind instruments includes flute, trumpet, koshnai, bulaman, sunray, etc. An

example of a group of percussion instruments is a circle and a drum. In the formation of performance skills, it is first necessary to familiarize students with these instruments and to teach them how to play a performance instrument perfectly, taking into account which instrument they have a strong desire to play.

The dutor has a mellow sound, a pear-shaped bowl with a carved or ribbed bowl, a relatively long and thin handle attached to it, a thin cover attached to the bowl, and a long handle, which is attached to the bowl, and has double braided curtains of silk or silk strings. Usually with 13 frets, they form a full non-chromatic sound series with a range of more than two octaves. The two silk strings of the dutor are orchestrated in quarta, fifth or unison (octave). The main method of performance in dutor is scratching. At the same time, the wealth of strokes and the use of the right hand and fingers are also developing widely in dutor. Dutor's works are characterized by double-voiced texture.

The Afghan rubobi (also known as the Bukhara rubobi) is a percussion instrument with a unique shape. Covered with leather, a thin flap is glued to the top of the large, deep carving, which tapers down the sides. Usually, only 4 parts of the gut are tied to the thick handle, which is one piece with the part of the bowl, and wooden pegs are stuck on the wooden cover of the rest. The rubob usually has 5 playable main strings (including 1-2, 3-4 double strings orchestrated in unison) and 10-11 resonating strings drawn on the side ears (ears), and when the main strings are orchestrated in mutual fourths, the reverberating simile consists of incrementally ascending seconds. Despite the fact that the range is within two octaves, the Afghan rubob is used almost exclusively by professional folk orchestras, solo orchestras, and ensembles, mainly in the city of Bukhara, Uzbekistan.

The top of the Kashgar rubob's semi-circular carved bowl is covered with leather, and two wooden branches protruding from the sides of its thick and long handle are a characteristic feature of this instrument. The number of Kashgar rubobi strings is 5: three are made of silk (or cotton), two are made of wire (nowadays, all of them are made of wire of different thicknesses). They are orchestrated in fourths and fifths. 19-23 thin strings are attached to the handle of the rubob (and now almost all of them have metal pegs attached to the top of the handle) that form a three-octave chromatic sound line. Rubob is performed like Afghan rubob with a simple mediator (nokhunak).

Chang is a stringed percussion instrument with a thin wooden cover (deka) glued on top of a trapezoidal wooden part. Its 40 strands are stretched over the cover. They are based on 14 strings, the thick lower string is one, and each of the remaining 13 upper strings is three. These strings are divided into two groups. The first group rests on the right oar and is not split in two, and the second group is in two because it splits over the middle oar. In general, they form a diatonic tone range of two octaves. The powder is beaten with two wooden sticks.

Gijjak is usually a round bowl carved from apricot wood, covered with leather, and has no curtains on the long handle. The bow of a horse is a straight or slightly bent arc-shaped shaft, to which a horsehair coil is connected by means of certain fasteners. The number of strings is 3 or 4. There are also six-seven-stringed, or more precisely, three-stringed two-stringed gizjak types. The first samples had two strings. Strings are orchestrated in fourths. At present, the four-string guitar, orchestrated in quarta-quinta, is more commonly used. The range is about three octaves.

Percussion instruments are widely used musical instruments in the peoples of the East. They occupy an important place in the musical practice of the Uzbek people. Percussion instruments that play a very important role in the life of music in our country are circle and drum. In the practice of music, the function of each musical instrument and the ensembles consisting of them is also different. For example, he used stringed instruments, mainly in "camera" conditions. Currently, not only orchestra players, but also hafiz and bakhshi are performing widely.

Ensemble performance, which has a very rich tradition in Uzbekistan, is divided into two parts: a combination of orchestras, timbres, and acoustic ensembles.

1. Ensembles made up of sharp and very loud musical instruments.
2. Ensembles composed of relatively soft-sounding instruments.

The ensembles of the first group, consisting of sunray, trumpet, and drum, which were widely used in ancient times, are still widely used today. They are mainly performed in the open air, on traditional folk holidays, street performances, and wedding ceremonies.

Almost all remaining Uzbek musical instruments form the ensemble of the second group. These musical ensembles took part only in big holidays and special solemn evenings. Often, ensembles belonging to this group participate in a fairly compact composition. For example, the tanbur and doira were used as a traditional ensemble during the performance of maqams and advanced songs. In Khorezm, the traditional ensemble consisting of bulaman, dutor and gijjak accompanied the epic performers.

It is recommended that you tune the instrument to a specific sound source, such as a tuning fork or a properly tuned piano. In the ensemble, the instruments are usually tuned to the flute or the gong. By tuning each of the instruments in the ensemble cleanly before the beginning of the lesson or going to a concert, the purity of the unison sound of the whole ensemble is achieved.

The music director himself tunes the words of the instrument in the first lessons and gradually teaches his students to tune their words independently. It is known that almost all Uzbek folk instruments (except wind instruments) are covered with leather or have wooden covers, and the strings are passed through the harrak. That is why it is necessary to pay special attention to the correct placement of the harrak placed under the strings during the process of tuning the instrument. The tune is first made on the open string, then the octave fret is pressed to make sure it is in perfect tune. If the sound is heard in a pure octave, this indicates that the ear is in the correct position. Only when all voices are precisely tuned can the overall sound of the ensemble be heard in clear unison.

Conclusion

In conclusion, a music teacher must know not only his subject, but also philosophy, aesthetics, psychology, pedagogy and be able to apply it during his work. It is one of the most difficult problems of pedagogy to fully convey the effectiveness of music and its essence to the minds of children.

1. The teacher performs a work for the student, analyzes it together, and explains the artistic aspects to the students, revealing the content more clearly, i.e. comparing the musical phrases in the work according to the student's worldview and feelings.

2. Listen to the tunes and songs on magnetic tapes with students, discuss and analyze them, or compare 2-3 different performances of the same piece on the instrument and explain their differences, shortcomings and advantages.

3. As far as possible, learn and play any piece of Uzbek folk tunes in an oral tradition without notes with all students, outside of the curriculum.

4. Performing and listening to concerts within and outside the educational institution. After the concert, the teacher analyzes the performance of the concert and shows good performances to the students. However, according to experienced teachers and skilled orchestra players, the most important factor in quickly mastering the performance of the piece is the fact that the teacher shows the music explained to the student in the way he explained it. It is through this process that unlimited respect for the teacher, interest and aspiration for his profession appear.

5. Listening to performances of other instruments in concert or magnetic recordings and

analyzing them, without analyzing only the works of Uzbek folk instruments. Listening to the same performance of the piece performed by Uzbek folk instruments and comparing and analyzing the possibilities of artistic expressiveness, tools and strokes in them.

Bars are of particular importance in improving students' performance skills. The reason is that the dash is a factor that determines a certain perfection. We mentioned in the section on bars that each bar has a different character in a certain work. When performing European classical music on Uzbek folk instruments, the performer can reveal the artistic character of the work only when he understands the work and the author of the work, the period of its creation, the genre and direction of the work.

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