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Traditional and Modern Methods of Teaching Apartment Performance

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Abstract

This article deals with modern performing arts in Uzbek folk instruments, circle, its main part, rhythm units used in playing the circle, traditional performing arts, teaching students to perform circle, performance status, circle The placement of the fingers, the technique of execution and the position of the hands are discussed.

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The circle (*childirma*, *chirmanda*, *doyra*, *daff*, *dapp*) is a musical instrument of Uzbek, Tajik, Uighur and other Eastern peoples. With a tattoo, the circle blows. It's built of walnut and apricot wood. The skin on the sides of the flange covers the exterior of it. Rings identical to the drum dangle on the inside of the flange.

The circle is a musical instrument that dates back thousands of years. In Central Asian clay monuments, round women are represented (the city of Niso, the 2nd century BC). The circle and the percussion musical instruments close to it are called Tajik, Armenian, ozar, in the Uighurs "*dap*", "*dapp*", "*daff*", "*def*".

Master scientist Komilov of Uzbek Circle Execution traditions in XX century, Olim Komilov, T. Inog'omov, D. Sottixojayev, Rahim Isoxo'jayev, F. Azimov, Qahramon Dadayev, O. Kamolxo'jayev, siblings Islomovlar, M. Oripov, R. Otaboyev, T. Sayfiddinov, R. Samadov and others have perfected.

Vine rust is used for the major part of the circle (flange), and in recent years Maple, Acacia, and insects from willow trees have been used. The inlaid skin of a calf, toy, or goat covers the exterior edge of the flange. Mineral crafted rings, similar to the tambourine, are hung on the inside side. The circle can also be divided into ring types.

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The flange has a diameter of 400-510 mm. Two fingers of each hand are used to make the sound in the circle. It's played as a solo instrument and in a variety of national musical ensembles.

The units of rhythm (chords) that are employed in playing the circle are mentioned in ancient literature. The circular method is usually made up of two parts. Bak is a sound that comes out when hit somewhere near the circle flange. The second tattoo is bum. To ring the boom, pinch your fingers to hit the middle part of the circle.(3)

The emergence of modern performing arts in Uzbek folk musical instruments has a centuries-old legacy. The origins of this inheritance can be traced back to prehistoric times. Various folk instruments were utilized in everyday life, palace life, cultural festival celebrations, and folk festivities at the start of our age. Folk musical instruments have met people's spiritual requirements for ages, and their performance has grown and improved with time. Musical performance develops three distinct styles in the Middle Ages, all of which are in opposition to one another. The first is the Fergana-Tashkent execution route; the second is the Khorezm execution route; and the third is the Bukhara-Samarkand death route. Even now, traditional performing arts are attracting the attention of listeners. As a result of the direct relationship between music culture and social life, it can be split into the following stages:

1. Music was intricately related to folk styles and labor activities in prehistoric society: musical instruments were commonly used. For example, in the "Navruz" party, the musicians performed wonderful melodies and songs on their instruments, such as *tanbur*, *dutor*, *flute*, *dust*, *rubble*, *circle* (*tambourine*, *chill*).
2. The evolution of folk musical instruments was intricately tied to the emergence of the most ancient folk oral musical, poetic creativity.
3. The emergence and implementation of folk cures, kinds, in the Middle Ages was the result of the direction of society's growth.
4. The growth of the performing arts in the late nineteenth and early twentieth centuries was linked to new sociopolitical situations and the influence of European culture.
5. The time following the 1917 coup is known as the "Performance Arts Development Period."

As a result, understanding the rich history of the origin and refinement of Uzbek folk instruments will assist young performers in opening legislation on the growth of slow voice, eight forms of ensemble performance, and the possibilities of performing techniques. This knowledge aids the future specialist in becoming acquainted with the educational and executive concepts of well-known folk singers and masters of the performing arts, as well as musical works composed by Republic composers for Uzbek folk singers. Teaching the circle performance serves to teach students of higher educational institutions of the Republic and students of secondary special musical educational institutions the history and theory of Uzbek musical performance, to understand the artistic-aesthetic outlook of Creative Youth and different directions of their chosen field, and to find their way.

It should also be emphasized that, in addition to teaching the child various tunes, beginning with the first lessons, it is vital to begin introducing him to the instrumentation. It will be quite interesting for the child to learn about the structure of the circle. Showing the circle, demonstrating the sounding character of the middle, upper, and lower ranges, and listening to sounds of various heights are all required. It will be important to define the terms "low" and "high" volume. The reader learns the names of the chickens in the first lesson. The percussive sound of the circle "bak" is used as a marker (in groups of two and three). The reader should be able to rapidly locate the percussion sound "bum" with the help of this "bak" percussion sound.

It is feasible to assign a variety of activities for determining the sounds in different tones as homework to reinforce knowledge. It is vital to correctly, comfortably, and freely graze the learner in front of the instrumental before teaching them to play. It is critical to keep in mind that this does not bend or strain the youngster, but rather raises his shoulders and hands slightly during the performance. Keeping the elbows too close to the torso and tilting them out are also bad ideas. The elbows should be at the level of the approximate circle grip when it comes to height. When reaching freedom, it is critical that the legs have a solid foundation.

Furthermore, when we refer to the state of execution, we mean how to hold the instrumental melody, prepare and play it, and be ready to play the entire body, including the head, hands, feet, and circle. The entire body, head, hands, and feet are used in the execution, as well as holding the squat and emulating the condition where the hands are put in a circle. One of the most critical duties, and the most important guarantee of attaining good musical outcomes, is the proper positioning of the executive position from the start.

The sound is produced by the circle instrument's right and left hands striking the skin. The tambourine chopper transmits music to the skin via the war. Its player is classified as a percussion instrument. The Silk's major tattoo is removed by tapping on the performer's shoulders. The sound is created by the stone grinding into the rock. The necessity for the instrumental body to be taken as the basis of the executive condition of the natural state without any tension, tension, according to experts, is the most significant factor in the execution process.

The placement of the fingers in the instrument should not be determined by their natural position. The pupil fingers must be in a semi-bent natural position, especially in the circle; do not overdo it, do not overdo it, and do not push it to the side. The musician's appearance and behavior on stage should not detract from the quality of the performance. That is, acts such as varied cervical positions, excessive squats or squats on all sides, jerking, standing with the back of the listener or a cockerel are required to touch the irritation of a person. Because it's easy to become accustomed to poor performance, but it's much more difficult to change it. The period of admission of applicants to the conservatory is an example of this. At current time, there are three different difficulties. In percussion, bow, and drop instruments, these include the inability to hold 26 curtains of the upper register, rapid lip fatigue, poor heel cleanliness, lack of accuracy during the attack, and so on. To address these flaws, the conservatory professor-teacher must evaluate the student's stance, location, and other aspects of holding the instrument of the instrument. The conservatory, on the other hand, is not the place to correct a poor performance. The conservatory professor, on the other hand, is unable to examine the student's progress due to his executive status, which precludes him from being used as a scapegoat. For this reason, the professor is forced to correct the mistake that the student made by the previous teacher. To make such a change, the teacher must be sure that the student has the following factors:

1. High level of physical maturity (primarily the health of teeth, lips and respiratory organs);
2. The fact that he has a high musical talent;
3. If there are such qualities as Labor and aspiration towards the goal, all deficiencies and problems in the applicant's performance status can be corrected with great effort nerve and time constraint to be removed.(1,56)

The circle, as previously said, is a percussion instrument popular among the Uzbek, Tajik, and Uighur peoples, whose height is unknown. The ring flange is covered with calf or fish skin, and there are more than forty rings on the ring flange, which add to the sound when blowing the circle. In the circle, there are two primary noises. One is referred to as a low "bum," while the other is referred to as a high

"bak." "Bakko" or "Bakka" or "Baha" are two short noises in a row. The circle is made up of several musical instruments. The Uzbek and Tajik peoples have a long history of performing circle dances. The rush cannot be carried out without the use of the circular method. Each status speaker in Bukhara mastered the status ways in a circle and recorded his own songs. In a percussion and symphonic orchestra note, the circle is written in a line as a percussion instrument. One of the oldest sorts of musical instruments is the percussion instrument. The fact that a person steps, knocks his hands on each other, the labor process, dance movements, hunting, and military marches all contributed to their origin. Various varieties of percussion instruments have evolved over time in the practice of music by different peoples in terms of structure, sound generation, performance and expression possibilities, as well as playing. Tattoo means percussion or pounding in Arabic, and music is created in these instruments primarily through percussion using hands, sticks, and sticks, as well as finger clicks, shaking, and other movements. A specific coating (membrane) or the body of a musical instrument (body) can function as a sound-forming element in them, and these are separated into two types:

They include a particular skin-covered Nagora and a variety of circles on membrane-coated plaques.

Autofocus is a type of musical instrument in which the sound is produced through mechanical exposure to one's own body. These include birch, safoyil, and other similar trees.

There are various types of percussion instruments that are played with the help of Hammers, the fingers of the hand, without touching (beating) and shaking each other in terms of execution technique. Furthermore, percussion instruments lacked a distinct height (Nagora, circle, rock, safoyil, etc.) as well as low, medium, and high registers. Stick-sticks are used to play several different percussion instruments. The ability to use percussion instruments skillfully is the foundation of the performer's competence. As a result, mastering the talent of playing with sticks in the first place is considered one of the most significant responsibilities for students. Therefore, almost all textbooks and manuals begin with the teaching of the technique of execution in the circle.

It's also worth noting that the circle is the primary instrument in a group of percussion instruments, whose importance, as well as that of other percussion instruments in the ensemble, is growing all the time. This circumstance is connected to the job they do. If loops and other instruments are frequently used for demonstrative-visual purposes, they now perform complex tasks in the current ensemble performance, such as managing the rhythmic direction, which is considered the foundation – basis, as well as emphasizing not only the dynamic, but also the climax, which determines the content, and changing the ensemble's tone. In this regard, the execution tools are growing more diverse. There are a lot of different types of percussion instruments of different sizes. In them, Peacock complexes are used, which give a multicolored tone of voice, ensuring the consistency of the melody.

New teaching approaches are necessary depending on the structure of the complex of percussion instruments, the change in their design, and their prominence in the ensemble texture. That pays close attention to the hand's state of execution, various rhythmic manifestations, and the attainment of the tattoo tones' colorfulness. The basic goal of the free and natural position of the hand movement, as with all types of walkers, is to acquire great competence with minimal effort. That is one of the most important aspects of the state of hand execution. When we look at the hand skeleton, we can see that it is made up of three parts:

- a) shoulder part (from shoulder bones to elbow);
- b) part of the elbow (from the elbow to the wrist joints) ;
- c) cyst is a wrist joint.

The forearm is also divided into three parts, respectively:

- part of the leg up to the elbow;
- hand;
- it consists of fingers.

Except for the thumb, all of the fingers have three joints, with the thumb having two. When all portions of the hand are connected to each other, percussion instruments act in a condition of execution. However, each element has a distinct function that it fulfills for its own benefit. The shoulder component is employed for increased stress endurance since the arm movement from the shoulder to the forearm is quite strong. It serves as a wrist joint connecting the shoulders to the shoulders and actively contributes in the strengthening and depth of the "forearm tattoo" in the case of elbows. However, it is vital to keep the elbow muscles free of tension, not to strain, and to keep the teacher and the pupil in the center of attention at all times. The forearm performs a difficult duty in percussion instruments. It is vital to bend, move, and suffer at all times. The movement of the forearm, particularly the placement of the paw connect, is crucial in the creation of sound. The wrist should ensure that the sticks may hop back and forth from the skin covering while retaining its pliable position, regardless of how hard the tattoo struck on the thigh is. The forearm's function keeps the skin from cracking as a result of the lining's strong tattoo. Because of the performer must coordinate in his imagination – imagination how to distribute power to the muscles of the hands. Only a reasonably maintained path will save from excessive tension.(2,72)

Gradually, the reader's understanding of the music system gets more sophisticated and salty. It is vital to first determine the interests of each younger generation before instructing them.

To sum up, a reader who has gone through the exercise of performing music without being in any area is more intelligent than others, his thinking is broad, and his vision is clear. Playing a musical instrument, particularly a circle, will encourage you to use your mind to its full potential. (5) We can witness the flawless formation of the level of maturity of the worldview and thinking, as well as the creative ability in those who hold executive power, based on observations.

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