



## Characteristics of teaching performance in educational institutions

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### ABSTRACT

This article provides information about the impact of music on the human mind, the importance of music in the upbringing of children, the direction of music, the system of music lessons in the educational load, the scientific and theoretical basis of instrumental performance.

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## Ta'lim muassasalarida cholg'u ijrochiligiga o'qitishning o'ziga xos xususiyatlari

### ANNOTATSIYA

#### **Kalit so'zlar:**

musiqa,  
g'ijjak,  
asar,  
san'at,  
an'ana,  
pedagog,  
jamoat,

Ushbu maqolada musiqa san'atining inson ongiga ta'siri, bolalarni tarbiyalashdagi musiqaning ahamiyati, musiqaning yo'nalishlari, ta'lim yuklarida musiqa darsining o'tilish tizimi, cholg'u ijrochiligining ilmiy-nazariy asoslari haqida ma'lumot berilgan.

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milliy madaniyat,  
konservatoriya,  
bastakor,  
dirijyor,  
etnograf,  
musiqashunos,  
bastakor.

## **Характеристика обучения инструментальному исполнению в образовательных заведениях**

### **АННОТАЦИЯ**

#### **Ключевые слова:**

музыка,  
гиджак,  
произведение,  
искусство,  
традиция,  
педагог,  
община,  
национальная культура,  
консерватория,  
композитор,  
дирижер,  
этнограф,  
музыковед,  
композитор.

В данной статье приведены сведения о влиянии музыки на психику человека, значении музыки в воспитании детей, направлении музыки, системе музыкальных занятий в учебной нагрузке, научно-теоретических основах инструментального исполнительства.

After gaining independence, the Republic of Uzbekistan has been implementing a number of major projects to restore and study the rich cultural heritage of our people. In particular, the Center of Islamic Culture of Uzbekistan is being built in Tashkent, and the Imam Bukhari International Research Center is being built in Samarkand. The Uzbek Center for the Study of Cultural Heritage Abroad and the Center for New History of Uzbekistan are being set up. Great attention is paid to the development of reading culture, culture and art, and creative schools and centers named after our great artists are being established in the regions. Systematic measures are being taken to further popularize folklore and amateur arts, and to develop innovative areas of culture and the arts. In this regard, President Shavkat Mirziyoyev said, "If culture and art do not develop in the country, society will not develop. It is important to develop the field of culture and arts, to increase the prestige of the Uzbek national culture and art in the world, to realize the potential of young talents. Indeed, when art and culture live, the nation and the people, the whole of humanity, live in peace" [1].

Music (Greek. Musike, musa) is an art form that creates an artistic image with a variety of sounds and has an ideological and emotional meaning. The basis of music is music. Imagining the world without music is like seeing trees without leaves. In the words of Alisher Navoi: "The heart is nourished by a pleasant melody, and the soul is nourished by a pleasant voice" [2].

Man cannot live without music. There is music in the world that has the power to enchant anyone, regardless of ethnicity. In fact, music is such a wonderful art that there are no language barriers and no need for an interpreter. The role of music in human development is enormous. Pleasant music inspires a person to new victories and

activates the hidden resources in his psyche. Regarding music, Plato said, “Music is better than any other means of educating people. Because melody and harmony find their way to the human spirit and psyche”.

The national musical instruments of the Uzbek people have a special place in our musical culture due to their uniqueness, the attractiveness of the ornaments, the variety of timbre and the wide range of possibilities of performance. The role of our musical instruments in the spiritual life of our people has always been invaluable. They still play a special role in shaping people’s spiritual and aesthetic worldviews. Musical performance has been shaped and polished by our ancestors for centuries. As we have said, our national musical instruments have a very rich and ancient history. We know that in the art of music, membranophones, or percussion instruments, first appeared in the thirteenth millennium BC. The creation of percussion instruments is associated with the rhythmic structure of ancient labor songs.

Then came the idiophone, or noisy instruments. People applauded the rhythms. That is why percussion instruments are the oldest. Over the course of long historical development, each nation has formed for itself different types of percussion instruments, depending on the structure, sound formation, and ability to perform. Archaeological excavations in the village of Muminabad, Urgut district, Samarkand. Five thousand years ago, flute-shaped instruments made of bone and played with five fingers were found. These instruments date back to the Paleolithic period. They also testify to the development of early music in the most ancient human history and to the level of civilization [3].

Later, aerophones began to make holes in the instruments and control the volume. These instruments were used in hunting, military campaigns, weddings, parties, celebrations and various other gatherings. Drum instruments were also classified as flute, tongue, and trumpet in the 3rd-1st centuries BC. In Egypt, Babylon, and other eastern countries, there are works of fine art that provide information about wind instruments, which are reflected in statues and archeological finds. It is unknown at this time what these instruments were called, but their names have not been preserved. As human progress has progressed, so have new instruments. Chordophones, like stringed instruments, have also gone through a series of stages, such as dripping and noisy instruments. The first instrument to appear was a horse drawn on a bow. In these cases, the human mouth, the pumpkin, and the turtle’s bowl acted as resonators.

It is believed that stringed instruments appeared in the third quarter of the first millennium AD. Later, in the 10th century, Farabi gave a more detailed commentary and composed his fourth string on this instrument. The first version of the instrument was made of a turtle bowl with a wooden handle and a string tied to a horse’s bridle [4].

While researching the topic of my dissertation, I came across the following information; The distinctive feature of medieval music culture is that the musicians not only knew how to play several types of musical instruments, but also composed their own music. Musicians were also great musicians and poets of their time. The focus on music in the Middle Ages led to the construction of specialized music workshops. In these workshops, teacher-student traditions have been formed and developed.

The theoretical views of Eastern scholars were formed from the musical environment of that time, and they wrote extensive information about the role of music in society. Among them: The booklet on music, Al-Khwarizmi’s book “The key to

knowledge”, Safiuddin Urmavi’s book “Sharafiya” or “Nobility”, Abdurahman Jami’s book “Book on music” contain important information about music performance and folk instruments. The legacy of oriental thinkers in the study of folk instruments has historical value. Abu Nasr Farobi Music affects the human body through its main control center – the brain. It is said that the brain controls the activity of the heart, the client, and supports the nerves and senses. Farobi’s famous work “The Great Book of Music” is of great importance. As a talented performer, Farobi studies the role of musical instruments in the life of society and says, *angu*. There are unique instruments”. The second part of the book is devoted to the musical instruments of that period, in which he describes in detail *Lyutnya*, *tanbur*, *ud*, *nay*, *rubab*, *chang*, *shohrud*, *kanun*, and other musical instruments. According to the scientist, the *tanbur* is the closest instrument to the *oud*, and the strings on the *tanbur* are played with the help of nails. The *tanbur* is one of the most popular and popular instruments. In addition, in the book he gives a full description of various types of flute, flute, trumpet, *Danube*. Farobi also describes in detail the *rubab* that existed in his time, and says that the *rubab* of that period, like the modern *Kashgar rubab*, consisted of a resonator and a much longer handle.

According to Farobi, dust belongs to the group of instruments that produce sound through the vibration of open strings. The dust of that period had fifteen strings and was diatonic. The range was two octaves. He testified that the *oud* was the leading word in the ensemble. In his *Book of Musical Instruments*, he explains how to tune instruments such as *tanbur*, *rubob*, and *chang* in an ensemble. In medicine, too, music has been found to have healing properties. Abu Ali Ibn Sina’s *Kitab ush-shifo* (The Book of Healing) recommended the effects of music and non-drug therapies in the treatment of man. In his native village of *Afshona*, where the great scientist was born, he played the *oud* and *tanbur* as a child. With the help of music, he observes that patients are recovering faster from diseases.

This is called music therapy in modern medicine. Ibn Sina divided the music of his time into two groups: *mizrobli*, *nokhunli*, and open-stringed instruments drawn along the entire resonator cover. At that time, Safiuddin Urmavi, a well-known thinker of the East, developed the science of music. He was known as a musician, *oud* player, singer and composer. Based on his experiments on the *oud*, the scientist explained his theoretical principles. Urmavi’s definition of *oud* in his *Book of Piety* begins with the words, “Know that the *oud* is the most famous and modern of the musical instruments”. At that time, the *oud* had five pairs of strings and seven quarters. The strings are called *bam*, *masna*, *maslas*, *zir* and *had*. The five-stringed, improved *oud* has retained its structure in recent times. Even today, the *oud* is preserved in Armenia, Azerbaijan, many eastern nations, and especially in Uzbekistan. But the curtains of the instrument are not tied, they are not frayed. Shirazi, Jami, Al-Husseini, Maraghi, and Ibn Sina wrote about this instrument in their works. He gave a detailed sketch of the *oud* strings mentioned in Jami’s *Booklet on Music* and detailed information on how to set it up. According to Jami, the existing twelve *maqoms* are the basis of ancient mature music. He talks about the impact of music on the audience and says that it has a deep spiritual and spiritual significance.

As far as we know, Morogi’s 14th-century treatise, *Kanz al-Tuhaf*, contains interesting information about *gijjak* and *rubab*. In his pamphlet, he explains how to make a worm. The scientist confirms that silk or parchment strings can produce a much better and softer tone than brass strings. The first information about the *dutar* about the

double-stringed instrument can be found in Al-Husseini's 15th-century musical treatises. The origin of the term "dutor" is to distinguish it from other similar, multi-stringed instruments. The pamphlet, written in the 13th and 17th centuries, describes stringed instruments such as chang, kanun, nuzha, rubob, and tanbur, as well as drum instruments. Darvish Ali's pamphlet on music, written in Bukhara, provides information about the musical instruments that existed in Central Asia at that time and their master musicians. This information tells us about the musical creative environment of that time. Chapters V and VI of the pamphlet provide extensive information on instruments. During the presentation of the instruments, Darvish Ali Ud spoke about the instrument, and Sultan Muhammad Udi described Samarkandiy as a uniquely talented musician, a creator of musical works. He also mentions Sultan Ahmad, a famous flute player at the time. In the pamphlet, the author writes that the magical melodies of the flute he played left a deep impression on music lovers. Darvish Ali also writes about the master rubab performer Sheikh Shamsi Rabbani, as well as about the dust instrument performer Zuhra, and about various gatherings and rest nights at the Sultan Muhammad Palace at that time. He also mentioned that the palace was called "Drum House" and consisted of 60 performers and was managed by "Drummer". He cites the example of Sayyid Ahmadbin Miraqi, the leader of the ensemble at the Sultan Hussein Palace, who played the mehtar. Darvish Ali points out in his treatise that performers developed and applied music theory based on their own performance practices.

In the late 14th and early 15th centuries, literature, art, and music played an important role in the life of the Timurids in Central Asia. A miniature of "Zafarnoma" shows trumpeters standing on the walls of the fortress and announcing the victory of Timur's army. During the Mongol invasion, cultural life in Central Asia seemed to come to a standstill. But after Timur united Central Asia, various fields of art began to flourish. Samarkand was designated as the capital of the Timurids. It developed in close connection with the various cultural masters from the occupied cultural centers, including folk instruments, folklore, and classical literature. The names of more than 60 folk instruments are mentioned in the works of Firdavsi, Saadi, Navoi, Nasimi, Fuzuli, Behbudi, Dehlavi. In the works of Zahiriddin Muhammad Babur, Alisher Navoi in his time helped many instrumentalists to show their talents. The Boburnoma mentions the names of Uzbek folk instrument performers. It says, "Skilled musicians such as Ustad-kul Muhammad Shaibani and Hussein Udi gained great fame and great success with the direct help and patronage of Navoi" [5].

Babur also mentions talented musicians of his time, such as Shah Quliy-Gijjaki, Hussein Udi, and Hodja Abdullah Marwarid Qanuni. During the Navoi period, nay, ud, gijjak, kanun, karnay, sunray, drum, doyra, and chang were performed. All instruments were used in both ensemble and solo performances. Comparing the data of written monuments of the XV-XVII centuries, it can be concluded that by this time the culture of performance on folk instruments in Central Asia has reached its maturity. Many of the performers are artisans, and the profession of musician has given them access to a high-class society. They were often involved in palace ceremonies. They are the beauty of poetry and music. At these parties, the ability to respond, to sing, to play any instrument is highly valued. It was a special show for young performers. So they play one or more instruments trying to outdo each other in playing. Central Asian scholars' treatises on music, literature, and painting allow us to some extent to restore some of the broken



links in the long chain of historical development of Uzbek folk instruments that have survived to the present day. Folk musicians gave their lives to a piece of wood, reed or bone, which gave them eternity. Hundreds of years have passed, and musical instruments have survived to the present day in solo, ensemble, and orchestral performances.

In the late 18th and early 19th centuries, Uzbek music culture was dominated by folk and the following are many new types of professional music art begins to improve: big song, big game, Shodiyona, Navruz, Mavrigiy, Shashmakom, Chormaqom (to him Dugoh Husseini, Chorgoh, Bayot, Gulyori-Shahnoz entered). Different musical ensembles are formed depending on the available musical instruments and performers. In many cases, the ensemble of folk instruments includes such instruments as gijjak, tanbur, dutar, chang, nay, koshnay, doyra. Shashmaqom, which consists of six series of works in music, in particular was popular. The ceremonies were usually performed in the presence of court officials at a specific time or under certain conditions. It is even known that there is a special competition for talented singers (especially in the performance of songs, as well as in the creation of new parts). In the nineteenth century, the practice of flute, neighbor, trumpet, such instruments as trumpet, bolamon, chang, kashkar rubobi, bukhoro (Afghan) rubobi, tanbur, dutor, dombra, gijjak, sato, doyra, kayrak, safoil took a strong place. In the second half of the XIX century there were significant changes in the performance of Uzbek folk instruments. New forms began to appear in the direction of instrumental performance. Based on the traditions of folk performance, complex and perfect melodies and songs were created that illuminate various aspects of people's lives. Well-known dutar players, tanbur players, doyra players, nay players, trumpet players, bulamonchi, gijjakchi, Kashgar and Afghan rubab players appeared. Folk instruments are very popular among music lovers. They took an active part in various festivals, folk festivals and other performances. As the performance of the instrument increased, so did the notation system that represented the sounds of music. In the history of instrumental performance, Pahlavon Niyaz Mirzaboshi was able to do this. Kamil Khorezmi was a skilled performer of tanbur and gijjak when he was a mature musician. The musician invented the tabular notation "Khorezmian tanbur notation", which contained 18 longitudinal lines according to the number of beats on the tanbur line. The place to press the lad is marked with dots. The dots above and below the line represent the number of clicks of the tanbur strings above or below. With the help of this tablature, Kamil Khorezmi, the first of the six and a half maqoms of Khorezm, recorded the ways of Rost's instruments and sayings. His son Mirzo Matrasulboy helps him in this. With the help of Feruz, the king of Khorezm at that time, famous calligraphers reproduced copies. One of the copies is kept at the Institute of Oriental Studies named after Abu Rayhan Beruni and the other at the State Conservatory of Uzbekistan. While this tablature is not perfect, it is the first attempt to record and preserve a musical heritage.

It should be noted that despite the discovery of notation, the performance of Uzbek folk instruments has developed mainly in the oral tradition. This ensured that each performance was unique. The same situation led to the emergence of local styles in the performance of the instrument. The 19th century saw the birth of many famous and talented performers. Of these; Muhammad Yakub Kharratov was a famous drummer. He is also a master of calligraphy. The palace, led by Kamil Khorezmi, was a musician of the folk ensemble. In the third quarter of the same century, Kokand became a center for the gathering of famous musicians. Under the leadership of Master Khudoiberdi, a unique

school for the study of Uzbek folk music was established here. Fergana musicians have actively mastered the Bukhara shashmaqom. In addition to singers, ensembles of Uzbek folk instruments also took part in the performance. The ensemble includes tanbur and doira in Bukhara, and dutar, gijjak, bolamon, doira or tanbur, garmon, rubob, doira in Khorezm. Such ensembles served in khan palaces, in the presence of beys. The ensembles were led by a mehtar, a trumpet player. It was a lucrative but seasonal business. The musicians were forced to take up a second profession, such as blacksmithing, building, carpentry, and so on, to make a living during the winter, when ceremonies were rare. Nevertheless, instrumental performance and singing continued to develop. Famous performers have grown up. Father Jalal Nosirov was a well-known performer, teacher, instrumentalist and master drummer. For many years he worked as an ensemble leader and singer at the Amir Alimkhan in Bukhara, Amir Muzaffarkhan in Shakhrisabz, and the Amir Otajonlar Palace in Navoi. One of the most famous performers of Uzbek and Tajik music was Hoji Abdulaziz Abdurasulov. He went to Bukhara in 1888, where he studied shashmaqom under the guidance of Ota Jaloliddin Nazirov and promoted Uzbek folk music and maqoms in Fergana, Samarkand and Tashkent. It should be noted that he made a great contribution to the development of Uzbek folk instruments as a tanbur player, dutar player, singer, and won the love of folk and music performers. In the first half of the twentieth century, the Uzbek musician Usta Olim Kamilov played a special role in the development of the circle. He was a master of both the dust and the circle. The Margilan performer has formed amateur music groups from various organizations and started giving concerts in remote areas, villages and auls. In 1926, Olim Kamilov joined the concert-ethnographic ensemble formed by the famous comedian-dancer Yusupjon Qiziq and Muhiddinkori Yakubov. Later, Tamarakhonim joined the ensemble and worked together for several years. Later, the ensemble was reorganized into the Uzbek State Musical Theater. During 1934, Olim Kamilov began to collect the methods created by the forgotten people, and as a result he managed to collect several dozen different methods. He remembers many ways. Most of the methods were written by Ikrom Akbarov, Uspenski, and Romanovskaya. Ikrom Akbarov's writings will be published in the collection "Circle Methods". The collection includes 47 folk styles and several rhythmic compositions [6].

In addition, Abdusoat Vahobov and Kozikhan Madrahimov are among the performers who have made a significant contribution to the performance of the instrument. They have attracted the attention of the people and musicians with their skills and artistry. In the 70s and 80s of the 19th century, a group of Russian and foreign ethnographers and folklorists visited Central Asia to study the life of the indigenous peoples, their way of life, customs, and musical culture. They did some work in recording and notating the folk music of Turkestan. Thanks to these sources, we have information about the types of performances, musical traditions, tariffs for instruments, notes of Uzbek folk melodies. During their long research and study, they brought with them Russian and European instruments. In the Fergana Valley and Tashkent, musicians began to replace the violin with a violin. A hormone imported from Russia has appeared in Khorezm. Even today, we can find these instruments in the local style of instrumental performance. In the 1920s, Uzbek music began to develop rapidly. Music schools were established; In Tashkent in 1918 the Turkestan People's Conservatory and its branches were opened one after another in Samarkand, Bukhara and Fergana. The schools mainly

taught Uzbek folk instruments, as well as some European instruments. As a result, music performance has become widespread in many cities of the republic. Beginning in the 1920s, ensembles of Uzbek folk instruments were formed on the basis of traditional ensembles. National instrumental ensembles have been formed in regional centers: Margilan, Andijan, Bukhara, Samarkand, Fergana and Kokand. A number of ensembles; Mulla Tuychi Tashmammedov, Tokhtasin Jalilov, Berkinboy Fayziyev, Abdukodir Ismoilov, Hayit Axun, Davlat Axun, Zokir Eshon, Ahmadjon Umrzakov, Rustam, Ashurali Yusupov and other talented performers carried out their creative work. In particular, Usta Olim Kamilov led the ensemble and clubs in Margilan, Tokhtasin Jalilov in Andijan, Samarkand and Matyusuf Kharratov for several years. In 1923, at the initiative of Tokhtasin Jalilov, a national music circle of 24 people performing folk instruments was established. In addition to Uzbek folk instruments, mixed ensembles consisting of flute, oboe and other symphony orchestras have also started to operate. In 1927, an ensemble of 12 Uzbek folk instruments under the direction of Yunus Rajabi under the Tashkent Broadcasting Committee began its work. The ensemble also underwent a number of stages of historical development.

In the mid-1930s, a group of musicians led by A. Petrosyans worked on 12-stage equal-temperature instruments. As a result, the performance of Uzbek folk instruments has expanded, and musical families have been formed. These modernized instruments allow to perform not only Uzbek, but also world classical composers and fraternal peoples' musical ages in many voices. At the same time, the process of professional training in Uzbek folk instruments began. In addition, the creation of works by Uzbek composers for folk instruments became the basis for the development of performing arts in Uzbek folk instruments. In 1948, training in the performance of folk instruments began in music schools of the country, including the then Tashkent State Conservatory named after Mukhtar Ashrafi. From 1948 to 1949, students were admitted to the conservatory. These are N. Nigmatov (Neighbor), A. Bakhromov, A. Evdokimova (Prima Rubob), M. Mirzaev, B. Mirzaakhmedov (Kashkar Rubobi), L. Sultanova (Dutor), N. Savinov (Afghan Rubobi), M. Asilov, O. Kholmuhamedov (Gijjak), A. Liviev (Doyra), A. Odilov (Chang), V. Borisenko (Prima-Rubobi), F. Vasilevlar (Kashkar Rubobi). Later, the students enrolled in the same course became teachers at the Tashkent State Conservatory and trained a number of students.

The 19th and 20th centuries were a period in the history of instrumental art that produced a number of masters of music. These are: Tuychi Hafiz, Shorahim Shoumarov, Shobarot tanburchi, Abdusoat dutorchi, Usta Usmon Zufarov (Tashkent), Rustambek (Andijan), Ashurali Mahram, Abdukodir naychi, Ahmadjon koshnaychi (Kokand), Abdulla Tarak, Ruzimathon changchi (Namangan), Usta Masaid doirachi and changchi Usta Olim Kamilov, Yusufjon Qiziq (Margilan) and others. These artists have played an important role in preserving the treasures of Uzbek folk music, nurturing young talents, improving the structure of ancient instruments and creating innovations. New musical instruments gradually came into being, and by the end of the last century, they had taken a strong place in ensembles. Musical instruments were also used to accompany songs and dances, and the melody was very effective. filled with metrorhythmic embellishments and embellishments.



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