

## **Methods of Learning Performance Skills on Hammered Dulcimer Instruments**



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**ABSTRACT:** In this article, the more spiritually mature young people are, the stronger their immunity against various alien vices, so it is important to cover this issue and put it into practice, practical work at the Tashkent State Conservatory and the sources he wrote are clear examples of this and other problems are analyzed. Extensive conditions have been created for them to study and acquire a profession. At the same time, the organization of meaningful and effective leisure of young people is an important and urgent issue. The more spiritually mature young people are, the stronger their immunity to various vices will be, so it is important to cover this issue and put it into practice.

**KEYWORDS:** spiritual education, urgent issue, young people, talent, ensemble, orchestra, profession.

### **INTRODUCTION**

It is known that the head of our state Shavkat Mirziyoyev put forward five important initiatives to establish activities in the field of social and spiritual education on the basis of a new system. The first of these initiatives is to develop the talent of young people to increase their interest in music, painting, literature, theater and other arts. 30% of the population our country are boys and girls aged 14 to 30 years. Extensive conditions have been created for them to study and acquire a profession. At the same time, the organization of meaningful and effective leisure of young people is an important and urgent issue. The more spiritually mature young people are, the stronger their immunity to various vices will be, so it is important to cover this issue and put it into practice. This topic was first studied by Professor Ahmad Adilov. His practical work and written sources during his tenure at the Tashkent State Conservatory are a clear example of this. The ensemble of dustmen, formed at that time, ie after the second half of the XX century, for a long time with their programs took part in various events of the country on Uzbek television and won the applause of our people.

Fazilat Shukurova, Rustam Nematov, Tohir Sobirov, Anivar Lutfillayev and other experts have studied this topic.

An analytical study of the performance culture of an ensemble or orchestra with the participation of Hammered dulcimer is the formation of a kind of ensemble performance (Hammered dulcimer) and the establishment of a school of quality and skillful creativity.

Study of the School of Hammered dulcimer Instrument Performance and its representatives,

The study of the origin of Hammered dulcimer mites and the period of their use,

Study of the role and importance of Hammered dulcimer in the ensemble and orchestra,

Learn how to play the Hammered dulcimer perfectly.

The task of modern instrumental art is to study the basic principles of organizing a local ensemble of dancers and ensuring their perfect performance. Skills to be taught to students and performance lessons The school of Hammered dulcimer musicians must have a thorough knowledge of the written sources about their creative activity, their works adapted and performed for Hammered dulcimer, and the ensembles of dust performers. It is expedient to combine the form and directions of the content of the method of teaching students the essence of the performance of folk instruments in the performance of folk instruments. In the process of educating future musicians, acquainting them with the instrument of Hammered dulcimer will provide information about the role of this instrument in our national musical heritage and teach them to scientific research. As a result of performing the unique sound of the Hammered dulcimer, the importance of practical study is enormous. Historical development of the instrument

Folk instruments appeared in the distant past. It is believed that the first musical instruments were born in the XIII millennium. The pamphlets created in the XIII-XVII centuries contain tariffs for stringed instruments such as Hammered dulcimer, kanun, nuzxo, rubab, tanbur, as well as wind instruments.

The legacy of the great Eastern thinkers is also described in the written sources of musicologists such as Abu Nasir Farobi, Abu Ali Ibn Sino, Sayfiddin Urmavi, Abdurahman Jami Darvesh Ali Changi, who have historical value in the study of folk instruments. According to Darvesh Ali's pamphlet, the pamphlet dedicated to Zuhra, the patron of dust instruments, contains 26 parts and seven units for the performance of seven maqoms of the tariffed dust. Hammered dulcimer is mentioned in many literary

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sources as the most common instrument in the middle Ages. Hammered dulcimer called them in his works Firdavsi-Ozoda, Navoi-Dilorom, and Nizami conspiracy. Comparing the data of the 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 peak.

### THE MAIN FINDINGS AND RESULTS

The Hammered dulcimer instrument has a unique structure, it consists of a box of nets, earbuds and a kick-off mechanism. The powder consists of 75 nets. It should be noted that its strings, which have a high resonance, are divided into 3 groups by means of feathers. Group 1 consists of 12 three-row strings (all three of which are individually tuned). Passing through the right and left strings, these strings give 12 chromatic sounds consisting of only half-tones (from the left to the first die in the first octave); the second group consists of seven three-layered nets, the right step passes through the left harp and the left step, in which the right four sounds of the chromatic sound series are played (the first octave from the left to the second octave); the third group consists of 3 rows of strings, which pass through the upper appendage and the main strings on the left to the main strut (from Iya in the second octave to sol sol in the third octave):

The possibilities of resonance of types of hammered dulcimer instruments are as follows;

- 1) Piccolo hammered dulcimer - range from do in the first octave to Iya in the third octave;
- 2) Tenor hammered dulcimer - the range from the left in the major octave to the brain in the second octave; from do in the lower octave to the left in the first octave;
- 3) Bas hammered dulcimer - range from do in large octave to left in low octave.

At present, the performance capabilities of the existing powder have been expanded. In the hammered dulcimer, the sound pathways are increased from one to four:

- 1) Percussion - the main way to make a sound. Sounding dust sticks one by one on the strings;
- 2) Pizzicato col legno (Pizz.col legno) - scratching (clicking) the sticks with the back;
- 3) Fingerprint Pizzicato (Pizz) - gently tapping the dust strings with your fingers;
- 4) Straw comb col legno (colleg.) - knocking dust strings on the flat back of the stick.

The strokes on the dust instrument, ie the style of the performing arts, are as follows:

- 1) Short blow (stackato). Smashing the dust mites into the strings to make a light, intermittent, jumping sound;
- 2) Rez formation by frequently changing the tremolo dust rods on the strings or by continuously tapping with the flat back of the rods;

- 3) Continuous smooth flow from the strings to the strings with a stick, connecting the sounds in a straight line;
- 4) Surdinal (choking) short tattoo (sitakkato kon sardino). Frequent silencing of the ringing dust strings with the left finger to create a short joint sound.

- 5) Vibration. Slowly vibrate the part adjacent to the sounding side row with the middle finger of an empty hand, using the shop click method.;

- 6) Shop slide (gilisando)

From one sound to another with the bare back of the stick.

General concepts about the ensemble:

The word ensemble is derived from the French, and ensemble-unity means unity. In the terminology of music, harmony means harmony. To be more precise, it is a joint performance of many musicians. Ansambllar turli xil ko`rinishda faolyat olib borishadi. These include: an ensemble of instrumentalists, a vocal ensemble, a variety vocal ensemble, an ensemble of instrumentalists (duet trio, quartet, quintet, etc.), an ensemble of dancers, an ensemble of makam players and shukabis. The concept of ensemble is also found in other fields of art.

The book miniatures of the Timurids period and the next two hundred years testify to the fact that there were the following two types of folk instrument ensembles:

- 1) Circular and flute ensemble (room type)
- 2) Ensemble of percussion and percussion instruments (karnay sunray bolamon, doira, nogora,).

The second type of ensemble is often used as a military ensemble, as evidenced by the following lines: "Trumpets and drums sounded, and the soldiers lined up in unison to repeat the military shout three times"

In Uzbek music, the word "ensemble" is also used with the word "breath". The word "ensemble" has another meaning, for example, the singer sings a lyrical song in a very elegant voice, and the musicians who follow him listen to the singer calmly, its accompaniment in one melody can be called "a mutual ensemble between a singer and a musician".

Thus, the word ensemble means that all performers perform in unison and have the same understanding and interpretation of the content of the work. In ancient times, music was one voice, and musicians, who sang the same songs, gradually developed and became more complex. He realized that when two or three people sing one or more songs at the same time, pleasant melodies appear. The musicians also realized that the performance of several melodies at the same time gave pleasant sounds, and as a result, the music became more vocal.

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Polyphonic performance has two main forms: if the first sound is of special importance in polyphonic music, the remaining sounds are accompanied by homophony in this musical language (Greek homos - equal, fone - sound;) called. The harmonious development of several melodies, each of which is independent, is called polyphony (Greek poly - plural background - sound).

In Uzbek music, the tradition of polyphony, the harmonization of folk melodies and songs, and the widespread use of polyphonic forms began to be used in the twentieth century. This, in turn, was an important factor in the creation of new large-scale works by Uzbek composers.

Common features and differences between ensembles and orchestras, an orchestra (Greek orchestra is the front stage of a stage in a Greek theater) is a collection of instruments that perform a piece of music together and a group of musicians who play those instruments. The orchestra is conducted by a conductor from the ensemble and some parts are performed by a group of musicians rather than a soloist differs in maturity. Depending on the type of lyrics, there are orchestras, symphony orchestras, folk instrument orchestras, chamber orchestras, wind orchestras, string orchestras, pop orchestras, jazz orchestras, and more. There are all kinds of orchestras in Uzbekistan.

The common denominator of the orchestra and ensemble is that both groups have an artistic director. The harmonious combination of orchestra and ensemble can sometimes be the same. Both teams may have the same type of instruments. Executable tools can also match.

The differences between the two groups are as follows: each part of the orchestra is performed by a group of musicians of the same type, the orchestra is a large group in number, and its performance is accompanied by 88 different sounds in musical terms, with no conductor in the ensemble. The role of the leader of the ensemble is much easier than the role of the leader of the orchestra, because the leader of the orchestra performs more functions. The artistic director, the music director, the conductor, and the organizer, as well as the fact that some conductors can play musical instruments themselves and adjust each instrument, show that the tasks of orchestra leaders are much more difficult.

From the point of view of the ensemble's performance, all the works are presented in a general order, that is, the leading melody is performed in two voices and accompanied by a piano, which means that the direction of the ensemble consists of three streams. Two musical instruments and a piano accompanying them In European music, this division of voices is called a "party". The general note text of the work performed by the ensemble is called "score". The convenience of this procedure is that young students and experienced teachers - concertmasters perform the work together.

2.3 The role and importance of hummered dulcimer in the orchestra and ensemble. Due to the resonant and attractive sound of the powder, it is presented in deatonic chromatic form by A. Petroseanty, who called her the bride of the words, and no word sounds like the processed powder. We will not find the sound of a dusty instrument and the possibilities of its performance on any other instrument.

As observed in all folk instruments, hummered dulcimer instruments are divided into two types. 1) Musical works adapted to hummered dulcimer. 2) Musical works created especially for hummered dulcimer instrument. This means that both types of powder instruments can be adapted for ensemble and orchestra classes. Of course, it is necessary to take into account the content, essence, form and genre of the work. Musical works in the lyrical genre also sound very beautiful and attractive in the performance of the dust instrument. The language of lyric-lovers means the expression of lovers. When a mixed ensemble is formed with the participation of hummered dulcimer, this instrument decorates the performance of the ensemble with the performance of medium and high registers. It is a bit difficult to maintain a lower registry if an ensemble (chanchi) is formed. The reason is that in the last twenty years, the hummered dulcimer bass has disappeared without being used. Nevertheless, the teachers of dusty musicians operating in the country have formed an ensemble of hummered dulcimer players in their educational institutions and participated in various competitions.

The participation of the instrumental musician is of special importance both in the ensemble of traditional performance and in the ensemble of folk instruments (academic) slipped. It sounds good if it plays both the main tone of the box and the second sound in the hummered dulcimer melody. However, in order to perform both texts, the student must have a deep understanding of the work, as well as artistic and aesthetic mastery. Otherwise, the transition to the practical implementation of the work will not give the expected result. Even when the student performs the second sound (akampanement), it does not harmonize with the main text, if it does not accurately match the musical perception. This contradicts the notion of musicians as an ensemble.

Every player in the ensemble should be able to interpret the work they are performing with the help of musical thinking.

Hummered dulcimer's vocal music has a unique technical ability, so the role of this instrument in the ensemble is unique. It is known that in 1937 the representative of the Russian musical culture N. Mironov for the first time managed to create a note orchestra. The orchestra also included a hummered dulcimer instrument. The orchestral ensemble, led by N.N. Mironov, was not formally independent. Later, this task was entrusted to the well-known musician and instrumentalist A. Petrosiyans. By the end of 1939, like other instruments, the ability to play as a chromatic powder was expanded. As a result, it was possible to play the music of the peoples of the world on a hummered dulcimer instrument. This, in turn, determines the technical capabilities of the unique sound timbre color in folk instruments.

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When an orchestra or an ensemble plays a solo piece, the melodies have a special sound, so that the musician first understands the hamsado (harmonic) sounds while being a mature musician and knows his part well, as well as feeling the second sound.

Hummered dulcimer belongs to the second (percussion) group in the orchestra and may not sound full-blooded if the part for this instrument is performed at other times. Because the technical capabilities and methods of performance in the powder can not be compared with other instruments

I.Khamrayev's concerto for orchestra and hummered dulcimer, A.Mansurov's works for special chan and orchestra, compositions by such composers as Otajonov Boboyev for powder and orchestra have been performed by leading musicians for many years.

S.Yudakov "Fergana dance", Rustamov "Lezginka", Narimanitzi "davluriy", Ndiriyev "the moon shines" Uzbek folk song Rokhat Fergana jonon and other similar melodies performed by the ensemble to demonstrate their abilities and to improve the performance skills of musicians. In order to improve students' theoretical knowledge of artistic and musical tastes, it would be expedient to organize ensemble circles in all local specialized music schools to develop practical performance skills, and to publish their results every two months via the Internet.

As for the ensemble of pollinators, due to the large number of intricate strings in the nature of the pollinator, it takes a lot of hard work to bring it to the state of the word. In addition, if our climate-changing musical instruments remain sensitive to the external environment, in order to form a hummered dulcimer ensemble, the vocals must be perfect, but today there is no musical group in it. If the word "hummered dulcimer" does not sound, it has a special place and attention in orchestras, ensembles, competitions and concerts. The ability to perform hummered dulcimer's voice is of great importance in creative teams.

## CONCLUSION

The teacher should remind young musicians of the rules of proper storage of the dust instrument, keeping the hummered dulcimer clean and dry in the free time of the lesson in a cloth envelope or in a box made of boards, and care should be taken in a closed environment. Students should be taught how to apply the word hummered dulcimer, no matter how complex, to create an ensemble of dusters and to introduce the ensemble's performance to the general public. Professor Akhmat Adilov is permissible to ask or demand from future specialists to consider ways to re-introduce the hummered dulcimer bass instrument, which existed during his lifetime, so that students could learn music. They need to increase the demand for ensemble and orchestral performance, which is one of the most important aspects of the lyme.

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