

## Versatile Levels of Musical Performance

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**Annotation:** This article explores the historical processes of musical performance as well as the scientific study of performance. There is also a scientific outline of the mysterious cases in the performing arts, which are subtle aspects of the performing arts. It is also an attempt to prove that the role of music in human education is inexhaustible.

**Keywords:** Music, Spirituality, Art, Status, Musical, Educational, Performance, Orchestra, Composer, Creator.

### Introduction

The issue of upbringing of the man has always been one of the most important tasks. In other words, the future of humanity and the factor of social development depends primarily on the education and the spiritual and educational environment. Undoubtedly, it is important to educate young people and to change their thinking.

It should be noted that today's youth are very different from their peers 15-20 years ago. While the former were always "ready" to follow the instructions of the "high", socially dysfunctional, and in a sense, tend to be external observers, these qualities have changed. The current youth of our country are interested in increasing their social activism, political culture and legal knowledge, and they enjoy the benefits of eradicating neglect and indifference.

Today our young people give priority to developing themselves in accordance with the principles of social, legal, humane and democratic state. In this process, special attention is paid to education.

Since the first years of independence, the head of state has paid serious attention to the music, one of the most effective means of education. The system of music education was radically reformed. The reforms were based on the Education Act and the National Program for Personnel Training. As in all educational institutions, educational institutions are now focusing on education. One of the most important and important issues is the provision of the educational process with new generation textbooks. Like all educational institutions of the country, higher education institutions are taking seriously the task of creating a new generation of educational literature for students and faculty. Success in this area is enormous.

Farabi, a great Eastern thinker, divides music into three types in his book The Great Book about Music. According to him, the first kind of music gives pleasure, the second kind of excitement. The stages of the development of the music of Farabi, its influence on the human spirit and its spiritual nourishment, thus inspiring it to do good deeds, help the person with joy and sorrow, and encourage the person to do good works. He expressed his opinion.

Another great scientist, founder of world medicine, Abu Ali Ibn Sina, in his book *The Canon of Medicine*, evaluates the power of music on the child's spiritual development and simply describes the importance of music in raising a child: a shaking vibe, the other a mother's song. The first refers to the body of the child, and the second to the spirit. Music's role in human life is important because it is one of the most important aspects of spiritual education.

Historical sources indicate that the country where our grandfather Amir Temur conquered, along with the great scholars, masters and great poets, brought great artists to his capital, Samarkand. In this way he tried to make his capital "the largest city in the world." Among them are famous musicians like Sayfuddin Abdumomun, a Uruguayan Abdulkadir who wrote *Zubdatu-l-advor* and *Maqosidu-l-al-Khan*. Music as a science has been deeply studied by our ancestors since ancient times and has come to us as wonderful books, brochures and works.

Alisher Navoi sponsors and nurtures some of the greatest musicians and talented students in Herat. Among them are Khoja Yusuf Burhan (master of music of A. Navoi), Usto Shodi and his student Zaynobiddin, Ustod Abdulkosim, Mevlana Yusuf Badii (music instructor of Hussein Baykara) from Andijan, Mahmud Shayboniy, Habibulloi dusty, Muharrami Aliyshunkar Mashhad Shamsuddin drummer, Mashhar Ahmad drummer, Alijon Gijjaki, Kulmuhammad Sheikh Noi and Hussein Udier were some of the greatest music masters of the time.

A. Navoi paid special attention not only to their practical applications but also to theoretical knowledge. "He wrote music brochures to help them find out." In his book *Hamsatu-l-mutahayyirin*, Navoi sings that Master Qulmuhammad is very talented during his apprenticeship, learns everything, and plays well, and adds to his theoretical knowledge in music. He tells four great teachers that he has written four musical treatises, and that he has written a fifth booklet, asking Mullo Jomi, because he has not been able to fit the treatments in science." [1.43].

Currently, there are over 300 children's music and art schools, more than 20 colleges and lyceums of music, culture and art, the State Conservatory of Uzbekistan, the State Institute of Arts and Culture of Uzbekistan, and musical education. This process is also ongoing at pedagogical universities and research institutes of arts in Uzbekistan.

At present, great attention is given to the music, one of the most effective means of education, by our dear President Sh.M. Mirziyoev. The system of music education is being radically reformed.

The goal of the wide-ranging work being carried out under the leadership of the President of our country is to achieve the same goal - to deepen democratic reforms and develop civil society in the country. It is not accidental that the head of our state pays special attention to the spiritual and educational work in the implementation of this wide-ranging task. Announcement of spirituality and enlightenment as a priority of state policy is a guarantee of building a humane society in Uzbekistan.

Naturally, enlightenment is a process that is connected with the consciousness, spirituality and upbringing of the person. In this regard, our first President, Islam Karimov, "Spirituality is the ultimate power of all human convictions. 2.19].

It is worth noting that one of the cornerstones of the Enlightenment is the art of music. "Talking about the spiritual maturity of a human being, of course, this goal cannot be achieved without the art of music. Music has always played a key role in the life of our people. This is also

confirmed by the fact that a bone marrow was found in the village of Muminabad near Samarkand 3,300 years ago.”[3.140]

In order to ensure the implementation of the International Music Festival "Sharq taronalari" in our Republic and the Decree "On Measures for Further Development of the Uzbek National Rhythm Art" signed by the President on November 17, 2017, [4] No one doubts that the regular "Maqom Art" festivals are gaining in popularity. Great successes in studying classical singing, national variety and world classical music.

The main factors in the creation of musical instruments are the life, lifestyle, spiritual world, emotional wealth, worldview and traditions of the people. The creation of music is related to the human need to express one's own worldview, philosophical and aesthetic expressions. If we look at the process of creating musical instruments, we can see dozens of samples from the "rock" in the early Stone Age up to the present. Among these instruments are instruments that have been perfected for centuries. Originally created percussion and wind instruments, they were widely used. Life is of great importance in their popularization. Various forms of musical instrument have emerged in social development and in different historical events and situations. Sources say that solo performance is the oldest form of performance. Examples include hunting-related performance or percussion and drums, which are used for public sound.

From the IV-V centuries AD perfection of musical instruments and performances began. An analysis of artifacts depicting various arts, artists, or musical instruments created over a long period of historical development. In fact, different forms of music genres and instruments have been discovered in the course of social life development. Teaching is one of the key and crucial issues in which students acquire the knowledge and skills needed to play them on a musical instrument.

The main purpose of the development is to develop students' ability to comprehend and to draw conclusions from various scientific information. In this process, there is a gradual process of training students to think creatively.

The task of education (together with education and development) is an integral part of a comprehensive approach to the overall education process. The purpose of education is to teach the younger generation to understand the ideology of their community through the content and methods of the lesson. The technique of teaching folk performances at all levels of the educational system serves to build students' scientific outlook, spiritual and cultural consciousness.

The learning process of the instrumental performance by the students will help the students to master the fundamentals of the performance, to develop and apply the skills needed to perform, and to develop the ability to think and observe independently. to shape the taste. There are the following interrelated parts of the execution instruction:

1. The content of the education, that is, the information needed to teach the performance;
2. Teaching, articulating teachers' learning needs in students, presenting information related to performance teaching, independent learning of students control of the acquired knowledge and skills;
3. Learning - Student learning activities that involve mental and physical activities;
4. Textbooks - textbooks, manuals, musical instruments, notation styles and so on;

Now you can see the following tasks to learn how to play a musical instrument:

- Identification and justification of the main purpose of training in the rubab primo;
- Identify and regularly improve the content and components of the training;
- Education in the process of teaching - the development of the personality and the student.

The functions of learning how to perform can be summarized briefly: why and how to learn

As teaching experience can be developed based on theory, the main task of teaching is to improve the performance theory based on musical experience, to teach important laws of the educational process and direct implementation.

It is difficult to clearly state how well students' knowledge is related to teaching in the course of performance. But as long as there is such a connection, the purpose of the teaching methodology is to clarify, understand, and scientifically demonstrate the problem.

Education and training are a complex process, and there are a number of factors that contribute to its direction. Teaching is not always the same. An important issue of teaching methodology is to identify and systematically improve the structure and content of the teaching work.

In the process of learning to play, the students' mental and creative abilities, will, and other qualities that are necessary for maturity also develop. The accumulation of knowledge and skills in the students will gradually increase. For this reason, it is not enough to become familiar with the short-term results of learning how to perform, but to follow all stages of teaching and learning. Teaching performance on folk instruments is an objective process, and to a certain extent it is related to the accumulated experience and achievements in the field.

After reviewing some of the subject teaching techniques, we have identified the following as the main tasks of learning how to play music:

1. Introduce students with a knowledge system that combines the basics of performance, the information, methods and techniques needed to play the instrument, the ability to learn and play the music. to be able to apply the technique.
2. To teach students how to play the musical instrument, not only the ability to remember, but also the ability to think independently and creatively.
3. Formation of students' scientific outlook.
4. To carry out moral and aesthetic education in the process of learning to perform.
5. Implementation of the general music education of students to prepare them for socially useful work.

This task cannot be solved individually or separately. All of them are interrelated to the learning process.

It is possible to positively solve the tasks of playing music by applying the appropriate methods of teaching with scientifically selected teaching material.

It should be recalled that the words of the First President of the Republic of Uzbekistan I. Karimov: "During the years of independence the programs and plans for the broad development of the musical art of our country are being implemented. In particular, there are regularly held numerous contests, prestigious international music conferences to preserve and study our classical musical heritage, and to make it a breeze for the younger generation." [1.B.140]

The fate of reforms in building and developing a new society depends on the younger generation. It is necessary to be educated in the spirit of the Orientalist, as the President said: "When we say healthy people, we mean not only healthy people, but also those who have grown up in the spirit of Oriental morals and universal ideals." [6.57]

Along with secular knowledge, the teachings of Ahmed Yassawi, Bahauddin Naqshband, and Najmiddin Kubro are of great importance in the education of a perfect person. All the traditions inherited from our forefathers emphasize the emphasis on education. As is the case in all areas, the education system has achieved positive results.

As you know, musical instruments and related examples are an important component of folk music. This is evidenced by the fact that it has gained its place in practice and has been performing at a high level in the world culture.

Each of the Uzbek folk instruments is technically and can be compared to the melody level. Most of the samples are rich in creative potential and perfectly formed.

The diversity of rock songs (solo, double, ensemble and orchestral) demonstrates their high professionalism and great potential. Uzbek music studies have conducted a number of scientific studies on the use of national instruments over the past 100 years. In addition to the brochures of the great scholars of the past, books published in the 20th century are widely used in practice.

A.Fitrat's "Uzbek classical music and its history" (1924), V.Belyaev's "Music instrumentals in Uzbekistan" (1933), F.Karomatov's "Uzbek instrumental music" (1972, T.S.Vizgo's "Musical instrument of Central Asia" (1980) has also published a number of scientific articles, educational books based on the history and performance of a musician, and has been widely used in research and development in music. It should be noted that they are occupied.

However, despite the musicians' taste and needs, the music culture of this period has preserved and developed its centuries-old artistic aesthetic principles. The high artistic and aesthetic ideals of music, and the code of ethics for professional musicians, are primarily reflected in the works of music.

By 30-40 years of the XX century a new stage in the process of improving musical instruments has begun. This process was related to the development of compositional art in Uzbekistan in line with world standards. The performance is also adapted for this, and is characterized by the use of the Uzbek folk instruments registry within the symphony orchestra. Based on the practice of adapting existing instruments to the orchestra, a series of family musical instruments was created. As a result, an alternative to the symphony orchestra was created.

In order to provide orchestral melody sound a number of samples were created such as prima, alt, tenor of rubab; prima, bass, contraband of dutar; alt, bass, qobis of gijjak; bas, tenor, alt of dulcimer. These instruments allow not only the orchestra, but also the camera and bands of different types (duet, trio, quartet, quintet, octet) to play modern music. It also opens the way for the development and promotion of Uzbek music in accordance with global standards.

In conclusion, it is worth noting that the history of the Uzbek music culture has a long history. As for Uzbek national and folk instruments, the reconstruction process allowed us not only to play Uzbek national music but also to play world music. The work of our talented scientists demonstrates a deep study of the history of Uzbek national instruments. The role of musicians in the development of the Uzbek composer has played an important role. New works have come around to the modern era, with the creation of various genres, all of which have become one of the freelance publications.

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