



PERFORMANCE OF DAP INSTRUMENT OF SURKHANDARYA REGION AND ITS PECULIARITIES.

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Article history:	Abstract:
Received: February 11 th 2023 Accepted: March 11 th 2023 Published: April 17 th 2023	This article talks about the Surxandarya region drum instrument performance and its specific aspects.
Keywords: Dap, ensemble, badash, khatak, zebari, two sticks, folklore, maple.	

One of the most significant aspects of Doyra's performance is being able to keep the pace of the work balanced, while the other side is that it is permissible to admit that the sulls are in an attractive interpretation. The more clear and polished the expression of the chain of methods, the more its magic and potential are manifested.

Typically, practices tirelessly, over the years, for the meaningful and meaningful sounding of a simple "big bak" or "big bum". But not everyone can do it. Because voice chanting in also has its own philosophy. The quality of tattoos is not determined by their strength. The potential of the blow lies in its content. The perception of them, however, can be better understood in the process of performing a duet, trio, quintet, or more as an ensemble during a vocal debate. Even in the performance of the ensemble, it is very important that each doyrachy has his own party and place of courtship. With this in mind, we would like to recommend a new approach to student-students, that is, the way doirists perform as quintets. There are many notable aspects to performing as a quintet in the professionalization of student-students. First of all, the performance of the quintet arouses passion in the soul of the singer, that is, together with the performers of the same group, the passion for performing in one Echo increases. Second, the feeling of not performing at a lower level than one's partners in a performance encourages him to always grow a performance level. Thirdly, in order to be worthy of this, he constantly trains and improves his skills. Fourth, quintet humor forces souzanda to take a creative approach. Fifth, the student-student-personifies and develops a sense of responsibility in students. These were all aspects of the professionalism of sozanda and have served as the basis of the criterion of skill in execution. It is worth noting that Azerbaijani and Indian singers, who are fascinated by the world with their extremely attractive features, are also based on a short, quick and regular way of returning each other in music performance.

It should be noted that there are three internal principles of quintet execution. It is very important to show them in performance and they are the sides that indicate the level of performance. These are:

uniformity in unison performance to gain character and to demonstrate the chanting of one instrument;

in a sequential performance, a sadodek rang of 3,4,5 doyras radiating from a single doyras; (v) an ensemble performance showcasing its charm. In the correct assimilation of these principles, we present theoretical and methodological recommendations to students and teachers.

The existence of "Doyra badashlar", felt from unique examples of folk creativity, is recognized as one of the unique studies discovered in Uzbek folk music creativity in the years of Independence. "Doyra badashlar" is used to derive from the language of the local people. In ancient times, only the word badash was used among the indigenous population. The Badash are a doyra-style work played in the DApp distraction. They are also played in an unheated (considered light in performance) DApp distraction, both because of the unadulterated melody, melody, method, and because they are mostly performed from women's Toman. For this reason, the Badash were also called. However, from the second half of the 20th century, the term doyra began to be used. Before that, only the word badash was used in colloquial speech. These doyra badashs, who stand in our attention, are preserved in the musical creativity of the repressed residents of the Uzbek nation living in the village of Khatak, Sherabad District of Surkhandarya region. They are the creative product of our very ancient ancestors, and the wedding was performed exclusively by women in ceremonies, various celebrations and traditions, and historically ancient festivals of the people (Navruz, angam, mehrjan), as well as family, religious holidays. Badash people, on the basis of traditions, traditions, way of life, conditions of the people, have arisen quite ancient times, explained by their different character and characteristics. They developed

in an interplay with dance and theatre arts. The Badash were mostly played on a dapp instrument, and sometimes fared as a Jur from angishvona, spoons, and sapol vessels. 12 species of Doyra Badash have survived to this day.

The Dapp instrument is also widely used in the local ceremonies of the population of the provinces engaged in animal husbandry and farming. In fortune-telling, mushkul-kushads or driving away the diseases of needy people with various irim-syrimes, it is benefitted from it. In other mountainous areas such as dehonabad, Ghuzar, Boysun, Punjab, Sayrob, women in the sense of driving a cold death on the day of the deceased's excavation were dapp-ringing and crying.

In general, if we want to dwell on universal issues of the Badash, it is advisable to comment on the following. I.e.:

- the rhythm tones of the Badash begin in Simple Ways and become more complex throughout the performance;
- although some return to their previous starting position at the end, some are completed with the main part;
- the melodies only retain their true tonality and content when played in unheated DApps;
- badashes are multi-part and are played in different sizes;
- doyra Badash are played only by women;
- women embodied events and rituals related to the centuries-old traditions of the people, and not limited to playing a single dapp or dancing to the Badash and performing theatrical performances;

The rhythmic strangulation of the Badash in folk consumption is a sign that doyra rhythms also exist in Surkhandarya-Kashkadarya local style from a very old time.

Local dance movements performed by young men have existed since time immemorial. The "Zebari" series of dances was only a painting in the long districts of Dehkanabad, Sariasiya. And in dashnabad village, "Doshnobodcha dance" was popular. It also contains sayings, and the guys say contradictory statements to each other, side by side. As evidence of our opinion, it is worth mentioning the "Dashnobodcha" dance and the "Zebari" dance of the guys, which have been played in the village of Dashnabad for a long time. In the "Dashnobodcha" dance, the term "Yor-Yor" is performed. In it, the guys tightly pinch one of the guys who are going to dance and continue dancing. From this purpose connect fun, enjoying those. There is a "bass-bass" recitation in this dance. In the broadcast, the performers competed side by side, performing from different national bytes. The dance of the "Zebari" guys is very ancient, in which only the guys play the same. Du chouba is a Persian loanword meaning du-two, chouba –stick. Du chouba was mainly landed in Surkhandarya from time immemorial by shepherds, in the performance of which various games were played using two sticks. Du chouba is made from maple and pine trees. The introduction of Du Chouba into Surkhan River art, that is, folk art, was performed by ahat Boltayev, a folkloric ensemble recruiter, during his visit to the Polish state at the All-World International Folk Festival of folklore in 1975. Du chouba is performed by striking each other using two 50 cm sticks. The rods are around 10-12 mm in diameter. Du chouba also has a showy attractive melody. For a long time in Boysun, this song was performed in surnay and kilingan. Our mentors such as Doni mehtar, the son of that man Rajab mehtar, Abdulatif mehtar performed du Chouba's melody with skill. As stated above, the DU chouba tune is played in an attractive, swashbuckling tone. It was danced by a master called the 30-40 years Hoji ax. The man danced on both two sticks and two knives. At the festival in Poland, Ahat Boltayev du chouba, the child of Haji Bolta, performed the dance skillfully, earning kata applause. In 1980, statesman Sharaf Rashidov during his visit to the village of Sayrob in Surkhandarya, Ahat Boltayev du chouba performed the dance admirably and left anashun-like great figure lol. Sharaf Rashidov said that I did not see such a scandalous dance as masculine, Ahat Boltayev's du Chouba highly appreciated the dance and handed over a car as a gift in the same place.

Surkhandarya – songs of the Kashkadarya musical style-form one of the ancient examples of folk oral creativity. This type of aytim has been created in various aspects of human activity, and Peat has gained importance. In particular, these statements served as spiritual encouragement, giving the mood to raise the worker's heart again, in addition to helping to carry out the labor process in one way or another.

When Labor songs are seriously examined, it can be seen that they are made up of colorful genres, depending on the type of Labor. It is from this circumstance that we found that Labor singing should be considered not as a specific genre, but as an independent category of folk lyrics, covering several independent genres, which are sharply distinguished from each other in terms of poetic form, content, method of execution, condition, style, composition of performers, melodic structure of poetic text. So, labor songs are ritual songs, a series of independent genres belonging to a lyrical type that is sharply different from Love Songs.

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