



"Teaching, Pedagogical and Modern Tendencies"

The Role of «Do'mbira» Instruments in the National Music Culture of Asian Countries

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Abstract. The purpose of the research: to shed light on the genesis of the «Do'mbira» instrument, the role of «Do'mbira» instruments in musical practice, to comprehensively research the form and performance traditions of «Do'mbira» instruments in neighboring nations, as well as the formation of similar examples. and its development, interpretation and modern appearance, sounding and performance features are studied:

The development and solution of identified problems will make an important contribution to the field of art history, ethnomusicology and instrumental studies. The theoretical conclusions of the article serve as a basis for the development of a social strategy for the further development of dombra instruments, and for the promotion of intangible cultural heritage, which includes musical instruments and instrumental music.

Keywords: Do'mbira, genizis, tadriz, organology, heritage, instrument, Bakhshi.

The role of culture in society as a component of social life depends on the content of society and the characteristics of the analyzed social entity. The social process, the behavior of people, that is, their social activity, serves as a tool for establishing or abolishing cultural ideals, values, norms, as well as a form of interpersonal and intergroup communication of people's social and personal relationships.

Culture is expressed in structural and functional aspects of social life. In this sense, society creates culture. The more complex and rich the culture created in society becomes, the more perfect its influence on man and society and the stronger its relative independence. For example, although the ancient society has already become the past, history, its culture is still relevant today, or we know more about the culture of this period than at that time. Therefore, although culture is viewed as a product of society, a method of activity, each society can also be viewed as a source of formation of this or that specific culture.

Among them, the musical culture of the Uzbek people has a centuries-old history, the folk music culture of the generation of musicians and singers, as well as the art of master music in the oral tradition, testify to this. According to the monuments of material culture, there was an ancient civilization created by the ancestors of the peoples of Central Asia in the territory of today's Uzbekistan. Archaeological data, works of fine art (miniatures depicted in Eastern poetic works), new researches of orientologists, and finally the translation of musical treatises of

scholars who lived and created in Central Asia in the Middle Ages help us imagine the historical process of the development of the musical culture of the Uzbek people. .

The music of the ancestors of the Uzbek people is strongly connected with the creativity of the brotherly peoples who lived in the territory of Central Asia. These musical works represented a unity until the 10th-11th centuries (that is, until the active bordering of these peoples), later it served as a common basis for the formation of Uzbek and Tajik musical cultures.

The stage of historical delimitation in the life of the peoples of Central Asia begins approximately in the first millennium BC. These were settled farmers (Sugdians, Bactrians, Khorezmians) and nomadic tribes (Saks, Massagets and others). Information about them is also found in "Avesta". The beginning of folk poetic and musical art dates back to those times. The book "Avesta" and other ancient written monuments, the elements of life, customs and weddings testify that folk poetic and musical art was initially in a syncretic state. High potential is also unanimously recognized in Greek, Roman and Chinese sources. According to some scientific views, Khorezm is the birthplace of the "Avesta", the holy book of the ancient Zoroastrian religion. According to the researches, the place of "Avesta" called "Aryanim Vejo" is described as a land of extreme cold and heat, cracked earth and many snakes. In fact, in the times before the Aral tragedy, the above-mentioned severe continental climate, the cracking of barren lands like melon nets, snakes living in barns like pets, could be observed mostly in Khorezm throughout the region. The appearance of Zoroastrian traditions, with a slight change, can be observed in the current way of life of the Khorezm oasis. All of them can serve as additional evidence to prove our point.

The "Avesta" itself is actually a set of arcons that were spread orally in the performance medium and only later brought into book form. His verses and, especially, the letters that make up the part of the hymns (in which the letter "t" at the end of the word is pronounced very softly, and it is possible that it has become the form of "goh" in recent times: - yakgoh, dugoh, segoh, etc.) it is considered to be sung with a pleasant voice in the melodies that make up the special melody system.

In "Avesta" there was a concept of "mysterious hearing" called "sruna".

Zoroastrians considered listening, getting food for the body through the ear a sacred feeling. In religious Islam, the sense of hearing (some') is one of the attributes of Allah. It is interesting that Zoroastrians are accustomed to enjoy not only the beauty of vowels, but also the sound of fire, even silence. Music as art, literally, begins with performing and hearing it. While the composer is the creator of the melody, the listener is its recipient. There is a saying in our people: "The listener is the one who truly appreciates the composer, his teacher and demander".

In this case, the person who understands and hears is meant in a special way. Our classic music "zamzama", "taron" (old form "taronik"- "taronacha", "buxorcha", "farg'onacha" style concept like), "suvora" ("asp ros") the roots of such expressions go back to the traditions of the "Avesta" period, the mentioned old musical symbols are filled with new meanings and contents according to the ideology of later periods, of course, no matter what, these symbols are related to the sounds that have reached us from modern are related words.

This is also confirmed by the data provided by archeology, ethnography and other sciences. In the conditions of a classless society in Central Asia, the basis of musical instruments, that is, types of percussion, wind and stringed sounds, were created. The decline of the seed-growing society and the transition to a class society, the emergence of states in Bactria, Sugdiyana and Khorezm, the military-administrative unification of the Ahmen, the state of

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Alexander the Great, the emergence of the Greco-Bactrian kingdom from the 7th century BC to AD. It includes a very long historical period up to the IV century. This period is famous for the emergence of ancient oral musical poetic creation, in which mythological heroism of an epic character prevails. Heroic legends, epic songs are full of colorful images of the heroic struggle of the peoples of Central Asia for their independence. Fragments of Sak legends, which tell about the incomparable courage and love of the country of the shepherd Shiroq, who sacrificed his life for the freedom of his people, have survived to our days.

The art of music has been an integral part of the culture of the peoples living in Central Asia since ancient times. Its directions, genres, and forms are the product of the creative activity and thinking of the ancient Sugdians, Khorezmians, Parthians, and Bactrians who lived in the territory of present-day Central Asia, Afghanistan, Pakistan, Iran, and Eastern Turkestan, who are the ancestors of the Uzbek people. has been formed and developed for centuries.

The process of historical formation of musical art was initially influenced by the first mythological ideas as a need to try to understand nature and the events happening around, and then it was influenced by the spiritual meaning of various rituals conducted under the leadership of priests. has become the spiritual and spiritual content of various religious ceremonies.

The improvement of the art of music is connected with the development of the cultural life of cities, and its roots go back to the end of the second millennium and the beginning of the first millennium BC. The development of social relations, the emergence and development of various professions, national holidays, religious ceremonies, as well as the process of formation of a layer of specially trained people, musicians. Musicians, composers, dancers united on the basis of a common goal, i.e. all artists, study and enrich the musical and spiritual heritage left by their ancestors, and continue the tradition of mentor-disciple to pass it on to the next generation. have shown.

Petroglyphs of Saymali stone (Fergana Valley) tell about the ancient ceremonies performed with the performance of chertma musical instruments and the songs and dances performed in them as one of the first sources. One of the musical instruments depicted on the rocks is a lute-like two-stringed «Do'mbira», whose base is made of pear-shaped wood and strings drawn from gut.

The development of musical instruments is primarily related to performance practice. Improvement of instruments or vice versa is characterized by their place in performance criteria. Therefore, the names and deeds of the musicians and singers of the past were expressed in the treatises or examples of fiction created in the Middle Ages.

Dombira is one of the most ancient musical instruments. The appearance of the Uzbek «Do'mbira», which has remained unchanged to this day, can be a proof of our words. According to the information of Professor Orozali Tashmatov, the «Do'mbira» is one of the most important musical instruments in the Central Asian nations of Kazakhstan, Bashkortostan, Tajikistan, Tatarstan, and Russia, and has been used in every nation for centuries. The mbira instrument has gone through various stages of development. For example: The Kazakh «Do'mbira» is an instrument that has been modified by time and has a ribbed bowl and stringed strings. The instruments that we have are also preserved in them. Only, Kazakhs call it "chertar". It seems that the dombira sozi is in some sense an ancient form of the dutor, slightly different from it in terms of sound, and has survived as a soloist and chornavoz instrument, a favorite instrument of bakhshi and shepherds. Dombira is a two-stringed instrument with a large bowl compared to the tanbur, a short handle and a small bowl compared to the dutor. The shape of the bowl is more like a tanbur, and it is mainly

made of mulberry, walnut or apricot wood.

Therefore, at the International Bakhshilik Festival held in the city of Termiz, guests from about twenty countries of the world performed various performances on «Do'mbira»-like instruments, which are considered to be their national instruments. We can see that the «Do'mbira» instrument, which is widespread in the peoples of Central Asia and has changed its appearance to a certain extent, has a strong significance in the culture of the peoples of Central Asia.

Journalists are expressing their admiration for our unique masterpieces, which our people have been keeping in their hearts for thousands of years.

In particular, the representative of Warta Jazz internet publication Agus Setavan Basuni (Indoneziya):

Until now, I had no knowledge or idea about the art of singing and «Do'mbira»ming. Three months ago, a friend of mine told me about this festival in your country. After that I got interested and got enough information about it on the internet. I registered to participate in the festival. My first time in Uzbekistan. Your country, especially your tolerant people, their hospitality, ancient traditions and art left a great impression on me. I work in Jakarta. Now I want to connect my work directly with Uzbekistan. I want to promote the unique charms of your country as much as possible. We also have musical instruments like «Do'mbira»s. It is used only in dance. "And your songs sung to the accompaniment of the «Do'mbira» are very interesting and will involuntarily charm the listener. I am happy to participate in this festival" - he wrote down his thoughts on the Internet.

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