



**EPISTEMOLOGICAL FOUNDATIONS AND SEMANTICS OF "DOIRA'S MACOMIC RHYTHMS" IN THE DETERMINANTS OF A NEW TECHNOLOGICAL THEORY
(professional education on the example of types of percussion performance)**

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Abstract. For the first time, the article substantiates the pedagogical and psychological principles of the epistemology of percussion instruments, the new and eternal technology of the theory of percussion instruments created by the author as “Doira” and the determinants of the theory in five (5) musical lines. The semantics of the professional “Makom” methods, which have become an indirectly relevant problem, the scientific and spiritual significance of the philosophical views of musicologists and art historians on the performing factors of the “Doira” instrument, and the activities of its representatives are covered. Also in nature there are processes associated with the synchronicity of human heartbeats, the differentiated state of the criteria of consciousness and subconscious actions and the criteria of meaning and perception in it, the sound of philosophical ideas arising from the sounds of nature and mysterious secrets. unknown to us in cosmic elements, their role and significance in the interpretation and application of ergology and professional classifications of activities are determined.

Key Words: Epistemology, musical instruments, morphological, ergological, education, sense of rhythm, composer.

INTRODUCTION

Membranophones: Musical instruments play an important role in the musical culture of the peoples of the world, including the musical life of Central Asia. Percussion instruments have a long history and have been improved and perfected over the centuries at all stages of social development. It is known that the first inappropriate musical instruments in the "morphological" and "ergological" sections have a divine power that affects the human psyche. Perhaps that is why they have penetrated so deeply into human life.

We can say that percussion instruments have their origin in the fact that regular human actions formed a certain order and influenced the spiritual world. The influence of being on man and his internal rhythmic-methodical movements is also important. Rhythmic culture is one of the foundations of life and has a special place in education. Rhythm is the starting point for the development of certain personal or collective actions. Rhythmic music is one of the main means of education, insight, precision and impression. According to ethno-psychologist B. Tellov, despite the fact that the sense of rhythm in music is closely connected with the internal organs, it only creates important conditions for its emergence before a musical style is formed. That is, rhythm is what controls a certain feeling, joy and excitement in music. Therefore, rhythm is not only a movement, but



also a natural feeling. O. Apraksina emphasises that rhythm cannot be polite without any musical activity [be it playing or composing music] [1]. According to A. Nazarov, "rhythm is the basis of primitive human life, it unifies the activities of the collective and unites them into a single whole". Rhythm is not only the highest social formal task, but also an important factor that connects a person with the spirit of generations and fulfils broader spiritual tasks" [2].

As a result of the further development of culture, it can be said that "Chapak", "Kars", "Tepgi", the performance of which attracted mankind as an expression of various images and customs, formed the basis of several musical rhythms. Kars - performance in individual, group performance, even in men's wooden and stick weapons, as well as in various dances. In the era of the "last Achelle", the percussion instruments of primitive people also included objects used on instruments such as "stump and sticks", "pumpkin and sticks", "bamboo", "the sound of the working blow of two wooden spoons". These objects were used by the people to create different rhythms.

The history of the Nogora instrument (morphological genesis): one of the oldest and most common percussion instruments among the peoples of Central Asia. This instrument appeared gradually among these nations, their peoples and tribes. During the Ice Age, at the time of the "Mustier" (French cave dweller), they lived in caves and did domestic work. The women treated the animal's skin not to make tools, but to make clothes, and then left it to dry on a large wooden floor. Under the influence of the land and the heat of the caves, the skin's mucous membrane also accelerated the drying process. As a result, they realised that the skin stuck to the ark formed a real drum binding, attracting attention and occupying the position of the percussion instrument. [3].

In the book "Fundamentals of Archaeology", Arsikhovsky A.V. gave examples of the use of the sand vessel found in the excavation, but is not sure what it was used for and that it was given a colourless pattern. The reason for this: 1, the primitive community constantly carried this sandy specimen with them and worshipped it; 2, is widely used in hunting; 3, battles and fights; 4, various rites could not do without it; 5, in which no food or water was stored, almost nothing was laid; 6) are buried with them. 7, in the head of round sandware there were colourless patterns "XXXXX" - in an eccentric state. It turned out that this attracted the attention of A.S. Arsikhovsky and other scientists. As a result of our study it was found that only a colourless pattern could confirm that this vessel was a knife. So the pattern on the drum indicates that its skin is elongated, and the eximon patterns are elongated on the skin bands. And "X" as an imprint of patterns, when the sun warmed and the fat hands of the older and younger of the primitive communities touched the vessel, it burned and cooked. And after burying the tip of the instrument, its natural skin turned into earthly food. As a result, the place where the sun heats up has a high colour, and the original, which is not touched by the sun, represents the low state of Eximon "X" and creates a colourless pattern.



METHODOLOGY

Timpani; (from the Greek poli-multi and taurea-drum) - percussion instrument with a famous balnada. The kettledrum is shaped like a copper kettle and covered with leather. The skin is pulled out or released with screws and tuned to a familiar sound. The kettledrum first appeared among the peoples of Asia and was introduced to Europe in the 15th century. There are large, medium and small timpani. They are adjusted in levers from the counter-octave to the first octave. Modern kettledrums are regulated by electronic air pressure.

The symphony orchestra uses several timpani (at least two). The voice of the timpani may appear at the beginning of the musical work and in the middle of the composition. In this case, there is a pause for the timpani and the voice changes. At that time mechanised timpani began to be used. Adjustment is made automatically by pressing the hand or foot pedal or by lowering the drum onto the axis. This is done with the movement of arrows, similar to the hours or the azimuth, on the surface of installations in which chromatic notes are represented. Example: DO-DO sharp, RE-RE sharp and connected. Each note is placed until an arrow hits it. Because of this rapid tuning, some composers have many examples of a work in another key beginning with the left kettledrum. This led to the discovery of improved copies of the kettledrum. If the kettledrum is to be tuned to a different key in the interval between works, a short P-pause is written in the score on the musical line where its part is recorded. The kettledrum is played with two sticks. It is struck with special sticks made of soft material. The sound is similar to that of a snare drum. In the symphony orchestra the timpani is used as a solo instrument, contributing to the full sound of the bass chords. In the symphony orchestra score, the timpani note is recorded after the aerophone group, below the wind instrument. Adjustment of the timpani: small octave SI free, first octave MI free and thus RE-FA is adjusted according to the load, LIa-DO, SOL-SI, FA-disc-DO-disc and key of the work.

ERGONOMY INSTRUMENT - "From the raw materials and items used to make the instruments to their academic customisation". S.B.Saidy.

MORPHOLOGY OF INSTRUMENTS - "Identification and analysis of the characteristics of Stone Age musical instruments". S.B. Saidiy

MODERN TIMPANI





History of the circus musical instrument (morphological genesis): known among the populations of Central Asia, the East and Southern Europe as "symbolic salvation" and prescribed multifaceted approach (in the legends of the circus musical instrument, deliverer of the mentally ill and love fog) is mentioned as an instrument of the circus. In the 5th millennium B.C., this instrument was considered one of the wonders of the world, causing differences in theology. In the era of "Nissioni" and "Parthioni", not only the musical world, but also philosophical ideas of one form or another "were widely used by women translators in the propaganda and psychological world of medicine. The immaterial use of this tool dates back to the 8th century BC. However, there is no real history. It was only in the history of the 5th millennium that the secrets of the musical instrument were revealed philologically, but the secrets of performance as evidence have yet to be revealed [4]. That is, even though it relates to mental health, it contains factual information about the treatment of mental disorders in the "realm" and how to perform, realise and propagate the functions of higher nervous activity, using cosmic procedures such as performing differential movements.

RESULTS

Throughout its history, the circle has been used by some legendary incomplete philosophers for divination, spells and witchcraft, as well as by migrant women for cosmic treatments, psychotherapy and musical performance. In the musical instrument doira, the main criterion is the performance in solo, in collective performances with two, three, four, five or more instruments, as well as in the performance of singers and musicians, performed on the basis of circular beats in certain dimensions. The performance process will be slow, moderate, fast and attractive. Everyone knows that the other Doira performer classifies the performance for 2 and 4 rounds and the performance in the Performers' Ensemble, and such performances are equally applied in neighbouring countries. The doira is a musical instrument used by all the peoples of the East under different names. For example: circle, daf, debo, chirman, childirma, in Turkish it is called "dumbalak". It is well known that in the city of Bukhara great attention is paid to theoretical and practical questions of musical science. Abdurauf Fitrat, on the basis of numerous musical treatises on musical performance





that existed in Bukhara until the 1920s, gives such information about doira beats. He calls the circular beats a "method".

We are talking about "nagma" and "nikra". Our musicologists try to determine that the "nikra" associated in a melody has the form of a "body", "sabab-ihafif" - "tana" "sabab-isaqil" - "tanan", which he calls "fosila"[5]. They collect the spawn bound in these forms (tan, tana, tanan) in a certain order and release musical instruments on the stage. The genre of tanan-tanan-tanan-tan (faulun, faulun) is called ramal. In this way they create a peculiar style of doira" - it is said. According to some methods of performance in Doira, it comes to - fifteen, seventeen, twenty-four, twenty-seven. These are the names of twelve known methods of Do'irah: Khazaj, Ramal, Wafir, Duyak, Fohtazarb, Turki, Muhammas, Sakiyil, Chanbar, Zarb-ul-Qadim, Zarb-ul-Fath." [5].

Fitrat continues that at present, Uzbek musical performance uses "bak-baka-boom" instead of "tanan-tanan." Thus, at present, Uzbek music presents circles called "boom - buck" ("lips - so" in Khiva), which provides information about numerous circles used in the performance of magoma works available in Bukhara on pages.

Currently, women widely use musical instruments played in Uzbek folk songs, lapars and yalla. They are called **otin, yallachi, laparchi, halfa and sozanda**. In addition, Bukhara, Ferghana, Tashkent, Khorezm, Kashkadarya and Surkhandarya have their own performing schools. K. Olimbaeva and M. Akhmedov have provided information on this in their works.

The author is known to the world scientific journals of the European scientific centres as the first founder of the Central Asian and Middle Eastern musical "Morphology". Thus, **for the first time in his research, the author found his place in the scientifically based eternal key to the circular instrument of the new system and the new technology of the note system**: The key of this doirawas made in the shape of the flag (symbol) of a military band. It is based on the lyre but belongs to a group of percussion instruments and is played on chrome keys with sticks.



Perpetual musical notation in the new Doira instrument system

Right hand: 1-big "boom", 2-small "boom", 3-big "tank", 4-small "tank", 5-"Nohun"- knock version. 6-7-Central "boom", 8-"Zang" with palms in the guard,

Left hand: 9-big "boom", 10-small "boom", 11-big "tank", 12-small tank, 13-"Nohun"-knock performance 14-playing the "Zang",

15-playing the hardboard, performed in a sitting position, clenching his hands into fists while moving both hands).

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15



Master Olim Kamilov and his pupils G'ofur Azimov, who created a unique school of doira performance in Uzbekistan. Toichi Inog'omov, Kakhramon Dadaev, Doda Khoja alias Sottiho'zhaev, brothers Elmurod and Dilmurod Islamov, Sanatilla Asimov, Khalil Muhammadiyev, Bukhara wise masters Safo and Solilar, teachers Haidar and Olimlar, brothers, masters Amon and Muin Nasriddinoy, Talib and Obit Temirov, as well as Uzbek musicians, especially in the performance of musical instruments and songs. Rakhmatilla Samadov, head of the Traditional Performance Department at the Uzbek State Conservatory, is one of the leading musicians who founded his school. Nowadays, status performance is recorded in the correct order. That is, under the "boom" line, above the "buck" line. In addition, the doira performance includes renditions such as boom, bak, big bak, small bak, big boom, small boom, nohun, res.

DISCUSSION

The semantics of the Doira methods; the multifaceted and unique art, status and space of culture of Uzbekistan as an example of the development of spirituality of mankind; since time immemorial the world has been amazed by the deep history and significance of this country! In the time of Sahibkiran Amir Temur and the Timurids, percussion instruments were used as military ranks and insignia. In his famous "Tuzuklari", Sahibkiran wrote: "I ordered twelve great emirs to give each of them a flag and an honour. They shall give to Amir ul-Umar the flag, the noghora, the thug, and the chartug. And to the Mingbashi (the commander) they shall give the banner and the pipe. Let them give one blow each to the centurion and his son, and one blow each to the termite emirs. The four nobles should each give a banner, a nogor (timpani), a chartugam and a burg (musical trumpet). If one of the twelve emirs defeats the enemy's fuja or defeats a land under enemy rule, he should be promoted to the 12th level of emir and given a flag, a flag and a flag. Each level was rewarded with four drums, tug, tumantug and chartug [for 12], 12 tug, 12 tumantug and 12 chartug].

According to the historian al-Nasawi, during the celebrations in the palace of KhorezmahAlauddin Muhammad, 27 captive rulers of different countries and regions lined up in a row and drums were played in the method of "Nubai Zu-ul karnain". Combined with the constant and monotonous reliance on blood semantics, the two methods, one powerful and the other powerless, are objective and subjective actions, natural and cosmic miracles".[4]

The focus of the world's scientists, if we believe that one of the two entities is the "cause" and the other is the "basis", then we know some of the brain mysteries and the reasons for their publicity, but if we start to find out their causes, we will undoubtedly focus on solving them. We can say that the ability to understand, comprehend and apply mental and subconscious actions are many areas that we have not yet realised". It is: a) a process related to the harmony of the human heartbeat in nature;
b) the differential state and its content can serve as an example of a criterion of understanding;



c) the sounds of nature in the cosmic elements and the mysteries of the brain unknown to us. So, the oldest method is; The so-called "percussive-ancient" can be said to be caused by the harmony of the human heart. Scientific language uses the natural sound of "boom" when sounding low and then "buck" when sounding high, but the naturalness of the low sound beat was used in listening. This picture is described in the classification of the system of "confession theory" described in the methodology of Abu Ali ibn Sina, the world famous great thinker of the age of the great world, the king of the medical world, compared to this method Abu Ali ibn Sina called "nokahojolibiy".[5]

Many examples of the use of the "Zarb-ul-qadim" method can be given. According to. "Idiophone" (noisy, ringing, mountainous) in modern classification, made of wood, bone, stone and iron products in ancient times, were widely used in "hunting ceremonies", "mass ceremonies", "religious customs", "battle tables". They were also widely used during the Sogdian and Avesta periods, in rituals, executions and punishments, soldiers' wars and campaigns, hunting rites and hikes.

At the time of Alexander the Great, it was used to accompany his troops in their campaigns and wars. With the spread of Islam over the land, in the countries of Central Asia, the Middle East and other countries, the Zarb-ul-Kadim method is used in percussion instruments, namely "nog'ora, tablak, kepchik" and other membranophones (percussion instruments covered with leather). Under the motto "Allah-u akbar" they went on difficult campaigns and were conquered.

Although the Iranian sultan KhusravDelavi was a skilled performer and composer of nagora in the 12th century, he defeated many nagora players by organising various debates. He taught the captured enemy soldiers to play "drums", and from early morning until dawn, they lined up all over the fortress and played evenly by the method of "Zarb-ul-qadim", using all kinds of small and large drums (do'lnog'ora, reznog'ora, kattavakichiknog'oralar). However, during this period Zu-ul-Karnain, was used in performance as IskanderZulkarnain, during the Sahibkiran era of Amir Temur and the Timurids, this method was widely used in campaigns and battles, invocations and celebrations, huntings. Sharafiddin Ali Yazdi reported that during the siege of the city of Karshi, "SahibkiranHazrat issued a decree to deprive the inhabitants of Karshi of sleep and beat them on the head with the sounds of playing more than 300 rare strings and drums, causing some of them to become paralysed with fear. After the conquest of Karshi, a soldier named SahibkiranDarveshak, a soldier named SahibkiranDarveshak, performed the "Zarb-al-fath" method, the "Allahu akbar" and "ur-kho-ur" columns, and the "Yosinsur'asi" composition combined in the highest intonation, performed in a single rhythm. Later, Burgu entered Indian culture as the musical symbol of Babur's army.[3].[7]

In a semantic interpretation of the Zarb ul-Fath method, we can say that Tolkien and Chapandoz, considered our ancestral art, were taken from the heart of Bukhara Shashmaqom [6].

According to historical sources, Napoleon also used the Zarb - ul - Kadim method in his military campaigns. In the following years in the Bukhara Emirate on the upper meadow above the fortress, nogora was played as widely in the highlands to attract the attention of both soldiers and people in the "hunt" and "sayl"



(fair). In addition, Mirshab Mirza used to make the percussive sounds "boom" and "bak" after seven steps in the day and evening observations, as well as in the "chaqildoq- daf" of Mirza's musical instrument. As an example: 8/8 Also in the classical performance of Bukhara performers use a method closely related to the spirit of the ancestors, namely "Zarb ul-qadim", in the first part of the section "Nasr" of the status of Bukhara and Khorezm, that is "Sarakhbor" and great singing. In the classical genres of "Classification and Tarje", "Iraki Bukhara", "Munojot", "Ushshoki Samarkand" and others, a module of this method can be found in the complex part of Buzruk status.

During the Second World War, Adolf Hitler used this method to conquer without fighting. Today, the world's militaries use the "Zarb ul-kadim" method extensively in military campaigns! "Zarb ul-kadim is a semantic circular or precise performance consisting of two beats. 2/4 corresponds to a number. This 4/4 also describes the natural and Sunni conversion. In this case: a) Hearing the heartbeat, but theoretically these beats have a modulator, that is 2/4 of the second is a method in two beats, characteristic of the beats of the valves in the human heart, which in the theoretical solution constitutes a modulation equal to the period of integrity. 5/8 Similar two-beat methods are found in other natural beliefs; the running of the horse, the heartbeats of the elephant, camel, whale and dolphin, the sounds of the owl and especially the cuckoo. It is also more common in floors related to the semantics of blood. [8] When it comes to time, measurements and numbers, questions and answers, as a symbol of the source of life, we can say that it depends not only on the psychic characteristics of man, bird and animal, as the key or matrix of the mechanism of natural action.

b) As a second example, on a cosmic scale, the collision of celestial rocks, the movement of lightning and the appearance of reflections; if a car has no engine, it does not move; the sound of a bomb hitting the ground or an object before it explodes. Examples such as causes and reasons can be given. [7]

CONCLUSIONS

Thus, "HOGORA" - a tool considered the first in the world community to be loved and cherished - became a female tool 100,000 years ago, and its morphological genesis is recorded in our history and arose at a time when it was possible to wear similar clothes. The image of a stone statue found in the Teshiktash cave in the Surkhandarya region of Uzbekistan suggests that the Nogora tool was widely used in the land of the Mavorounnahr. So, although 100,000 millennia have passed since the birth of the Nogora musical instrument, its structure is still different today. We can say that the history of the Circle 5000 musical instrument goes back more than a thousand years. And in the case of the flute, there is concrete evidence [3] of an 11,000-year history.

In 1952 A.I. Petrosyan based the designation "Doira" on the 4th line. However, because he did not realize that the center swing of the sitting circle kick was a major feature in other countries' performances, its placement in the B note above means that it has earned a place in the 5-line world standards. Also, the "Central Boom" plays an important role when performing the 3-4-5 doira. In the future, it is appropriate to say that the old and



imperfect, unfounded system was updated and its victory was achieved, as well as the bright task of increasing Doira's professional activities in the education of young personnel, the development of creative creativity in competence. , it was decided to enrich the performance styles in accordance with international standards.

I can give many examples of the semantic interpretation of the above-mentioned method of "beating", which is reflected in psychological and philosophical ideas about its impact on life and appearance " Powerful miracles, composed of endless history and elements unknown to us, remind or warn of mysterious behaviour.

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