

CONCEPT OF TRADITIONAL PERFORMANCE AND ITS MEANING

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Abstract:

In this article, information is given about the traditional performing arts that are forming in our country, one of its directions - dutor performing arts.

Keywords: traditional music, classical music, oral creativity, dutor instrument.

Uzbek traditional music has two directions from the past, i.e. directions that arise from each other and complement each other, and at the same time have their own special characteristics and qualities. formed. The first is music folklore, and the second is the direction of classical music filled with the musical consciousness of creators. Both directions have their own style, direction, calculation.

After the independence of our country, fundamental reforms were carried out in all areas such as development, science, technology, sports, and then society and culture, and good works are being carried out on a very large scale. In particular, the laws and decisions adopted by our government regarding the development of art and culture areas, further improvement of the education system in these areas, strengthening of their material and technical base, provision of new educational literature, the measures taken, the activities being carried out are proof of our opinion.

It is known from history that the art of music performance has existed since ancient times and reached us in its present perfect form after passing a long path of development. As we noted above, Farabi in his book "Big Music", Safiuddin al-Urmawi's musical treatise, Abdul Qadir Maroghi's "Jami al-alkhan fi-ilm al-musiqi" treatise, Ahmadi's work entitled "The Discussion of Words", Zainul al-Din Husayni In the treatise "Risalai dar Bayani Law and Practical Music", Amuly "In addition to the study of musical instruments in his musical treatises, the issues of its research were also touched upon and he gave information about the musical instruments of his time.

Currently performed yalla, song, big song, epic, instrumental tunes and makom are mature genres of national music. Classical music refers to the music belonging to the nation, that is, to the Uzbek people, created by its accomplished musicians and composers over the centuries.

Samples of the created musical art will be considered. This music differs from other examples of musical creativity by several specific features.

1. Oral creativity Classical music is a creative product created by the people and passed from mouth to mouth, from generation to generation, from teacher to student. In ancient times, the first samples of music were created by the masses (people).

2. Traditionality Classical music samples are preserved and developed as a tradition.

By professional music in the oral tradition, we take into account songs and chants, statuses developed in a complex state. Tradition means an event or feature that has become a habit after a long period of people's experience. "Tradition is a unique social phenomenon, a series of rules and regulations that have found their place in people's minds and lives, are passed from generation to generation, are repeated, and are accepted in all spheres of life." It is a repeated behavior in a certain period of time, it consists of a set of rules of behavior and skills, customs accepted by the majority.

Each nation has its own musical instruments, which celebrate its national heritage and traditions through national melodies, and use examples of practical art created specific to the nation's national spirituality. It should be recognized that the world of Uzbek musical instruments is rich and diverse from a spiritual and material point of view. Besides, "The spirituality of any nation is great, its history and heritage corresponding to it are also great."

The Uzbek national heritage is rich in musical instruments, and each of them has a long history, structural development, and technical improvement. One of such instruments is dutor.

Dutor is one of the traditional Uzbek percussion instruments. Dutor, which has been occupying a worthy place in the practice of folk performance for a long time, has now been included in all groups of traditional performance style. It was formed as a traditional solo instrument and today it is included among the instruments.

The musicologist scholar Zainul al-Din al-Husayni, who first created Dutor with his name and all its (form, structural, performance) possibilities in the 15th century, in his "Risalai dar bayani ganoni va amali musiqi" (Music dedicated to the science of music. science and practical rules") stated in the brochure. It is also mentioned in the brochure that there were musicians who created under the pseudonym "Dutori" (such as Yusuf Mawdudiy Dutori from Hirat and Mirquliy Dutori from Mashhad) in the 16th and 17th centuries.

Perception through sight and hearing is mainly learning by seeing and remembering at weddings, chats, and parties.

In order to learn to play dutor independently, the student needs special musical ability, musical memory, sharp hearing and observation. At this stage of learning, the student will not have a musical instrument in his hands. He only listens and observes. Often, during their first meeting with their students, teachers give information about the origin of the instrument and its place among the instruments. Then they determined the time and order of the next training. Discipline is the mainstay of traditional performance, and failure to observe it is considered a serious defect. Therefore, it is impossible to talk about a student leaving training for no reason. There are three different patterns of sitting, i.e. posture, in traditional dutor performance. Most of the Dutor residents build "chordana". In this style, three support points are used to hold the dutorchi soz: the lower support (right leg), the upper support (right elbow), and the side head

(side support). This method not only ensures a stable position of the body, but also serves to express the sound clearly.

The second way to play dutor is to sit "on your knees". This type is mostly used in chanting and playing dance tunes.

The third type of sitting position is rarely used only among women. The performer sits on his left side with his legs turned to the right. In all traditional performance styles, special attention is paid to left-hand movements of instruments. Because, in dutor music, the curtains are pressed harder, with the exception of the tanbur instrument. If pressed hard, the tone will be compressed.

In the traditional methods of playing dutor, the appliqué consists mainly of four fingers. The tuning fork is weak and can affect the sound quality during playback. The fourth finger is used more often in the modern music playing style. It is especially widely used in prima dutori. It comes in handy in the performance of world samples and skillful works.

Studying the traditional performance process, solving its theoretical issues and drawing practical conclusions is one of the main tasks of modern musicology. As in the art of other nations, the parameters of technical performance of musical instruments in Uzbeks play an important role in studying and solving a number of issues related to the formation of national music culture. This allows to reveal the creative approach, creative fantasy, skills and styles of professional and amateur designers.

The research of creativity and performance styles, the principles of organizing musical material show their objective indicators in the field of creative thinking in various styles, traditional performance. Each performing school and style is characterized by its own technical artistic assets. They are chosen according to the composer's repertoire and the listener's aesthetic taste. A composer cannot achieve artistic achievements if he does not have a unique style of performance. "Suddenly" inspiration" and "pleasure" during performance is distinguished by its artistic uniqueness. Ignorance of the specifics of performance traditions artificially provokes the musician's "inspiration" and "pleasure" leads to shooting and, as a result, artificialization of the entire performance.

Most dutor artists are characterized by such performance movements as hand movements, facial expressions, and inner striving for the spirit of the work. These specific actions are observed differently in female groups. In female performance, some elements are more developed than others.

Research shows that dutor players who have graduated from traditional and professional schools have developed a special musical thinking about the unique texture of two voices that is unique to dutor, which is not found in other folk instruments.

Different styles have their own interpretations of the role of the dutor, but the principles of sound generation, texture, open string interval relationships, and other factors are common to all traditions. Performance skills, culture of playing, enrichment of the freshness of the work with the use of various percussions and decorations is one of the important factors in determining the level of professionalism of the dutor.

Dutor artists tries to study the uniqueness of aesthetics, methods and repertoire of different schools and styles. In traditional performance, dutor had different unique styles. In the last century, the musicians were called "dekachi", "ipakchi", "dastachi" based on their performance

skills. In traditional performance, these terms are used only when the dutor instrument is mature in some way. That is, "sipakchi" is used enough in melisma and kochirims, "dekachi" is skillful playing on dutor silk strings, "dastachi" is playing with the fingers of the left hand in a stroking manner. By the present time, in our country, which is rapidly developing, a whole group of strong musicians are growing up.

In the 20s and 30s of the 20th century, Uzbek folk masters Usman Zufarov, Matyusuf Kharratov, Shorakhim Shoumarov and others carried out initial work on the improvement of folk musical instruments. In 1934, at the suggestion of V. A. Uspensky, Master Usman Zufarov led the work on the improvement of Uzbek national musical instruments at the Scientific Research Institute of Art History. The experiments conducted by Usman Zufarov and other folk masters were mainly aimed at strengthening the sound of the song.

The improvement of Uzbek folk musical instruments was mentioned for the first time in the book "Uzbekskie narodnie instrument" by V. M. Belyayev. Improvement of folk instruments was first carried out in 1935 at the music school named after Hamza under the leadership of A. I. Petrosyans. Since 1943, these works have been carried out in the laboratory (at the Tashkent State Conservatory).

One of the main tasks of improving the national musical instruments suitable for playing the tune of the written tradition was solved with the establishment of the experimental scientific production laboratory for the improvement of national musical instruments. Written solo and team academic performance on national instruments is a completely new phenomenon in the history of Uzbek music culture. He insisted on working out a number of problems. These are:

1. Improvement of national musical instruments on the basis of 12-step one-beat temperament, which is the basis of composer's music in the written tradition.

2. Creation of high, middle and low register musical instruments for the organization of multi-voice ensembles and orchestras that perform the composer's music according to the score.

3. Creation of educational and artistic repertoire of soloist performance and accompaniment performance.

4. This is the training of pedagogical and executive personnel for secondary and higher educational institutions, general education schools, concert organizations and artistic amateur teams.

5. Improvement of national musical instruments on a scientific basis and creation of conditions for mass production of tunes by the instrument factory.

Improved musical instruments made it possible to play tunes created by modern composers. The improvement of national musical instruments allowed the general public, especially the younger generation, to enjoy playing and perceiving the melody in the written tradition, which consists of the new "Academic" written art, on national musical instruments.

Among the improved words, dutor was divided into families. It became popular to play samples of world music from these dutor families. Instead of the previous diatonic dutor instrument, a dutor with chromatic 2 and a half octaves was created. Dutor family: dutor alto, dutor prima, dutor tenor, dutor second, dutor bass, dutor contrabass. Dutor alto, prima, bass, contra bass dutor folk instruments are widely performed in orchestras and ensembles. Dutor second is used to play the tunes of our sister nations (Kazakh, Kyrgyz, Karakalpak). The tuning of the second and the sound line can be equal to the sound line of these peoples. diatonic dutor

in performance is used in the performance of this shashmaqom. Dutor tenor is our traditional dutor gold heritage.

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