

THE TRADITIONAL CONCEPT OF PERFORMANCE AND ITS DEVELOPMENT PROCESSES

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<https://doi.org/10.5281/zenodo.7126191>

Abstract. *This article describes in detail the formation of the traditional concept of performance and its development on the basis of the tradition of teacher-student of folklore from generation to generation, as well as the principles of organizing creative and performing methods on traditional instruments.*

Keywords: *traditional performance, inspiration, pleasure, music culture, national music, sculpture, professional music, dust law, performance apparatus.*

ТРАДИЦИОННАЯ КОНЦЕПЦИЯ ПРЕДСТАВЛЕНИЯ И ПРОЦЕССЫ ЕГО РАЗВИТИЯ

Аннотация. *В статье подробно описаны принципы традиционной концепции исполнительства на основе аналога учителя-ученика из поколения в поколение фольклора, а также организация творческих и исполнительских стилей на традиционных духовых инструментах.*

Ключевые слова: *традиционное исполнительство, вдохновение, удовольствие, музыкальная культура, национальная музыка, скульптура, профессиональная музыка, закон пыли, исполнительский аппарат.*

INTRODUCTION

Throughout its centuries-old history, our people have created their own stage of development, way of life, philosophy and culture. It is this uniqueness that is fully reflected in nationalism, especially in its musical culture. Therefore, without national music, it is impossible to lift the spirits of our people, find a way to their hearts and mobilize them for creative work, because national music reflects the emotional knowledge and experiences, joys and worries, pains and sorrows of the people accumulated over the centuries [1: 143].

MATERIALS AND METHODS

Traditional music is an artistic process, which includes folk music created by the people, based on the centuries-old tradition of the master student, or classical music composed by folk musicians and mature musicians. These works of art are preserved in the oral tradition, polished and developed as a harmonious musical work.

Uzbek classical music differs from the music of other nations in the past by its deep meaning, complexity and perfection, as well as by its unique traditions. In this music, the history of the people based on the past traditions, rich and deep meanings is sealed. Each of their examples is a resonance from history. Consequently, the more we study them, the more we unravel their secrets, the more new aspects are revealed and reveal their unique features.

It is known from history that the art of musical performance has existed since ancient times and has come a long way in its development, reaching its present perfect form. As mentioned above, Farobi in his "Great Book of Music", in the musical pamphlet of Safiuddin Urmavi, in the pamphlet "Jami al-alkhan fi-ilm al-music" by Abdulkadir Maroghi, in the work of Ahmadi "Discussion of words", Zaynullobiddin Husseini In addition to the study of musical

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Yalla, ashula, big ashula, doston, instrumental melodies and maqoms, which are performed today, are the mature genres of national music. Classical music refers to samples of musical art belonging to the nation, ie the Uzbek people, created by its mature musicians over the centuries. This music differs from other examples of musical creativity by a few distinctive features.

RESULTS

Uzbek national musical instruments are folk instruments that have been developed over the years. None of them is unique to the Uzbek people, sometimes without the same name change, sometimes under a different name and in a slightly different form in other nations. The Uzbek region is located in the center of Central Asia, as well as at the intersection of three branches of the Great Silk Road, which has led to many cultural exchanges. That is why many types of national musical instruments have settled here from other places, just as many musical instruments here have spread to other regions.

There are many types of national musical instruments used in the Uzbek language. Musical instruments used in Uzbek music performance can be divided into 2 groups – instruments used in professional performance and folk instruments. The instruments used in professional performance are divided into the types of instruments used in traditional music performance and the types of instruments used in academic performance. Below we will briefly talk about the dust instrument, which is one of the most widely used instruments in both traditional music performance and academic performance.

Although Chang is an ancient musical instrument, it entered the territory of Uzbekistan in the early twentieth century. Originally a diatonic sound series, the powder was refined by experts and instrumentalists to bring it to the chromatic sound series. While the strings used to pull it were previously made of silk or gut, metal strings are now used. To make a sound in the dust, 2 sticks made of bamboo and covered with rubber are used. The powder is used individually and as part of instrumental sets. The services of such musicians as Fakhriddin Sodiqov, Fozil Kharratov, Ahmadjon Odilov, Rustam Nematov, Fazilat Shukurova, Tohir Sobirov, Tilash Khojamberdiev, Abdurahmon Kholtojiev, Komiljon Mirzaev in the promotion and popularization of this instrument are invaluable.

The law – the instrument was common in the area where we live in ancient times. But from the early twentieth century to the 80s, this instrument began to be somewhat forgotten. Today, the law is widely used in various ensembles and orchestras. The location of the law harrag on the skin, the fact that the strings are made of artificial plastic, not metal, softens the sound of the instrument. The strings of the law are on the index fingers of both hands

Scratched with a special plector (mediator) worn. The law has a diatonic sound series. The small strings on the right side of the instrument help to create the desired half-tones by tightening or loosening these strings. In order to increase the volume, two or three of the strings of the law are set in the same way. Skilled performers use 3 and even 4 fingers to play the law.

DISCUSSION

In the cultural life of our people, the teaching and learning of music, including dusting, has long been accustomed to the teacher-student system. In this case, in the tradition of the teacher-student, musical education prevails. Playing and learning on musical instruments is an important factor in traditional performance. In the traditional performance of the teacher-student, the teacher himself must have mastered both the art of music and singing.

Therefore, without knowing the secrets of the process of teaching and learning, one cannot fully fulfill this tradition. Traditional performance, the teacher-student tradition, has also been evolving in the dusty instrument for a long time. Dutor performance training is carried out in two stages:

1. Perception through visual and auditory observation independently.
2. Special study using visual hearing.

Independent observation and visual-auditory learning depend on the student's musical potential. The learner listens to the work presented by the teacher through audio recordings, imagines and independently prepares the melody in a rough way.

Visual perception is mainly learning by seeing and remembering at weddings, parties and parties.

Independent mastery of dust requires the student to have separate musical ability, musical memory, sharp hearing and observation. At this stage of learning, the student will not have a musical instrument in his hand. He just hears and observes. Often, in their first meetings with students, teachers provide information about the origin of the instrument, its place among the instruments. They then set the time and order for the next session. Discipline is the cornerstone of traditional execution, and failure to follow it is a serious shortcoming. This means that there can be no question of a student dropping out of class for no reason.

There are examples of sitting in a traditional powder performance, i.e., posture. Most dusters sit in a chair with their bodies upright. In this style, the chanchi gives the foot a foothold when playing the soz, and it is necessary to maintain the freedom of the hands in order to skillfully and purely perform the technical poses in the work. This method not only ensures the stability of the body, but also serves to accurately express the sound [5:38].

The study of the traditional performance process, the solution of its theoretical problems and the drawing of practical conclusions is one of the main tasks of modern musicology. In Uzbeks, as in the art of other nations, the technical performance parameters of instruments play an important role in the study and solution of a number of issues related to the formation of national musical culture. This allows professional and amateur powders to reveal their creative approach, creative imagination, skill and style.

The study of creativity and performance styles, the principles of organization of musical material reflect the objective indicators in the field of creative thinking, traditional powder performance in different styles. Each school of performance and style is characterized by its own technical creativity. They are selected when they compose their repertoire and suit the aesthetic taste of the listener. If a musician cannot have a unique style in performance, he cannot achieve artistic success. The “sudden” inspiration and “pleasure” that comes during the performance is distinguished by its artistic uniqueness. Not knowing the specificity of the performing traditions leads the musician to artificially evoke “inspiration” and “pleasure” and, as a result, artificialize the whole performance.

Many dusters are characterized by executive movements such as hand movements, facial expressions, and an inner aspiration specific to the spirit of the work. These behaviors are observed differently in sexual groups;

In female performance, some elements are more developed than in men, while others are less developed.

Research shows that in traditional and vocational school graduates, folk musicians have developed a special musical thinking about the unique texture of the duster, which is not found in other types of folk instruments.

The role of dust is interpreted differently in different styles, but the principles of sound formation, texture, interval relationship of strings, and other factors are common to all traditions. Enrichment of the mastery of performance, the culture of playing, the richness of the work with the use of various tattoos and ornaments are important factors in determining the level of professionalism of the dustman.

In the 20-30s of the XX century, Uzbek folk masters Usmon Zufarov, Matyusuf Kharratov, Shorakhim Shoumarov and others made the first steps to improve the instruments of folk instruments. In 1934, at the suggestion of VA Uspensky, master Usmon Zufarov supervised the work on the improvement of Uzbek national instruments at the Art Research Institute. The experiments conducted by Usmon Zufarov and other folk masters are mainly aimed at strengthening the sound of the word [6:15].

The development of Uzbek folk instruments was first mentioned in the book “Uzbek folk instruments” by VM Belyaev. With the improvement of folk instruments, work was first carried out in 1935 at the Hamza Music School, under the direction of A.I. Petrosyans, with a clear purpose. From 1943, this work was carried out in the laboratory (at the Tashkent State Conservatory).

With the establishment of an experimental laboratory for the improvement of national musical instruments, the main task of improving the national musical instruments suitable for the performance of melodies in the written tradition was solved in practice.

Written solo and ensemble performance on national instruments is a completely new event in the history of Uzbek musical culture. He demanded the development of a number of problems.

These are:

1. Improvement of national musical instruments on the basis of 12-step rhythmic temperature, which is the basis of compositional music in the written tradition.
2. Creation of high, medium and low register instruments for the organization of polyphonic ensembles and orchestras performing score music on the score.

3. Creation of educational and artistic repertoire of solo performance and solo performance.
4. This includes the training of pedagogical and executive staff for secondary and higher education institutions, concert organizations of secondary schools and amateur art groups.
5. Improving the national musical instruments on a scientific basis and creating conditions for the mass production of words by the instrument factory [7: 22,23].

Improved musical instruments made it possible to perform melodies created by modern composers. Improvements in national musical instruments have enabled the general public, especially the younger generation, to play and comprehend melodies in the written tradition of compositional art and national musical instruments, the new "Academic" written art [8:49].

CONCLUSIONS

The coordination of the elements of the executive apparatus is varied, and as a result of constant note-taking, oral, and non-written learning, the traditional performer finds it more difficult than the academic musician due to the predominance of musical hearing and memory.

In this regard, if we compare a traditional duster with a duster trained in the "academic" style, we can draw the following conclusions:

1. The academic performance system limits the musician to a single note. But excellence and precision prevail in academic performance. With the advent of academic performance, Uzbek musicians have had the opportunity to demonstrate their skills to the world. Samples of world masterpieces of classical music began to be performed on Uzbek folk instruments.

2. A traditional musician performs his work freely on a conscious basis. Traditionally, only national melodies and samples of our rare works "Shashmaqom" are performed.

There is a big difference between academic musicians and traditional musicians. But the two paths are superior to each other in their own right.

Later, "academic" musicians, due to their separation from ancient traditions and lack of preparation for the "language of national intonation", have now split into two ways:

1. Academic performance
2. Traditional performance.

All higher education institutions in Uzbekistan study in these two areas. In the department of traditional performance, based on the tradition of teacher-student, students are taught, and samples of our national maqom art are deeply mastered. In the academic performance department, the works of composers and composers are used on the basis of music samples.

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