



## Performance Skills on the National Instruments

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**Abstract:** This article gives detailed information concerning performance skills on the national instruments which includes tanbur, rubob, dutor, gijjak, chang, flute, surnay, ganon, and doyra.

**Keywords:** Instrument, performance, skill, range, voice, style, direction.

Uzbek folk instruments include tanbur, rubob, dutor, gijjak, chang, flute, surnay, ganon, and doyra. Each musical instrument has a history of formation and improvement. Improvement processes are based on the shape, sound, and range of the instruments. Dutor, as written in the sources, has not changed in form. Dutor was distinguished among instruments by its nature, subtlety, and mysterious sound. The main reason for this was the fact that the sound of the instrument was not so sharp, it had a soft and homely sound. These aspects are still preserved. This is one of the main reasons why more and more women have become more popular in the performing arts.

During the past, various directions of the performance of the dutor have emerged. In the practice of folk art, the soloist and soloist, even in the traditional style, have created their own special status paths. A vivid example of this is Khorezm dutor statuses.

So, the performance of the student is important with its versatility. By the 20th century, dutor performance developed at a professional level. Solo performance gained its place, especially in the ustozona style. This, of course, is evaluated by the performance opportunities achieved by dutor in the performance practice of Otmish, by the creativity of skilled performers who portrayed dutor performance traditions among the people. As a result, oasis and personal performance styles were formed and popularized in dutor performance. The emergence of such performance styles made it possible to reveal the aspects of the human nature of music more widely.

The wide popularity of Dutor's performance is the result of the performer's effective work. Shinavanda-listeners got to know each other's beautiful, colorful works and mysterious performance styles. Styles evolve over time into schools of performance. There is no doubt that Khorezm dutor performance school or Kokan performance school was created based on such traditions.

In fact, there are a number of aspects of instrumental tracks that have been formed and developed at the school level, and they have a definite definitive status. First is the performance program, that is, the musical samples or series of works that arose within this style. Secondly, the structural aspects of the works and, of course, the specific features of the performance. Without these principles, it is difficult to imagine performance at the school level. But, on the other side of the issue, time, creativity, performance practice are of primary importance to reach the school level.

We can witness that all the principles mentioned above are formed in practice at the Khorezm Doctoral Performing Arts School. It is recognized by experts that the dutor statuses created in practice are different from internal complex functional arrangements such as "Shashmaqom" or "Khorazm six and a half statuses", and are formed according to the path of statuses.

Mulla Bekjon Rahman ogle and Muhammad Yusuf devonzoda in their book "Musical history of Khorezm" state that "dutor maqams" mean classical music on the one hand, and administrative

(practical) full-length works called folk tunes on the other hand. From this, one can come to the opinion that special musical samples, which have gained popularity among the people and were created in the classical way, are called dutor statuses.

There are places where Dutor sozi is described as follows: - "Although Dutor sozi is more popular than tanbur among the people in the Khorezm region, it has not been properly disciplined until tanbur." Although the dutor nagmas are equal to the tanbur nagmas, they could not give the importance given to the tanbur to the dutor nagmas. Because it is more difficult than tanbur from the point of view of clicking.

This opinion explains that Tanburcha had a complex and unique style in the performance of dutor status. That is probably why Khorezm dutor performance style is noted as rich in beats, colorful and, most importantly, "noisy" performance style typical of Khorezm oasis. This performance is characterized by rubbing the movements of the right hand against the lid of the instrument. It is appropriate to give a special recognition to the performances of the famous dutor players of this oasis, such as Matkarim Hafiz, Jumanyoz ota Hayitbayev, Otajon Koshmo, Sharif Botir, Nurmuhhammad Boltayev, Yusuf Jabbor. At this time, it is important that these avenues of execution are properly continued by young people.

It was also noted by Abdurauf Fitrat that Samarkand's way of performance is different from Khorezm dutor performance style. "These days, our most famous dutor player, Haji Abdulaziz from Samarkand, plays his instrument without hitting the board, so his dutor is listened to with admiration," he said, noting that Haji Abdulaziz Abdurasulov from Samarkand is a master of dutor performance and has a delicate style. taste

It should be mentioned that the dutor performance styles of the Fergana-Tashkent oasis are also very diverse. Because there are many styles of performance in this oasis. Only the Kokan dutor performance school itself is imbued with its own traditions. The development of dutor performance of these traditions in the 20th century was connected with the effective creative activities of these teachers. However, each artist had his own way of clicking or playing in dutor performance. This aspect is the basis of their skill. This dutor is expressed in the movements of the left or right hand when performing. In the practice of performance, the name of this musician is imprinted (this serves as an example for future generations, or to make it easier to remember and learn).

In particular, one of them is Zahidjon Obidov, who reached the level of a skilled musician in his time and was known for his dutor performance.

Besides being a performer, Zahidjon Obidov was also engaged in creativity. It is possible that this situation caused him to look for different metrorhythmic methods in his performance. Because, in Zahidjon Obidov's dutor performance styles, the right hand movement has gained special importance.

The basis of Sozan's personal performance style is also related to the movement of his right hand. The basis of the style is the use of different looks and shapes of fingers and hand strokes, as well as the use of different accents, replacing reverse strokes. Zahidjon Obidov focuses on the right hand and decorates the melody with colorful methods and beats. Increases the action that gives the piece charm. But he neglected the left hand. This style is also sealed in practice as a specific aspect of performance.

Mahmud Yunusov, a well-known dutor musician, master artist, who has the opposite character to Zahidjon Obidov's style, and who has gained popularity among the people. Mahmud Yunusov is known for his unique style of dutor performance. This method is based on the correctness of the right hand movements, the acquisition of uniformity, the exception of elastic movements and small strokes. But the style's success and popular appeal is embodied in the appeal of left-handed performance.

Mahmud Yunusov was able to skillfully use the Uzbek national sajal and muchirim decorations with his left hand. This was the basis for the sound of the tone emanating from the phone to be shrill and carefree.

Among the people, especially in the criteria of studying dutor, the good mastery of the technical aspects specific to performance has always been of special importance with its effectiveness.

It should be noted that the 20th century dutor performance is also connected with the academic performance style of folk instruments. Because this method caused the development of dutor family instruments. The style, based on the technically masterful performance of dutor, is associated with the name of the famous master dutor player Arif Kasimov.

It can be seen only in the work "Kokoncha". Dutor's intense interpretation of the tableau, the variety of his beats, the skill and charm of the left and right hands are the core of the performance of the style.

Special performance styles are of great importance in the emergence of performance schools. Therefore, in the oasis of Fergana-Tashkent, we witness the formation of many individual dutor performance styles.

A number of famous artists have passed through the practice of music performance, who have brought the instrument performance to the standard and worked at the level of mentor. Among them are master artists such as Zahidjon Obidov, Fakhriddin Sodikov, Mahmud Yunusov, Arif Kasimov, Ghulam Kochkarov.

In the traditional direction of Dutor's performance, it is permissible to recognize two great masters who have given a unique attractive style. These are the artists Fakhriddin Sadikov and Turgun Alimatov, honored by the people.

From the 30s of the 20th century, new views began to emerge in the art of Uzbek music, especially in creativity and performance. The magic and charm of music began to be reflected more deeply and in harmony with the spirit of the times.

Fakhriddin Sodikov has presented his unique dutor performance style for the future generation in his many years of creative and performance work.

Turgun Alimatov's style is widely popular and is distinguished by its originality. It is possible to recognize that he has a masterful performance style, perfectly balanced right and left hand movements. Dutor's sound is flat, smooth and beautiful, the balance of all processes in its attractive sound is the basis of Turgun Alimatov's performance style.

In this style, every polish and decoration in the left hand is stamped with the movements of the right hand. Each of the movements in proportion to each other will delight the heart of the listener. It is impossible to ignore, because the movements are in harmony with the melody, and the melody radiates beautifully and attractively in the chant. It will fascinate any person. Another unique aspect of Turgun Alimatov's dutor performance is the adaptation of tanbur and sato musical traditions to dutor. If the ability of one instrument is enriched by the characteristics of two and three instruments, the sound emanating from it will certainly be rich, beautiful and powerful. This serves as an example for executive practice.

Modern dutor performance is enriched with colorful styles and is developing in the process of its development and within the requirements of the time. An example of this is the process of the educational system of a master's degree, that is, it takes place in the program of schools, lyceums, colleges and higher educational institutions. Because, dutor is one of the favorite songs of the Uzbek people, which have lived in harmony with the ancient times.

Dutor has always been consumed in different oases of Central Asia based on its dialect and tradition. Folk mass performance ways, dayi or wild performance ways, and traditional classical ways have always decorated the practice of folk dutor performance. Dutor, in fact, has developed to the point of classicism with a tendency towards folk style. Dutor folk instrument had its place in the practice of performing and accompanying various instruments, took a worthy place in the development of the culture of the time, and was valued as a necessary instrument. That's probably why, in our time, various structural ensembles of dutor, solo styles have increased even more. It is gratifying that

young people have a positive attitude towards it and accept it. And his desire to teach young people the secrets of dutor performance is a sign of his future development.

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