

Dutar School of Performing Arts Musicians

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Abstract: *The treatises written by great scientists provide information about ancient musical instruments, the performing skills of skilled musicians and singers of their time, and their productions.*

Keywords: *dutor, performance, style, creativ, musician, school, tradition, melody, tune, community.*

Introduction.

In particular, it is important to scientifically study the dutar, one of the most beloved and ancient instruments of the Uzbek people, based on the traditions of the ustoz-shogird styles and schools of its performance, a galaxy of performers-musicians. Moreover, our opinion is confirmed by the fact that today professional musicians are increasingly interested in modern interpretations of performance on the dutar. In the treatises of the past, a lot of information about the performing skills of singers and musicians has been studied. However, the study and implementation of performing schools, the peculiarities and creative heritage of musicians of the Uzbek performing tradition of the period of independence and earlier is one of the urgent tasks facing musicological science today.

Materials and Methods.

At the end of the XX - beginning of the XXI century, the study of the performing traditions of the Uzbek people became the subject of attention of musicologists. In particular, a large number of scientific studies have been conducted on the traditions of individual and collective performance, performance programs. Performing arts are one of the criteria for the historical development of traditions over the centuries, and the stages of this process can be represented through the research of archaeologists, monuments of fine art, ceramic figurines and miniatures.

In addition, the treatise "Treatise on Music" ("Risolai musiqiy") by Darvish Ali Changi, a famous musicologist, scientist, singer and musician who lived and worked in the 17th century, is dedicated to musicians and singers. The book by the famous scientist also highlights the creative activities of instrumentalists in the Khan's palace. According to him, the experienced musicians were given the nickname "Dutarius". In particular, it is noted that one of the first datarian musicians was Yusuf Masudi, one of the famous singers and musicians of Iraq. At the same time, Khoja Mahmoud ben Yitzhak-i-Shikhany, Sheikh Ahmad Kabuziy [1], Mir Kuli, Yusuf Mavdudi [2] were noted as outstanding musicians.

In particular, the book by A.Eichhorn (1844-1909) "Musical folklore in Uzbekistan" separately examines the performance of the Uzbek traditional dutar, style, structure, neck, intervals, musical and technical aspects and finger positions [3]. Eichhorn also recorded several works performed by Ahmad Khan Karimbai, a skilled musician who served in the palace of Khudoyarkhan of Kokand Khan [4].

A.Fitrat (1886-1938) points out that the dutar has an important place in individual and collective playing, he focuses on the structure and neck of the instrument, the performing level and skill of

musicians. The article "Theater and Music of the Halima Opera" reports that the musical instrument dutar was successfully used in the Halima opera, staged in 1920 [5].

In the book of J.Rasultoeva's "Uzbek performance on the dutar" highlights the traditions of "ustoz-shogird", the process of creating an instrument, the terms organizing the component, the differences in the selected raw materials, the movements of the right and left hands of musicians in the process of performing the dutar, beats and their types, performing schools related to local styles [6].

It is worth noting that Uzbek performance on the dutar is the focus of attention not only of Uzbek musicologists, but also of foreign scientists. For example, in the scientific research of T.Levin, S.Jassal, T.Merchant and R.Sultanova, music and playing on the dutar, unique interpretations of musicians were discussed.

At a conference held by the Royal Anthropological Center in London, Dr. Rozia Sultanova from the University of Cambridge describes this instrument as follows: - "Among other musical instruments of the peoples of Central Asia, the dutar is known for its "female" symbol, the names of female dutarists are also known" [7].

The teaching manuals of M.A.Asilov, F.N.Vasilyev, A.Ilyasov, O.Kasimov, G.Kuchkarova, M.Inoyatov, M.Ergasheva, B.Rakhimzhanova, Sh.Rakhimova, M.Ziyaeva, M.Safarova, R.Khadzhieva, G.Mukhamedova, I.Toshpulatova, M.Mukhamedova, F.Muminova, N..Khairullayeva, U.Yunusova, S.Kulmatova.

In particular, M.Ziyaeva's educational and methodological manual entitled "Dutar" partially highlights the performing styles of great musicians of the twentieth century - Arif Kasimov, Fakhridin Sodikov, Zakirjon Obidov, Gulyam Kuchkarov, Mahmud Yunusov, Turgun Alimatov [8]. The above-mentioned research papers served as an important basis for writing this article

Results and Discussion:

Ustoz-shogird traditions of the Tashkent school of performance in dutar, traditional and modern styles of performance are studied for the first time as a scientific study.

Undoubtedly, the merits of **Orif Kasimov** in the formation of Tashkent performance on the dutar are great. When we listen to melodies performed by Orif Kasimov, we feel simple, terma and reverse rhythms performed on the basis of the right hand.

In the performance of the composer, there are almost no such "decorations as miyang (that is, the expression of kashisha on dutar - which is achieved on tanbur), continuing sounds, bidratma (a melodic figure composed of two sounds. However, the character of classical melodies is performed by the gentle playing of the fingers of the right hand. The successors of this school are Zokirjon Obedov, Gulomjon Kuchkarov, Bakidzhan Rahimdzhanov and Sultan Kasimov.

Fahriddin Sodikov (1914-1977) was an Honored Artist of Uzbekistan. For the first time, he learned the art of playing the musical instruments chang and dutar from the teacher of the Nuemon school music club, Kori Muminzoda. Later, he studied musical performance with Abdusolat Vakhobov at the Tashkent Music College. Although the manner of the composer's performance on the dutar instrument has been preserved to this day, based on the traditions of ustoz-shogird, the song "Er bilib", performed by Hadiya Yusupova, belonging to his composition, is kept in the "Golden Fund" of the Uzbekistan Broadcasting Company. It is known from oral conversations that he was a flight attendant. The successors of the performing school F.Sadikov can be named Mirsodik Ergashev, Abdurakhim Khamidov, Akmal Rajabov and Malika Ziyaeva.

Turgun Alimatov (1922-2008) is another prominent representative of the Tashkent performing school. Turgun Alimatov's performance school is unique in that he focuses on the movement of his left

hand during the performance of the melody. For example, although the left hand creates a simple sound on each fret, we see widespread use of glissando from fret to fret, melism and rhythm of the right hand. Among the outstanding representatives of the performing school today, it is appropriate to mention his son Alisher Alimatov and the Honored Artist of Uzbekistan Abdullah Shomagrupov.

The scientific and practical significance of the research results lies in the fact that the conclusions obtained serve to solve historical and theoretical problems related to the formation of modern performing arts. The specifics of the implementation of the performing style expands the information of its typological features. In the context of local styles of performing interpretations of musicians of Tashkent performing on the dutar, the use of various beats makes an important contribution to the development of art history, ethnomusicology and instrumentology (organology). The theoretical conclusions obtained in the dissertation lay the foundation for the development of the dutar as a musical instrument, the development of a social strategy, and its popularization as an intangible cultural heritage.

The styles of performance characteristic of Tashkent dutar performance have been identified and scientifically substantiated;

the performance traditions and unique style of such musicians as Arif Kasimov, Fakhridin Sadikov, Abdurahim Khamidov and others are argued;

For many years, dutar has been distinguished by its uniqueness, the breadth of performing opportunities in the traditional richness of performing programs.

As a result of the inheritance of the unique style of Tashkent dutar performance, based on the tradition of a mentor-student, it has spread at the school level. As a result of our research, it turned out that experienced guitar players have created their own performance style and performance school.

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