

PERFORMANCE SCHOOLS IN DUTOR'S MUSIC (AS AN EXAMPLE OF TURGUN ALIMATOV'S PERFORMANCE STYLE)

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Abstract

This scientific article is devoted to the study of performing schools of playing the dutor, a unique musical instrument common in Central Asia. The focus is on the work of the outstanding Uzbek musician Turgun Alimatov, whose performing style had a significant influence on the development of dutor art.

The relevance of the study is due to the need to preserve and develop the traditions of playing the dutor, as well as the importance of studying the contribution of Turgun Alimatov to the formation of a separate performing school. His work is a shining example of high professionalism and skill, and his performing style deserves special attention and study. The purpose of the study is to identify the features of the performing style of Turgun Alimatov and its influence on the formation of a separate performing school of playing the dutor.

Keywords: Dutor, performing schools, Turgun Alimatov, Uzbek music, traditional music, instrumental performance, skill, playing style.

Introduction

It is clear to all that in performing practice, traditional schools of dutorism such as Andijan, Khorezm, Tashkent Fergana and Samarkand are unique it is distinguished by its properties. Dorip from Andijan school exponents in the 20th century dutorchi, M.Najmiddinov, O.Rustamov, K.Jabborov, Fergana Kazikhan Madrahimov, in the performance "Nolish", Shepherd", "Andijan Kurdi", "Andijan Saikali", "Camel Glacier", "Qushtor", Solihon Khoji of the major representatives of the Tashkent school, A.Vahobov, F.Sadigov, M.Yunusov, T.Alimatov, Z.Obidov, S.Yolandeys in the interpretation "wine I-II", "intercession I-II-III", "Tashkent Saikali", "Tashkent kurdi", "Rajabiy I-II", "struggle", "grandson of Dutor", Haji from Samarkand school teachers Abdulaziz, Qori Siroj Yusupov performance "Guluzorim", "Bebaqcha", "Bozurgani", "Garden of flowers", among others, N from the Khorezm school representatives. Boltayev, Yusuf Jabbori in the performance of "Black dali", "Aliqambar", "Saqli navo", as well as his own in classical tunes we can give an example of finding an expression.

Also, the Andijan national dutor School of performance has its own aspects distinguished from others. The simplicity, especially in the performance of folk tunes, is special moan is unique in its cut, tenderness and variety of tattoos. Master's performance styles along with these aspects

of the Valley again, their experience and many years of performance it is distinguished from its practice by its features inherent in their style of performance. This with their compositional creativity in the practice of the manifestations of the senior school engaged, known, those who formed their new style in performance. In general, it has expanded the scope of its style, among other large schools and enriched.

In the same place, the Tashkent school is in the process of performing dutor tattoos attracts its attention with its variety. Especially to the multi-language by musicians removable and applied tattoo (barcode) are “reverse”, “dial”, and “brass” we can give an example of the like

In short, the specific performance aspects of this regional school as well as a colorful performance look in samples of singing, singing and singing, above all, status and status which is important in further enriching the performance of singing samples of importance.

Individual performance styles are significant in the occurrence of performance schools. Therefore, in the Fergana-Tashkent Oasis we have many personal dutor performances we will witness that their style has been shaped. In the practice of musical performance, dutor a loophole that carried out activities at the level of mentoring, delivering the execution of the instrument to the norm famous artists have passed. Turgun Alimatov, Zakirjon Obidov, Fakhridin Master like Sadigov, Mahmud Yunusov, Orif Kasimov, Ghulam Kokhqarov artists include.

It is the fruitful work of these teachers that the development of dutor's performance in the 20th century related. But, each artist has his own in dutor's performance there was a way to click or play. It is this aspect that is the basis for their ingenuity was. This was embodied in left-or right-hand movements when dutor performed. In performance practice, it is also stamped with the name of the same singer (this is definitely the future to be an example for generations or to remember, to create ease in learning serves).

Dutor performing schools and styles are also Territorial to their territorial environment monand to the character of people in this region, inherent in their values reflects the nature of the melody. At the same time, literally, the instrument of dutor-azal a bridge between Uzbek classical music and Uzbek folk oral creativity for a long time is the pillar that connects them. Why, folk oral creativity most takt-rhythm techniques in samples, the base curtain characteristic of some melody nature (notes) as well as various moans are classical using the instrument dutor its use in the creative practice of music has become widespread. It is a classic song and inextricably linked with melodies in folk oral creativity.

Turgun Alimatov's style of performance, with his art of playing dutor and his approach to traditional music, is central to the musical traditions of Uzbekistan and Central Asia. His style of performance, in particular, created a distinct School in dutor's music that expanded his influence and legacy

Dutor, with its distinctive sounds and expressive capabilities, is one of the most important musical instruments in Uzbekistan. The performance of this instrument, of course, depends on its performance and musical School. Turgun Alimatov is a great artist who created his own particular style in the perfect expression of dutor. His style of performance was a major influence on the formation and development of the modern dutor performance.



One of the most important features of Alimatov's performance style is the widespread use of improvisation. When playing the dutor, Alimatov skillfully builds on a certain melody or rhythm, creating improvisation in a new and original tone. This style is very important in creating unique personal expressions and enhancing the lively expression of music. Also, Alimatov's improvisations widely spread his musical sensibility and imagination.

Alimatov has set himself the goal of interpreting traditional Uzbek Maqam music in a new way in his style of performance. He further expanded and updated musical forms while retaining the most basic layers of maqam music. This, of course, provided new opportunities for her performance and also influenced other musical traditions.

The technical aspects of playing the dutor also play an important role in the performance of Alimatov. He complicated simple styles in traditional dutor performance and drew attention with his impeccable technique. Alimatov also taught dutor to use complex rhythmic structures in playing, and this helped make his music more versatile.

Alimatov's style of performance is based on his tradition of "teacher-disciple". His teaching career led to the widespread use of his distinctive style and the formation of a new generation of performers. This tradition gave a great impetus to development not only in dutor, but also in other musical instruments.

Turgun Alimatov's style of performance influenced other performers with its innovative approach and musical content. His performance opened new horizons for dutor and other musical instruments. Alimatov, through his style of performance, not only created his own individual approach, but also taught this style to other musicians. Therefore, her performance contributed greatly not only to her art, but also to the development of the musical.

In particular, the dutor tattoos on the lapar and Saga roads, exactly in Shashmakom cases of effective application as well as improvement are common in songs. But in this case, the enrichment of executive skill under certain laws and regulations is provided. Thus, with this performance separating the styles from each other, the current dutor performance performance processes are clear, consistent and straightforward in the low-key chapter approach is an urgent task. Why, now, Khorezm, Tashkent, Samarkand and so on some of the features of duotorism schools, such as duotorists inappropriate, incomprehensible, harmonious combination of unicorn and chala-chulpa, in other words, chatting and those features according to their function, teran without a scientific approach, without fully understanding the nature of singing and artistic apply in performance practice without understanding the importance of .

In short, in order for Khwarezm, Samarkand and Tashkent school to form new styles, it is within such schools improvements based on performance styles, performance tracks and work samples are key of importance. That is, we want to say that by the nature of the melody, it is in these schools that from the performance tracks of major exponents and various works composed by them in the context of the creative approach, the use of the position of the melody in a way that is derived from the extraordinary becomes important. So, dutor can sing classical songs in performance styles for performance, at first, dutor is typical of schools within the performing style carefully studying the application and functions of properties, it is perfect, deep and it is advisable to perform a thorough analysis.



Turgun Alimatov's performance style gave him a fresh breath, while maintaining the classical traditions of Dutor's music. His improvisation and ornamentation style, as well as his technical and melodic pursuits, contributed significantly to the development of Dutor's performance. Alimatov's School of performance is distinguished by its own technical characteristics in comparison with other schools.

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