

## Performance on Uzbekistan folk instruments: opportunities and prospects

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**Abstract:** In this article The article discusses the centuries-old history of performance on Uzbek folk instruments, the evolutionary processes of its improvement, performance schools, master-student traditions, stages of performance from oral tradition to professional level, etc. An attempt has been made to highlight the important manifestations of the art of performing on folk instruments as not only a means of transmitting traditions from generation to generation, but also as a factor in the understanding of national identity and the development of artistic and aesthetic thinking.

**Keywords:** thought, aesthetic thinking, philosophical consciousness, performing arts, master-disciple traditions, historical processes, performing arts school

Uzbek folk instruments embody the most ancient layers of the history of our national culture, and they play an important role in expressing the lifestyle, traditions, rituals and aesthetic views of the people. Today, the art of performing on Uzbek folk instruments is developing and progressing in its own way. In order to raise the performance of folk instruments to higher levels in our republic, the quality of teaching methods is of great importance. Based on the tasks set for educational institutions, the work of teaching on instruments includes three main tasks: teaching, developing and educating.<sup>1</sup> The art of performing on folk instruments is not only a means of transmitting traditions from generation to generation, but also a factor in understanding national identity and developing artistic and aesthetic thinking. Therefore, the issue of studying performance on folk instruments from a scientific point of view is relevant. As musicologist M.Ishakov noted, “the performance of folk instruments has a strong artistic power that expresses the national spirit, and it is the main form of manifestation of folk music<sup>2</sup>.” This idea allows us to evaluate the performance of folk instruments as an important factor in the development of national culture.

Historical sources of performance on folk instruments.

The first written information about Uzbek musical instruments and the art of performance is found in the works of the great thinkers of the East. Abu Nasr Al-Farabi in his work “Kitab al-musiq al-kabir” scientifically substantiated the structure, sound range and performance capabilities of musical instruments.<sup>3</sup> Also, the treatises of such scholars as Safiuddin Urmavi, Abdurakhmon Jomi, Zaynulobiddin Husayni of the 14th-15th centuries contain valuable considerations on performance issues. The master-student tradition played a decisive role in the formation of performance on Uzbek folk instruments. Through this system, not only technical skill, but also artistic style, performance traditions and spiritual and aesthetic views were passed down from generation to generation. Fergana-Tashkent maqom performance, the Khorezm dutar school, and the Surkhandarya bakhshi traditions are vivid examples of this.

Main features of the performance:

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<sup>1</sup>Sharipov N, Rubob-prima: For music and art colleges and lyceums. Publishing and printing house named after G.Ghulom, 2003

<sup>2</sup>Is'hoqov M. Uzbek folk instruments and performing arts. – Tashkent: O'qituv, 2001. p. 45.

<sup>3</sup>Farabi AN Kitab al-musiq al-kabir. – Tashkent: Fan, 1987.

1. Oral tradition - melodies and techniques were passed down through the teacher-student relationship rather than in written form.

2. Improvisation - in folk instruments, improvisation is an integral aspect of the performing art. In the performance of dutor, gijjak, and nay, the performer demonstrates his skill by creating new melodic variants based on the melody<sup>4</sup>.

3. Regional styles - virtuosity is the priority in Khorezm dutar performance, lyricism in Fergana performance, and solemnity in Bukhara maqom performance.

4. National spirit - in the performance of folk instruments, the traditions, worldview, and spirit of the people are expressed through musical sounds.

Modern processes and problems

Today, the performance of folk instruments faces a number of problems:

Instrument tuning issues. The different tuning of folk instruments in different regions complicates their adaptation to orchestras and modern music ensembles. Preservation of performance schools. It is necessary to study traditional performance styles scientifically and practically, and document them in written and audio-video form. Technological influences. The widespread use of electronic instruments and digital music platforms has both positive and negative effects on the performance of folk instruments.

Prospects for performing folk instruments:

1. Innovations in the music education system. It is necessary to apply new methodologies and enrich curricula in teaching folk instrument performance in higher educational institutions.

2. Integration with compositional creativity. The works of modern composers based on folk instruments expand the possibilities of performance.

3. International promotion. Demonstrating the performance of Uzbek folk instruments at international festivals, concerts, and scientific conferences increases the prestige of national music.

4. Digitization. Archiving examples of folk instrument performances in audio and video form and placing them in an open database serves as an important resource for scientific research.

In conclusion, it is important to say that the art of performing on Uzbek folk instruments, as one of the most ancient layers of our national culture, embodies the artistic thinking, aesthetic views and spirit of the nation. Preservation of traditional performance methods, adaptation to modern requirements and scientific research are of great importance for the development of this art. In this sense, in-depth scientific research of performing on folk instruments and its implementation in practice is one of the main factors determining the prospects of our national culture.

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<sup>4</sup>Sagdiev O. Issues of Maqom and Improvisation. – Tashkent: Ma'naviyat, 2015

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