

National Instruments and the Scientific Bases of Their Performing

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ABSTRACT

As known national instrument, instrumentation and scientific bases of performing are considered the foundation of relations, in other word initial rules of their base. As mentioned, that in the science there is a historic approach to any theoretical concept. According to the requirements, the audience needs the national sounds of instruments, voice capabilities and resonance properties are developing gradually. For instance, the dutar has two silk strings and it is performed by fingers from the past. Nowadays the gijjak is a musical instrument with four-stringed, is performed with straight bow, when there were three ore strings and truncated musical instrument. In this way, such a radical change can be said of chang and rubob. In terms of instrumentation and performance, we see that there are serious, sometimes crucial changes in the field. For example, if the dutar had been set aside, now it has its own fans who are able to replenish large stages by means of the sound enhancement, and the national musical instruments, with its unique sound and sound dyes.

Keywords: instrument, perform, national, tanbur, chang, uzbek music.

Introduction

Tanbur – is the key to the tone system of our national status. Indeed, it is considered to be the leading instrumental music singer and globally known. When we mention Uzbek national maqoms it comes tanbur to our mind. But in recent years, since the Independence period, the attitude towards maqom ideology has changed dramatically, and the impression of the tanbur, in particular the tone system, is also different. Today, maqom scholars are accustomed to making a syllabus for the Shashmaqom or Semi-Semiclorular Composition. At the same time, the new features of the sound of tanbur, beat and the way of execution are also opened. In the beginning of the last century, there was the concept of “Hoji Tanbur” among the audience and Hoji Abdulaziz Abdurasulov, the great master of the game. Today, this term also uses the term “Stable Tanbur”.

More importantly, this phrase is more than just the materialist service of the great artist, but rather a new flow in the world of national musical values. This means that this concept is not only a collection of ancient melodies and works of national artists, but also of the oldest musical instrument in the form of “Stable Tanbur”. If we analyze this historical process in terms of interrelations between methodological and national and

universal values, and their impact on each other, it should be noted that the values of naturalness and tolerance are superior. Let's look at Abduhoshim Ismolilov's creative image. Nowadays, the art of Uzbek artists' unique art, vituits and craftsmanship is of great interest not only in the East, but also in America and Africa. On the one hand, with deep nationality. On the other hand, because of the natural harmony of universal qualities, it yields its fruits.

Hence, musical lyric, performance, and creativity are all evidence of the entire process. At the heart of this process is the executive. The performer – the musician or the manager is a power that makes the whole process viable and life-giving. The improvement of musical instruments, the involvement of talented artists in the modern process, the introduction of new styles, varieties and styles, usually begin with the executive or creative team manager. Accordingly, the personality of the executive or the collective manager depends on the abilities of the knowledge and skill. Bright, talented musicians are often leaders in the discovery of new aspects of national musical instruments. The artistic aspects of the musical instrument are being improved, and in the future, their successful conductors, composers and organizers.

Indeed, the concept of “composer” in us often means the highest level of musical compassion. Famous composers such as Yunus Rajabiy, Tukhtasin Jalilov, Imomjon Ikramov, Doni Zakirov, Ganijon Toshmatov, Fakhridin Sodiqov and others are the best performers. National composers Tolibjon Sodikov, Mukhtar Ashrafy, Mutavakkil Burhanov, Tulkin Kurbanov, Mustafa Bafoev, Habibulla Rakhimov and Farhad Olimov also were performers. It is a life-school for creativity, national foundation. The relationship between musical instruments, performers and listeners in the Uzbek musical culture is vividly different from those of European traditions. The main reasons for this are, first of all, modern Uzbek music being developed in two independent and common, national and universal trends. It also develops the variety of national instruments and their style of play, solo singing and concertmaster. Another noteworthy principle is that one of its original attributes is one-dimensional (monodic) ideologies.

At the same time, the poly-voiced (harmonic, polyphonic) music ideology, which has been introduced in the mid-20th century, is gaining momentum in the work of Uzbek composers. Importantly, national instruments and their way of thinking play a crucial role in the development and evolution of this process. Along with the traditional national tunes and mausoleums in tanbur, dutar, gijjak and other musical instruments, large-scale works for solo, duet, trio, quartet, quintet, and ensemble of various musical varieties created by modern composers for this musical instrument, Special concerts for musical instruments were created. The appearance of Uzbek music is dramatically expanding, and new features are being introduced into the executive program, as well as the major works created by contemporary and foreign composers. In this unique scene the musical varieties created for the national musical orchestra have a special place. In this sense, on the one hand, almost all of our existing national instruments can be combined with the unique team, enriching the modern musical process and exerting at times of exceptional temptation and sophistication, as well as intellectual sound.

We have a variety of small and medium-sized concertmaster, literally national musical orchestras play a special role in their meaning and content with their musical ideology. With regard to the National Instruments Orchestra, this large community plays a leading role in defining the overall appearance of modern Uzbek music. The orchestra is a practical demonstration of harmony of national and universal values. Currently, there are a large number of large (academic) and small (chamber) teams in the National Instrument Orchestra of Uzbekistan. Along with the works of Uzbek composers in their programs, they perform world classical and folk music samples. The main difference between the orchestra and the ensemble is its sound and performance capabilities. In the orchestra all sorts of national songs –stringed, sounds and drums and their family groups are embodied. Such a giant alphabet of national musical instruments requires the proper management art. The knowledge and level, conductivity and artistic capabilities of the conductor are the main criterion for determining the appearance of a team. That is why more than fifty performers can be imagined in half a month that fills the stage and at the beginning of the lead-conductor.

In all aspects of the art of engagement, musical instruments, performers, artworks – all are in the form of a creative process. In order to increase the effectiveness of the modern national instruments musical instrument, another important tool is required, which is the “management” service. The word “manager” means “management” in English. This concept of musical orchestras comes in two ways. One refers to the internal, creative aspects of the management of artistic communities and is called the “conductor” in the musical occupation. Second, it implies managerial activity aimed at increasing the cost-effectiveness of team management. Today, it is difficult to imagine the activities of art teams, especially the international scene, without the management service. The modern manager should not only have relevant knowledge and experience in the field of economics and social relations, but must also perceive the inner qualities of the industry. Particularly, it was necessary to take into account the peculiarities of the art of performing art, which is the basis of the fine music.

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