

INTEGRATION OF NATIONAL VALUES AND MODERN PERFORMANCE STYLES IN THE ART OF DUTOR PERFORMANCE

Sherzod Zokir-o‘g‘li Abduraimov
Gulsanam Sobirjon-qizi Tulanboyeva
Namangan State Pedagogical Institute

Abstract: This scientific article systematically and comprehensively analyzes the process of integration between national values and modern performance styles in the art of dutor performance. The study provides a scientific examination of such components characteristic of traditional performance as modal structure, intonation system, performance techniques, and ornamentation, highlighting their significance in the art of dutor performance. At the same time, modern performance styles, including new technical possibilities, genre integration, stage interpretation, and the influence of technological tools, are also analyzed.

Keywords: dutor performance, national values, modern performance styles, traditional performance, musical interpretation, ornamentation, integration, aesthetic paradigm, musical thinking, innovative approach, performance technique

In the context of contemporary globalization processes, the preservation of national culture and various forms of art, as well as their development in accordance with modern requirements, has become one of the priority areas of scientific research. Uzbek national musical art has a centuries-old history of development, within which traditional instrumental performance, particularly dutor performance, occupies a special place. The dutor is distinguished by its delicate timbral characteristics, broad performance capabilities, and significant role in expressing national musical thinking. Through this instrument, the aesthetic views, musical thinking, and cultural values of the people are organically manifested. In the contemporary period, the art of dutor performance is developing not only within traditional forms but also through new performance styles, technical possibilities, and stage interpretations. From this perspective, the relationship and balance between traditional performance schools and modern interpretive approaches represent an important and relevant scientific problem. On the one hand, there is a need to preserve national performance traditions; on the other hand, the influence of contemporary musical culture has led to the transformation of performance styles. This requires a scientific examination of the balance between the preservation of national identity and modernization processes. The relevance of this study lies in the increasing need to develop national musical heritage in accordance with contemporary aesthetic requirements without losing its essential identity under conditions of global cultural integration. In particular, the widespread use of modern performance styles among young performers, the introduction of new technical tools, and the expansion of stage expression have generated new trends in dutor performance. This process, in turn, necessitates a scientific analysis of the extent to which national values are preserved or transformed. The aim of the study is to provide a scientific and theoretical analysis of the process of interaction and integration between national values and modern performance styles in the art of dutor performance. To achieve this aim, the following objectives were established: first, to identify and characterize the system of national values manifested in dutor performance; second, to analyze the main characteristics of modern performance styles and the factors contributing to their formation; and third, to reveal the process of integration between traditional and modern performance elements and determine the mechanisms of their interaction.

Scientific research conducted in the field of Uzbek national musical art, particularly in the sphere of traditional instrumental performance, is multifaceted and systematic. Such studies have extensively addressed traditional performance schools, the genesis of musical instruments, performance techniques, and their aesthetic and functional characteristics. Previous studies have examined the historical development of national musical instruments, including the dutor, its structural characteristics, and performance traditions from a musicological perspective. Research on dutor performance has primarily focused on traditional performance schools, their regional or local characteristics, repertoire systems, and typological features of performance styles. In particular, these studies emphasize that dutor performance developed through an oral tradition, that the master-apprentice system occupies an important position in its transmission, and that national musical thinking is reflected in the performance process. At the same time, such components as ornamentation, rhythmic structure, and the intonation system in dutor performance have also been considered as objects of musical analysis. Analysis of existing scholarly sources reveals two major research tendencies in this field. The first is the traditional performance paradigm, in which authentic forms of dutor performance, historical continuity, and criteria representing national identity are of primary importance. The second is the modern interpretive approach, which examines dutor performance in terms of innovative techniques, new stage interpretations, and processes of synthesis with other musical genres. Within this approach, performance activity is interpreted as a dynamic system, and transformational processes within it are analyzed.

The analysis conducted in the study demonstrates that the integration of national values and modern performance styles in the art of dutor performance is a complex, multidimensional, and dynamic process. In this process, elements of traditional performance preserve their fundamental aesthetic functions while simultaneously being synthesized with modern performance technologies and interpretive approaches. First, the expression of national values in dutor performance is primarily manifested through traditional melodies, performance techniques, and musical ornaments. In the performance of traditional pieces such as “Munojot,” “Segoh,” and “Tanovar,” intonational structures, modal systems, and rhythmic freedom characteristic of national musical thinking continue to be preserved. In the performance of these melodies, specific dutor sound-production techniques, including plucking with the fingernail, subtle vibration of the strings, legato, and portamento, function as important components of the national performance tradition. Ornamentation, particularly, performs an important aesthetic and semantic function in dutor performance. Decorative elements such as trills, mordents, and glissandos used during performance not only enrich musical expression but also serve as markers identifying the national style. This demonstrates the stability of the traditional performance paradigm. Second, modern performance elements have significantly entered the sphere of dutor performance. In particular, new technical techniques, including accelerated passages, the use of polyrhythmic structures, and an expanded dynamic range, have increased the technical complexity of performance. As a result of the influence of popular music and other musical genres, elements of harmonic thinking, ensemble performance, and stage interpretation are increasingly being applied to dutor performance. For example, the repertoire of contemporary dutor performers includes arrangements of traditional melodies adapted to popular music styles. In such arrangements, rhythmic stability is strengthened, metric structures are clarified, and a performance model adapted to contemporary audiences is developed. At the same time, the use of electronic amplification systems, including microphones, studio recording technologies, and stage effects, has introduced dutor performance into a new acoustic and visual environment.

Third, analysis of the interaction between national and modern styles demonstrates that these approaches are not necessarily antagonistic but rather complementary in nature. In other words, modern performance elements do not necessarily reject the traditional foundation; instead, they may expand it and contribute to the formation of new aesthetic forms. For example, in modern interpretations of the melody “Tanovar,” the traditional melodic foundation is preserved while contemporary rhythmic and dynamic elements are incorporated, resulting in a new interpretive model. First, the preservation of traditional performance elements can be regarded as a factor ensuring the stability of national musical identity. At the same time, the introduction of modern performance styles expands the communicative potential of the art and enables it to reach new audiences. This necessitates interpreting dutor performance not as a static phenomenon but as a dynamic system. Second, a comparative analysis with existing scholarly research demonstrates that previous studies have primarily focused on the authentic aspects of traditional performance, whereas modern interpretation and its interaction with national values have not been sufficiently examined in depth. The results of this study address this process through a comprehensive approach and thus partially contribute to filling an existing gap in the scholarly literature. Third, the analysis also identified several problematic aspects. In particular, excessive modernization may lead to the simplification of the national performance style or the loss of its individual characteristics. At the same time, excessive conservation of traditional performance may limit the pace of artistic development. Therefore, maintaining an appropriate balance between these processes represents an important scientific and practical task.

In conclusion, the results of the study confirm that traditional dutor performance is developing a new aesthetic form through integration with modern performance styles. This process represents an important factor in the sustainable development of national musical art and in strengthening its position within the global cultural space.

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