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Factors of Formation of Performance Culture

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Abstract: *The promotion of Uzbek national musical instruments and the art of performing them on a global scale is becoming more widespread. In this article, you will get acquainted with the past and present of Uzbek folk musical instruments.*

Keywords: *Music, Performance, Composer, Singer, Talent, Culture.*

Music, which is one of the ancient arts, has been formed and developed in connection with the social life of mankind from the time of its formation to the present time. Based on the various conditions of the life system, musical patterns are created. On the way to its development, the ground was created for the creation of large-scale works. The complex and perfect aspects of our musical heritage, the rich possibilities of the art of music are evidence of the importance of the art of music in the life of mankind. In the creation of each piece of music and its passing from generation to generation, the "triple" emphasized by the well-known scientist B. Asafev is important. And this is the balance of the creator, the performer and the audience. If each work ensures the proportionality of this process, it is inevitable that it will take a place among the examples of musical heritage and meet the requirements of master music creativity.

Each branch of this "three" is associated with its own important factors. However, the executive's responsibility in relation to the rest has always been intensified by factors related to the situation and interpretation. Because performers have been working in different categories since time immemorial. In particular, the well-known musicologist T. G'ofurbekov interprets this process as follows: "In the past, performers of (one-voice) monodic works were divided into three categories:

- a) those who remind the listeners of this or that melody (that is, perform without changing it)
- b) well-known singers and musicians who imitate the style of performance (i.e., imitators):
- c) performers who have a personal performance interpretation.

Musicians or singers who fall into all three categories are performers in a broad sense. However, their performance It is known that the basis of music is sound. Sound is a multifaceted process. "Sound" is an external appearance. It can be achieved by various means and actions. Among them, those with a certain height are considered musical sounds. The human voice is the first to perfectly reproduce musical sounds meaningfully and through emotions. In all their features It is characteristic of the interpretation of this third category of representatives to have a creative approach with the use of n, various decorations, and to

have a special effect on the listener's heart . This is certainly not to belittle the singers belonging to the first and second categories or to think that they are imperfect. Because the performance of every singer or musician shows its effect on people, receiving spiritual nourishment, and that interpretation is perfect. It is no exaggeration to say that performers are divided into categories from a scientific point of view, in terms of their connection with creativity during performance. However, their rich capabilities, performances and creations have found their expression in written sources from the past. The first manifestations of this process in the form of the legendary Borbad are widely covered in the works of the great scholars of the past, Firdavsi, Nizami Ganjavi, Jami, Alisher Navoi. At the same time, they effectively contributed to the enrichment of traditional music with various genres and colorful works. There is no doubt that all existing statuses, works created in the way of statuses, melodies and songs of major genres belong to the creativity of musicians, singers and composers of the past.

Usually "performance"-musical sample includes a number of internal features related to interpretation. Characteristics such as talent, knowledge, all-round perfect voice, musicianship, accompaniment skills, artistic skills, lessons, creative approach, correct pronunciation, research and constant practice. and adjectives include Only an artist who has these qualities in music performance can achieve a perfect interpretation of musical samples of his master.

For a performer, talent is to feel music from the heart and meaningfully express it, and knowledge is to water this talent with the science of music (musical samples, genres, their structure and metrorhythmic aspects, performance techniques, performance skills). In the words of musicologist I.Rajabov : "In the performance of "Shashmakom" and other large-scale folk music works, the instrument player and hafiz must have developed special skills, must have mastered the performance technique of maqams", i.e. he should thoroughly master the science of music performance. Performance interpretation requires a beautiful, gentle and wide-range perfect voice from the singer. In this case, it is important to use your voice wisely and have a correct perception. Therefore, at the same time, in order to perform maqam paths, a hafiz must have a wide range, a pleasant voice, and a high performance technique.

The art of composition is one of the important factors of music performance. he can sing a raga if he can feel it to a certain extent. However, it is not "singing" that gives them the feeling of a raga, but an instrument that expresses feelings such as tenderness, sadness, and wonder that are created in ragas is described by the famous Indian musicologist Raghaeva R. Mennon.

In fact, the singer is the first performer and the first listener of the interpretation of his instrument. Because the performer enriches his skill by playing the instrument. The more skillfully a composer achieves the perfect expression of a musical piece on the instrument and can influence the singing in a proportional way, the more he will have the secrets of the skill of accompaniment. Its main features are manifested in aspects such as intelligence, sensitivity, creativity, rational interpretation and constant control. Poetry is usually "a poem (music or song) created in an instant without special preparation, or a musical piece suddenly sung in connection with an event."

In musical creativity, there are special examples of the "saying" genre based on "badihagoylik" and the art of bakhshis. "Badihagoylik" is formed in its own way in the performance of Ustozona music samples and is directly related to the interpretation in the performance process. Also, it is characterized by the singer or musician's special approach to the tune or song and the addition of patterns within the framework of the performance time and situation.

The main criterion in this is the lessons learned based on performance actions, deep knowledge based on artistic and musical heritage traditions, skill in the interpretation of the practical process, and creative approach to the musical sample being performed. According to tradition, performance lessons were conducted in a master-disciple format. Usually, each student was under the tutelage of his teacher for

many years (until he thoroughly mastered the secrets of performance). Pupils who mastered the most necessary aspects such as playing music, singing, studying musical heritage, and behaving in circles were allowed to work independently after special examinations of teachers.

It is necessary to go through specific spiritual, romantic, scientific and practical steps when mastering each field in life. In this place, the process of mastering traditional performing arts and achieving mastery can be symbolically compared with the foundations of the path to spiritual perfection of a person typical of Sufism. We considered it necessary to reflect on the example of aspects of Central Asian mysticism that are compatible with music.

"Each murid (or righteous) who entered Sufism had to go through a series of positions such as Shariat, Tariqat, Haqiqat (sometimes Enlightenment-Haqqiqat). In this, the concept of Shariat is a certain religious law- It means a complex of rules and the initial mental state that leads to Sufism. This state is defined by love for God. And in the next stage of the order, certain actions are expected. There are mainly 7 steps in the order. , they must be passed by the murid on the basis of the guidance of his piri-murshidi. The same 7 steps are called "maqam" (maqam) in Arabic. It is from this basis. Therefore, it is necessary to go through these statuses in order to attain Divine Enlightenment and Truth." It follows from this that it is appropriate to interpret Level I as all-round preparation, adjustment - Shariat, Level II as lesson process-Tariqat (or Enlightenment Tariqat), Level III as perfection, maturity as independent activity-Truth-style.

Performance has been created in a unique form based on various genre features of our musical heritage since time immemorial. F. M. Karomatov divides performance traditions into 3 groups based on their spiritual influence, live musical expression, structural and performance aspects . "These are the most developed professional form of folklore (original folk), folk professional and oral tradition" part of Ustozona music - "a professional music group in the oral tradition, which is sung everywhere (at concerts), with one voice It includes works of the category of vocal (vocal)-instrumental works that have the appearance, are structurally and melodically developed, (especially monumental-large in their expressive effect)

" all the groups have undergone a process of development in harmony with the breath of the times, being organically connected with each other. The performers are the successors of the so-called "traditions" who have influenced the development of the art of music.

The process of historical development of performance created the basis for the formation of individual, group and personal performance ways and styles on the scale of local zones, within certain groups and on the basis of independent creativity. In performance styles specific to local zones, dialect, tradition, genres, etc., are important factors that characterize this or that local direction.

In the emergence of individual performance styles, the performance interpretation capabilities of a more mature musician or singer (voice, creativity, imagination, performance) are nurtured and matured by the traditions of the performance school, local styles, and the variety of the place where they live. musical and social traditions are important. Ota Jalal, Domla Halim Ibodov, Haji Abdulaziz Abdurasulov, Hamrokul Qori, Madrahim Yaqubov, Erka Qori, who can pass such criteria in the performance of Uzbek music, live in the honor of our nation, and become an example in our musical heritage. A number of teachers like Karimov, Sodirkhan Hafiz, Hajikhan Boltaev, Jorakhan Sultanov have passed. You can see an alternative view of the levels of performance art and creativity in the creative work of these master artists. That is why they and their creativity are always an example.

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