

DOSTON PERFORMANCE

The art of *doston* narration — is one of the bright examples of poetic folklore's epical traditions and intangible heritage. Initially the compositions were created in the form of songs, without any musical instruments, subsequently, the songs with the accompaniment of some musical instruments, such as drum, *qo'biz* (string instrument), etc, were created.

Ancient examples of *dostons* came into existence during the times of primitive society among Turkish tribes. Teacher-student traditions evolved as the number of creators of narrators of epic *dostons* and performers increased. As a result approaching the fifteenth-twenties century many *doston* narration schools evolved and by the nineteenth century developed even more. Until today except from large schools of *doston* narration such as Bulungur, Narpay, Kurgon, Khorezm, Shakhrisabz, Sherobod, Karakalpak, other centers such as Kamay and Piskent also exist. They differ from each other with their repertory, style, certain creative tendency and with the method of performance. Every school is connected with the name and activity of certain *bakhshi*. For example, Kurgan *doston* narration is connected with Ergash Jumanbulbul, so do Bulungur, Narpay and Shakhrisabz schools are connected with Fozil Yo'ldosh o'g'li, Islom Nazar o'g'li and Abdulla Nuralio'g'li's names respectively.

In the areas where the art of *doston* narration is developed (for instance in some regions of Surkhandarya and Kashkadarya), people adhere to a certain order: certain night meetings are organized to create *dostons*, weddings

and other gatherings are not held without *dostons*. By telling "Kunlarim" and "Dombiram" combinations with the accompaniment of drum, the *bakhshi* attracts the spectators' attention and only then starts singing *doston*.

In the territory of Uzbekistan, three styles of *doston* narration exist:

1. Surkhandarya-Kashkadarya (in a closed voice, singing with accompaniment of drum) style of performance;
2. Khorezm style of performance; singing in an open voice, with accompaniment of *dutor* (lute-like two stringed instrument), drum and *bulaman* (folk instrument)
3. Karakalpak style of performance is divided into two styles — *bakhshichilik* (singing in an open voice only romantic *dostons* with accompaniment of *dutor*) and *jirovchilik*; singing in a closed voice only heroic *dostons* with accompaniment of *qo'biz*.





DUTAR AND SURNAY MAQOM CYCLES

Dutar (in Farsi — “two strings”) is a stringed musical instrument, which is widely spread in the culture of people of Central Asia (Uzbeks, Uigurs, Tajiks, Turkmens and Karakalpaks). In the XIX–XX centuries *dutarmaqom* cycles became widespread in Khorezm. And by using so called “Khorezm Tanbur notation” six *dutarmaqoms* (i.e. Zikhi Nazzora-Urganji, Miskin, Rakhoviy, Iroqi, Ohyor, Choki-Giribon) together with their cyclic parts (each consisting of 2–7 parts) were created. Each *maqom* cycle has its own distinctive melody, form, methods of performance and poetic texts. Famous bearers of *duitar* performance traditions are T. Alimatov, F. Sodiqov, N. Boltaev, K. Madraimov, M. Sherozi, A. Khamidov, M. Ziyoyeva and others.

Surnay is a wind instrument, which is existent and observable in the culture of the people of the Middle East and Central Asia (it was also known under such names as “*surnay*”, “*sydney*”, “*zurnma*”, etc.) In Uzbekistan local variations of *sunray*, i.e. *metr* and *bolaman*, became widespread as well. In Uzbekistan two styles of performance on *sunray* are widespread, i.e. Fergana-Tashkent style (in which mensuration is broader, the sound is beautiful and somewhat ornamental) and Khorezm style (in which mensuration is less thick while the sound is soft and resonant).

Maqom pieces and cycles for *sunray* are popular in Fergana Valley and such *maqoms* as “*Buzruk*”, “*Navo*”, “*Dugoh*”, “*Segoh*”, “*Iroq*”, “*Uzzol*”, “*Husayniy*”, “*Chorgoh*” and others were performed in weddings and people’s holiday cheers. Performers of these compositions were Uzbek composers and prominent *sunray*

players. *Maqom* pieces and cycles for *sunray* were performed as an independent pieces, such as “*Sunray Navosi*” or “*Sunray Dugohi*” as well as cycles as “*Buzruk-Buzruk Savti*”, “*Navo-Navo Savti-Navo Charhi 1–2*” etc. Bearers of *sunray* and *sunray maqom* pieces were famous musicians from Tashkent, Fergana and Khorezm, like Rustam Mehtar, Ashurali Mehtar, Khamroqul bolaman, A. Umurzoqov, Khudoyberghan Qurbonoghli, A. Azimov, Q. Bobojonov, A. Yusupov, y. Tojiev, A. Khojiboev, M. Matyayubov and others.

Dutar and *Surnay* are widespread musical instruments among the youth and competitions of traditional performance on *surnay* and *duitar* are organized on republican level on regular basis. *Dutar* and *Surnay* were introduced to the official system of musical education at music and art collages and conservatoires.



