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.

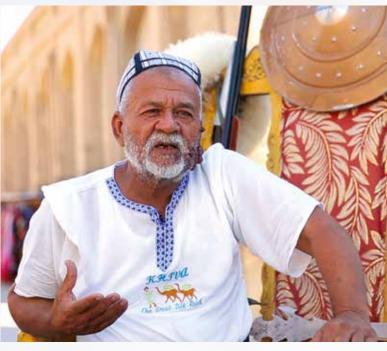












DUTAR AND SURNAY MAQOM CYCLES

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 dutarmagom cycles became widespread in Khorezm. And by using so called "Khorezm Tanbur notation" six dutarmagoms (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 magom cycle has its own distinctive melody, form, methods of performance and poetic texts. Famous bearers of dutar performance traditions are T. Alimatov, F. Sodigov, 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", "syrney", "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 piesces 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. Matyaqubov and others.

Dutar and Surnay are widespread musical instruments among the youth and competitions of traditional performance on surnay and dutar 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.

