

## CONTEMPORARY PERFORMANCE TRADITIONS

**Berdak Azima Usenova**

Head of the Department of Science,  
Karakalpak State University named after

<https://doi.org/10.5281/zenodo.10376945>

**Abstract.** *The singer's natural ability, artistic thinking, the criterion of "newness", "modernity", arrangement of folklore samples, examples of folklore performance are discussed.*

**Key word:** *modern performance, tradition, style, artistry.*

## СОВРЕМЕННЫЕ ИСПОЛНИТЕЛЬСКИЕ ТРАДИЦИИ

**Аннотация.** *Обсуждаются природные способности певца, художественное мышление, критерии «новизны», «современности», аранжировка фольклорных образцов, примеры фольклорного исполнительства.*

**Ключевые слова:** *современное исполнение, традиция, стиль, артистизм.*

In order to connect pop music to heritage and modern performance traditions, it is necessary to understand not only its content, but also the nature of creativity. It is necessary to understand how commonality and performance principles between heritage and contemporary national music are and what elements it has as a whole musical genre. The sense and imagination of such general traditions, that is, the artistic system, the integrity of the artistic language, and the symbols of national creativity, are important for sound engineers, soundmen, sound operators, sound directors, clip makers, and producers, in addition to arrangers. Due to the lack of these features, sometimes the fate of a talented singer, group members, especially in the hands of an arranger who has not developed a sense of nationalism, is directed against nationalism through the wrong way and ineffective creativity.

The singer's natural ability, artistic thinking is "renewed" in the framework of the creative system based on the criteria of "newness", "modernity". The singer is not only an example of the art of artists of different spirit, but also the elements of nationalism and modernity, as well as the concept that prevents their integration. Every song and work created in pop music is not the product of one person's creativity. As we noted in its creation, several professions are involved, and the ideas of all participants are embodied before reaching the producer. That's why experts involved in song creation should inculcate national traditions in the song being created or train their singers based on examples of oral\*professional and folklore performance. As a result of artificial imitations in Uzbek folk songs, fakeness also appears in the works created using folklore names. The reason for this is that the number of arrangers who do not understand the aesthetic function of arranging folklore samples into the pop system is increasing.

Choirs arranged in a style foreign to national feeling (taken from the repertoires of pop singers of Indian, Iranian, Turkish, European and American nations) are also the product of the arrangers' creativity, and the authors of this artistic event are neither creative nor artistically dead. interconnected. As a result of this, no one notices where the part of the song that belongs to the people and the nation is in the songs that are brought to the listener's attention. In general, when it comes to nationality, it is the mentality of the nation, its inner world. It was studied in relation to

the art form that embodies the world of thought and the way of life. After all, the musical system formed in the shell of national traditions and its existing styles

It is not possible to solve the problem by forcefully grafting foreign traditions to it instead of absorbing it. In the case of piracy, there were many attempts to present themselves as Totlissas, Huston, Tarkan, etc., as if it wasn't enough to fill the repertoire of one or another folk singer and create a structure of "dry" melodies. This situation began to determine the creative criteria for imitators who blindly strive for popularity, regardless of the artistic quality and spiritual level of a foreign singer's song. In this case, it is not necessary to have artistic intuition and emotional idea, but to copy fruitless imitation. In the end, if the integrity of tradition and modernity, which is an important factor for pop singing, and the elements that ensure their commonality, is not ensured, any national performance will not cease to deny itself.

The concept of modernity is not only the emergence of certain groups of dilettants who do not reflect the signs of nationalism, but also has a negative impact on the spiritual and spiritual world of young listeners who have not experienced the examples of national musical heritage. Of course, freedom is a convenient opportunity for amateurs to learn what behavior and style of dress from a foreign singer. His "personal style" is not reflected in the national art system, but also shows the signs of seeing national art "in his own system".

The filling of amateurism with artistic and artificial technical process, in turn, caused certain demands and negative conditions. The hoarseness of the amateur singer's voice and shortness of breath, as mentioned, began to be corrected on the computer with the help of technology. The traditional live performance was replaced by a phonogram. This "innovation" increased the number of "dreamers" who resorted to "painting" in Uzbek pop music. Big concert stages began to be given to amateurs as well as professional performers. Natural performance, ethics specific to Uzbek music performance, and national performance traditions, which are the source of artistic and aesthetic means, were set aside.

Modernity in pop singing, as it is recorded, is beyond the traditions of national performance. Those who imagine far from real life have become rich enough. Today, modernity means noisy accompaniment, extravagant performance, and a set of similar meaningless, petty actions organized by actors who have seen the stage and relied on technology. Asi testified modernity by interpreting history, the present and the future, song and performance based on nationalism and ideology.

0 "rap" is a new musical pop trend for Uzbek listeners, with its "carbed", erotic dances, floating words that are buried in the ocean, young people do not have time to think about its origin. It should be said that there is a large number of blind evaluators who call "rap" a combination of unusual sounds, unstructured methods and tones as "innovation". Critics do not accept rap as a direction, nor as an artistic genre with any aesthetic impact.

The expressive features of "rap", i.e. "broken" methods, ambiguous tone system are considered as "innovation" as the beginning of a new movement, moreover, the main feature of its artistic aspects is self-explained by rappers. This issue remains abnormal even by the standards of musicology and does not invite serious consideration. Ultimately, if the creators of this movement and their performers are not properly guided, this musical direction, which has appeared in pop music, besides being the cause of various confusions, can adapt the thinking of young people to

strange intonations - to indolence. The use of "rap" is not only national, but also the instruments used in pop, rock, etc. performance styles are awkward, or rather, vaguely expressed. This style does not require volume, timbre and range from the performer.

As we have already mentioned, the tone system is far from the canons of musical tone, and is formed in intonation "up to tune". It is not meaningfully connected with the singer's body movements, leg and hand movements. There is no synchronicity between the movements of the "dancer" performers and the "rapper" movement as a background. In their actions, integrity - composition is not observed. The existing actions and performance of the "rapper" are not aimed at one goal. Rappers, dancers, and dancers alike are bounded around their particular type of movement. Due to the lack of pure intonation, the movement of sounds in the ranks of accompanying instruments creates signs of nationality.

It is impossible to think about. The reason, as we noted, pure intonation in this direction of performance is understood as a sign of "madness". An important factor for them is the "purity" of the singer's intonation, which consists of a set of sounds close to purity. There are ambiguities both in the implementation of the goal of artistic "enrichment" by directly copying the foreign "rap" sound system, and in the application of personal interpretation - expression to the performance. While performers who create in the direction of pop, partly rock, take part in various folk ceremonies (weddings, holidays, etc.) outside the stage, rap remains only on the stage.

The idea of rapper embodied in it is from the psychology of modern foreign music. in particular, in accordance with the thinking of the Uzbek listener. if it is not absorbed naturally, its activity will not become popular. Its aesthetic and spiritual influence should not confuse the minds of young people, who have not yet gotten to know and enjoy national music and its real masterpieces, with artistically imperfect, abstract content. Eastern aesthetic task is also a product of creativity for them. The period of unsuccessful "research" during the initial formation of the "rap" movement has passed. together with them, they began to instill this principle of creativity in the thinking artists of their level. in this regard, there are uncertainties in the opinions of some well-known pop singers. In particular, "...why can't artists who perform to the status quo be able to perform for three or four days, and the "rapper" who came out yesterday gave a three-day concert Tickets are sold out". Show business should be accepted properly. Many have given up the idea that young people who create in any rap style or direction should be blocked or this direction should be abolished.

At the same time, their intention is only to sell tickets and collect people, putting the "foreign" style, which is far from the artistic thinking of the people, against the national musical requirements, and without mastering the art of singing. Those who say "singing" also changed. Also, although the "song", "dance" in the direction of "rap" and some sounds in the sound of accompanying instruments correspond to the specific characteristics of rap from an artistic point of view, their function as a work is distant and meaningless from an aesthetic point of view. , is in the shell of an erotic show, the idea is appropriate, and they can also lead to a philosophical point of view. Now, it is a mystery in which musical genre a "rap" artist should be trained, the reason being the imperfect sound background, dance-like body movements, and hand expression of the content of the "song" - the reason for this is the distance from the overall artistic perfection. is dying. So, the fact that there is an oriental standard in this direction also sheds light on the content

of this flow. Tamomila, as a completely independent genre, is in the shell of existing pop trends, although it is not dependent on them, the principles of "singing" must be mastered by "rappers". Otherwise, its creation and implementation principles may remain abstract.

#### REFERENCES

1. Bazarbaevana U. A. BAYRAMLAR HA'M MĀDENIY ILAJLAR TŪRLERI HAQQINDA //Journal of Integrated Education and Research. – 2023. – T. 2. – №. 2. – С. 31-34.
2. Usenova A. About the Development of the Field of Culture and Art in the Present Times //Eurasian Scientific Herald. – 2022. – T. 13. – С. 39-40.
3. Allambergenovna A. R. THE MANIFESTATION OF EUROPEAN AND NATIONAL TRADITIONS IN THE OPERA " GULAYIM" //International Journal of Philosophical Studies and Social Sciences. – 2022. – T. 2. – №. 2. – С. 185-187.
4. Абатбаева Р. А. ҚОРАҚАЛПОҒИСТОН МУСИҚА МАДАНИЯТИНИ РИВОЖЛАНИШИДА МАШХУР БАСТАТОР Н. МУҲАММЕДДИНОВНИНГ ЎРНИ //Oriental Art and Culture. – 2022. – T. 3. – №. 1. – С. 648-653.
5. АБАТБАЕВА Р. КОМПОЗИТОР НАЖИМАДДИН МУХАММЕДДИНОВ ИЖОДИДА ТАРИХИЙ СИЙМОЛАР //Journal of Culture and Art. – 2023. – T. 1. – №. 1. – С. 60-66.
6. Tajimuratova S. FORMATION OF STUDENTS'SKILLS OF INDEPENDENT PERFORMANCE THROUGH THE TEACHING OF ART HISTORY //Modern Science and Research. – 2023. – T. 2. – №. 10. – С. 841-849.
7. Saginbaevna T. S. FORMATION OF STUDENTS'SKILLS OF INDEPENDENT PERFORMANCE THROUGH THE TEACHING OF ART HISTORY //Spectrum Journal of Innovation, Reforms and Development. – 2022. – T. 9. – С. 386-392.
8. Sag'inbaevna T. S. Cultural Life in Uzbekistan during the Years of Independence //Spanish Journal of Innovation and Integrity. – 2023. – T. 18. – С. 39-41.
9. Tajimuratova S. FORMATION OF STUDENTS'SKILLS OF INDEPENDENT PERFORMANCE THROUGH THE TEACHING OF ART HISTORY //Modern Science and Research. – 2023. – T. 2. – №. 10. – С. 841-849.
10. Saginbaevna T. S. Management and study of culture and art. – 2022.
11. Тажимуратова Ш. С. САНЪАТШУНОСЛИК ФАНЛАРИНИ ЎҚИТИШ ОРҚАЛИ ТАЛАБАЛАРНИНГ МУСТАҚИЛ ИШЛАШ КЎНИКМАЛАРИНИ ШАКЛЛАНТИРИШ. – 2023.
12. Tajimuraova S. S. INFORMATION AND COMMUNICATIONS IN MANAGEMENT //Journal of Integrated Education and Research. – 2022. – T. 1. – №. 5. – С. 509-511.