

DOI:10.29013/EJA-25-1-26-28



BEATS AND PERFORMANCE FEATURES TYPICAL FOR PERFORMING TRADITIONAL MUSIC ON AN INSTRUMENT UD

*Djurayev Ali Asrorovich*¹

¹ Department of training of teachers of vocal and Instrumental Performance at the institute of Uzbek national musical art named after Yunus Rajabi Republic of Uzbekistan

Cite: Djurayev A.A. (2025). *Beats and Performance Features Typical For Performing Traditional Music on an Instrument Ud*. *European Journal of Arts* 2025, No 1. <https://doi.org/10.29013/EJA-25-1-26-28>

Abstract

Ud currently lives in the Caucasus, Arab countries, Iran, Turkic-speaking countries including Uzbekistan and many other European countries. In Europe, the Ud is known as the “lyutnya.” Currently, Ud is widely promoted in prestigious art universities, makom ensembles, higher and secondary specialized educational institutions of the republic, as well as in radio and television programs. Traditional musical performance requires suitable styles for a peculiar Oriental interpretation. It is revived only by the movement of the fingers. In the process of teaching children performing arts on the Ud instrument, it is very important to correctly compose their repertoire, select works taking into account their imagination, performing abilities and interests.

Keywords: *ud, instrumentalist, instrumental music, musical education, traditional music, instrumental performance*

Introduction

It is known that musical instruments occupy a special place in the history of the musical culture of Central Asia. Numerous instruments, sometimes found in the form of manuscripts, sometimes in the form of ancient finds, give a variety to our musical culture. Widely distributed among Arab, Turkic, Persian, Caucasian (Azerbaijan, Armenia) and Central Asian (Uzbekistan, Tajikistan) peoples, the ud instrument is distinguished by its unique sound and appearance.

In the treatises of such great medieval scholars as Abu Nasr al-Farabi, Abu Ali Ibn

Sina, Safiuddin Al-Urmawi, al-Shirazi, and others, the ud is mentioned as a leading instrument. The poet Nizami Ganjavi, describing the instrument of the ud, compares its voice to the murmur of water and calls it “The Bird of Sogd”. This definition indicates that ud originated from Sogd, that is, from Central Asia. Farabi tried to show the importance of ud in this period in his scientific and creative research. Farabi is working on creating a musical track (tablature) of the ud instrument, based on the notes of the instrument. As a result, the first musical track in the east associated with this instrument is created.

Research method

In the following years, the gloomy, closed sound of the ud instrument was rarely used by musicians. Through the efforts and demands of the Uzbek concert organization for the development of Uzbek musical art, the gradual transition of singers and soloists to live performance can also positively change attitudes towards this instrument. After all, a live performance will encourage both instrumentalists to perform live and to work on themselves. This, in turn, will pave the way for the further popularization of such ancient instruments as the ud, which are extremely necessary for the Uzbek ensemble.

Traditional musical performance requires suitable styles for a peculiar Oriental interpretation. It is revived only by the movement of the fingers. In the traditional version, for a perfect interpretation of this factor, following actions are required:

1. The instrument Ud;
2. The finger movements;
3. The right hand strikes.

Traditional music is used mainly with 1–2 and 3 fingers to fully express moans.

Percussion, simple and complex, formed by a mediator in instrumental performance, there are several types of ud. In traditional musical performance, there are basically 8 types of strikes. These are single strike, double strike, zarbiy parron (percussion), wrist strike, tremolo, short tremolo, reverse tremolo and ufori zarb.

Ornaments typical for the performance of Uzbek traditional music.

The names of the ornaments used in the performance of national music are known in special terms to most instrumentalists. For example “qochirim” “tolqinlantirish” “nolish” “molish” “kashish” etc.

1. Qochirim is a simple and complex melism “a sign that decorates a melody with various short sounds”;

2. Tolqinlantirish – the “ud” is created by the vibration of the strings on the finger itself after pressing the finger on the note, with a pick;

3. Nolish – large hydrate up to a semitone. When playing the “ud”, this technique is performed by evenly moving the fingers of the left hand across the handle;

4. Molish is a method of slowly sliding your finger from one sound to the first. It is

considered one of the most important ways of artistic interpretation, being close to the “glissando”;

5. Kashish is a method of decoration performed within the framework of a semitone. At the same time, the fingers move as if they are pulling the string to the right and left, standing transversely on the handle of the ud.

Results analysis

The first, second, and third strings on top of the ud instrument that we use in our performance are now made from artificial intestines or nylon. The fourth, fifth and sixth strings are made of copper wire wound on burnt silk. The use of artificial bowel strings has begun in recent years. Because silk wire is somewhat far from consumption due to its fast vibration and low sound. However, after wearing the artificial gut, the sound of the instrument became louder, which gave a good opportunity for finger movements along the strings.

Before you can master the ud instrument, of course, you need to learn the correct posture for holding it. If the situation is wrong, then quite irreparable mistakes can be made. For example, arm fatigue and lack of free movement of fingers are immediately noticeable in fast-playing melodies.

The performer plays the ud while sitting on a chair. It is advisable to sit on its half without leaning on the back of a chair. The left foot touches the ground completely. At a height of about 10–12 cm to the base of the right foot, a special device (board) is used. Then the knee of the right foot will be higher than that of the left, and this position ensures that the bowl of the ud will not slip.

The mediator is made of ebonite or plastic. Previously, bird feathers were used in the traditional design. The ebonite mediator is considered more durable and easier to use. The thin part (tip) of the pick should be thin. The mediator is held much weaker by the thumb and forefinger of the right hand. The correct position and movement of the fingers when playing the ud is the basis for performing musical compositions.

Although at present the basics of teaching the ud instrument have not been sufficiently developed, certain tasks and recommendations on the history of the instrument, performance situations, and

performance styles that can become the basis for practical activities for teachers are contained in textbooks, manuals, and collections. Nevertheless, both in textbooks and in educational and methodical literature, the problems of professional training of teachers-performers who teach in traditional instrumentation classes have not yet found their solution in accordance with modern requirements.

Each instrument has its own shape and construction, the styles of performance on the instruments are different, but the formation of the performer's technique is based on the movements of the hands and fingers. It depends on the movement of the shoulder, torso, foot, hand and fingers. For example, when forming a technique on the chang instrument, there is no need to work on the speed of the fingers, whereas when playing the doira, on the contrary, the hand movements manifest themselves in a different form. When playing percussion instruments, the fingers of the left hand move horizontally, and when playing stringed instruments, they move vertically. Therefore, the principles of formation of performing movements should be considered separately, in more detail, with their specifics in relation to each instrument.

Some teachers who teach percussion instruments focus on the musical development of the student, but work less on his performing movements. Freedom of movement involves not only mastering the technique of performance, but also the formation of high-quality sound, which, in turn, leads to the creation of the desired, unique style of performance. Indeed, in textbooks and teaching aids published in the field of percussion instruments, much attention is paid mainly to the formation of necessary performing actions, performing situations, in which, in addition to practical recommendations, theoretical guidelines are also developed.

Conclusion

It is important that in the process of teaching students who want to learn how to play the ud instrument professionally in the future, the teacher should pay attention to the above information. It is important that students who are just starting to learn performing arts develop the skill of proper performing posture from the first days of classes. Not only on stage, but also during rehearsals, it is necessary to take a serious and careful approach to this issue. It is then that he will be able to present the work that he is studying and wants to perform perfectly.

References

- Batirovich, Matyakubov Shavkat. "Traditions of teacher and student in the art of Uzbek Classical Music". The European Journal of Arts: 37. [eng]
Batirovich, Matyakubov Shavkat. "About notes of Shashmakom in ancient sources". The European Journal of Arts: 34. [eng]
Turaboyeva Bashorat Rakhmonjonovna. "Adaptation of the Mushkilot Part in Shashmakom To The Solo Performance Of Dutar". European Journal of Arts. – No. 4. 2024. [eng]
Qosimov R. Q. "Ud". – T.: 1993. [uzb]
Qo'chqorov G'. "Milliy cholg'ularni o'rganish". – Toshkent, 2002. [uzb]
Akbarov O. Pedagogik amaliyot. "Istiqol", – T., 2005. [uzb]

submitted 21.12.2024;

accepted for publication 05.01.2025;

published 28.10.2024

© Djurayev A. A.

Contact: Djurayev_Ali@mail.ru.