



TEACHING SCHOOLCHILDREN THE DUTOR INSTRUMENT

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ABSTRACT

This article discusses the professional skills of the dutor class teacher and the initial process of "dutor" performance.

INTRODUCTION

The musical instruments of the East are the most ancient unique living art. One of such instruments - Dutor - is a symbol of art historically closely related to the culture of the Uzbek people.

Dutor is a double-stringed musical instrument that is played widely among the Uzbek, Tajik, Turkmen and Karakalpak peoples living in Uzbekistan and neighboring Eastern countries.

MATERIALS AND METHODS

In the context of the spiritual heritage of the Uzbek people, the performance of the dutor instrument has a special place. "One of the main activities in the art of music is playing an instrument. Listening to a great performance, we feel pleasure, joy, inspiration, or, as the Greeks say, "catharsis," a process of inner, spiritual purification and renewal."

The music is understandable to everyone, no matter what nation it was created by. It is the task of us teachers to teach the art of performing it in a way that is understandable to everyone. Doctorate education has a special place among the education of musical instruments. A student-performer who is studying the performance of a musical instrument in the field of art should not be limited only to Uzbek folk music, but should learn the works of music created by sister nations and music performed by world musicians and master them at a high level they should enjoy music lovers by performing with.

Abdurauf Fitrat also commented on the highly skilled dutor performance style. "These days, our most famous dutor player, Haji Abdulaziz from Samarkand, plays his dutor without hitting the board, so his dutor is listened to with admiration," he says, paying attention to the unique aspects of dutor performance. Also, as J. Rasultoyev stated in his treatise on Uzbek dutor performance: "In our music culture, the teacher in the purest sense is the teacher himself, at the same time, he is a person who embodies both the art of a coach and a musician. Because of this, we cannot fully understand the features of this tradition without knowing the unique secrets of the teaching-learning process."

RESULTS AND DISCUSSION



It is important to have a good voice, clear and clear tuning of the dutor, and play gammas and etudes in dutor performance.

Playing gammas on different beats, gammas help a lot in improving the movement of the right hand. After working on Gamma, it's a must to play etude. It is important to properly divide the time of independent training in improving etude performance skills. It is necessary to know how to choose an etude to produce a beautiful sound.

After repeating the Gamma etudes, it is the teacher's duty to work on the piece, listen to the given piece, and correct the student's mistakes. At the same time, if the student works on the score given to the student, counting the melody or conducting this score, the student can also prepare well for the science of conducting and master the score quickly.

If the student sings the note as much as possible while playing the piece in the studio, it can greatly help the student's listening ability and mastery of solfeggio. Also, when the teacher and the student perform the piece together as an ensemble, the student's hearing, perception and performance skills grow.

A student's ability to properly organize independent education is an important factor in improving student performance skills. The daily independent work time of a student, performer-composer can be roughly divided as follows [1]:

- 15 minutes of working on open string percussion exercises.
- 30 minutes working on gammas and triangles.
- 30 minutes of etude and work with exercises.
- 30 minutes to work on complex areas in works.

Also, the student should work for about one or two hours on the artistic work that should be prepared for the concert performance. This includes melismas. It was not envisaged that he would be constantly involved in such a distribution. After two hours, it is advisable to rest for another two hours or between each hour. It is a mistake to say that in the education of music performance, first work on music, then technical ability, then dynamics, artistic performance. Because all aspects of the work are carried out at the same time in an interdependent manner. This process of approach continues throughout the entire creative activity, starting from the student's first step into the field of music. The more the student performs small-scale works of art, the more he will understand the style of composers and composers.

If we carefully analyze the content of a musical work, we will see that this field has its own laws.

A student's ability to read a sheet of music and play it is the most important achievement in performance. After the student acquires the necessary knowledge to read music, he should first consider the easier pieces.

Therefore, it is appropriate to gradually implement the formation of executive skills in the course from simple to complex in a systematic way based on a certain goal. It is necessary to have purposeful exercises played in the classroom. First of all, a work is selected, and then a difficult part of this work can be chosen for practice. The process of working on musical works can be divided into 3 main stages.

In the first stage, the content of the work. (some clarifications in introducing the content of the work) [2]:

a) what genre of music does the work belong to (play, poem, waltz)



- b) the form of the work (one part with many parts, sonata, status, variation, etc.)
- d) character of the work (joyous, sad, lyrical, humorous, heroic, etc.)

In addition to these, which and by whom the work was written, the style or direction of the composer or composer, the performance psychology of the performer of the work; Is it lyrical or more subtle, Milanese? and the level of creative fantasy, it is necessary to study the attitude of the reader to the author of this work.

In the second stage, it is required to perform the sheet music of the piece correctly. In order for the execution to be flawless and perfect, it is necessary to follow the following [3]:

1. The height should be clear.
2. Sound length must be clear.
3. To know the instructions of the author or editor, accuracy of weight, speed, dynamic accuracy, accuracy of beats.
4. Determining the parts that require separate processing. 5. Determine the purpose of each episode.

Music, like other processes, is in motion, that is, there are cases of its rise and fall.

The third stage consists of working on the artistic performance, i.e. performance decorations, in dutor's performance. The works of Baqijon Rahimjonov can be mentioned in terms of writing and performance styles in Dutor's performance.

The fourth stage is the final stage of working on musical works, the student should play with the accompaniment. At this time, it is appropriate to play the piece by heart. In the process of performance, it is necessary to think with meaningful and logical emotions and feelings, to feel the work deeply, and to perform the weight according to the requirements of the work, artistically, freely, with the necessary level of creativity, and self-confidence.

Tasks performed after mastering the performance of the piece [4]:

- Playing the instrument according to the note.
- Playing an instrument without notes.
- Review on instrument with sheet music.
- Playing in the mind without a note, without an instrument.

The use of technical means and listening to the performance of the teacher himself play a big role in learning the works of Uzbek folk music and traditional performers, which are performed at a high level by word of mouth. Teaching the student how to do khirgyi also has a good effect. Saying to perform only the piece on the sheet music limits the student's possibilities. When the teacher of the second class chooses a work for the student, he should also take into account his talents and possibilities. The method of going from simple to complex serves as a basis for this.

The content of doctoral education is aimed at developing students' creative performance abilities. Because of this, the search for ways to achieve positive results depends on the person of a literate, cultured, deeply knowledgeable teacher.

CONCLUSION

In recent years, the experience of teaching in the dutor class has become popular in educational institutions, especially in children's music and art schools, dutor-pirima, dutor alto and dutor-tenor (traditional). As a result, the passions of our young generations are getting stronger. It is intended for the five-year educational direction of children's music and



art schools, and during this period, it is envisaged that the student will acquire the professional skills of music performance as much as possible and develop the skill of playing according to the notes. It is our duty to teach students national musical instruments.

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