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PEDAGOGICAL BASIS OF DUTOR PERFORMANCE SKILLS IN STUDENTS

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Abstract: The article describes in detail the pedagogical basis for the formation of dutar performance skills of future music education teachers. Also, today in the field of music education in higher education institutions need to further improve the explanation and practical demonstration of the performance of the dutar in the lessons of "instrumental performance" and promote it among young musicians, dutar students. The need to form competitions and events, to organize musical events, to further increase the interest in music among young people.

Keywords: dutar, performance possibilities, students, history of dutar, types of dutar, pasting, positioning, application, methods of performance, children's art school, composer's works.

Introduction

The need to develop the competitiveness of the future music education teacher, the employment market, the quality of the acquired knowledge, increase their mobility, change the structure and content of music pedagogical education. Today, the rapid introduction of instrumental music in pedagogical education, the implementation of pedagogical activities on musical instruments, the interaction of different cultures and types of creativity will help future music teachers who are ready for music research and have high professional competence. , develop their knowledge in various fields of art and education, establish interdisciplinary links in their professional activities. In this sense, there is a great demand today for future music teachers with pedagogical culture and skills.

Given that modern music education requires a multifaceted integrated process, it is one of the most important arts that every representative of music education should know, including teaching during the professional pedagogical activity of a future music teacher. the only problem with the teaching of instrumental performance that had to be done was that it began to require the skillful performance of musical works on the instruments. Musical performance as an art has become a leading activity in school music lessons. The words of the President Sh. 'uliyat loads. At the same time, the training of future teachers of music education with professional

competence in music pedagogy and instrumental performance for secondary schools as mature specialists is one of the directions of music education in higher education institutions. became the most important goal and task.

The preparation of future music teachers in higher pedagogical education for the practical activities of a school music teacher requires that the necessary personnel have the necessary competencies in several areas of the art of music. The one-hour music lesson requires the teacher to be trained in music theory, music history, solfeggio, vocal performance, instrumental performance, conducting, and choir work. Naturally, students acquire the necessary theoretical and practical knowledge (skills in playing the instrument, conducting, vocal-choral skills, choral work) in these areas of art at the same level. The future music teacher, who enjoys music education, must carefully master the professional competencies in each area, work independently and regularly.

Today, a music teacher not only teaches music and singing to young people, but also leads the younger generation to the world of music, encourages beauty, enhances the musical and aesthetic taste of young people, enriches their spirituality, there must also be a skilled teacher who can feel the power of magic. Criteria for the professionalism of a future music teacher studying in the field of music education in higher education include,

first of all, self-study of musical masterpieces and inculcation in the minds of students during their pedagogical activity, their performance skills. and as one of the important means of forming their skills, educating them in the spirit of national and moral values, introducing them through the art of playing the national musical heritage in their development as masters of all-round aesthetic and artistic taste.

The dutar is an integral part of this heritage and is one of the national musical instruments that have been serving the Uzbek people for centuries. The dutar is a type of instrument that is deeply rooted in the hearts of music lovers with its attractive voice and is distinguished from other musical instruments by its juicy, moaning sound. This percussion instrument is popular among the Uzbek, Tajik, Uyghur, Turkmen and Karakalpak peoples. The word dutar is derived from the Persian word "du" meaning "two" and "narrow" meaning "two strings". Dutar was created in the XV century. The first information about this musical instrument is given in the treatise "Scientific and practical rules of music" (Chapter 16) by Alisher Navoi's contemporary Zaynulabiddin al-Husseini [1].

Dutar has a number of decorative ornaments, the names of which vary: in Fergana, Tashkent and Khorezm it is called "nola", "kachirim", "bezek" or "naholak", in Bukhara and Samarkand it is called "gulpar". . Musicians who have graduated from the so-called "academic way" of the folk instrument departments of music schools, mainly because they have been trained in tempered dutars, have resorted to the European method of sound formation and the text of the note. smell. Dutar is widely used in the practice of performers of different ages as a traditional instrument, rich in various and colorful strokes, elegant and delicate, rich in philosophical sound.

In the dutar class, students have the skills to perform simple and complex works written for performance, a good knowledge of modern musical instruments, regular independent practice on dutar performance, and the ability of teachers to master dutar

performance. It is required to follow the instructions and guidelines.

Performs competencies such as dutar instrument, performance apparatus, sound art, application, style, genre, musical image, position (appearance), expressive means of performance, gamma, trinities, etude and technical skills, barcodes improves.

Dutar performance has long been based on the tradition of "Master-Apprentice". In higher education, the study of instruments is carried out individually and taught on the basis of approved science programs. The reason is that each student is required to approach them individually, depending on their abilities and talents. Initial performance skills are acquired in the instrumental class of music schools. In this regard, the teacher should monitor the level of knowledge and performance skills of each student. He then develops a lesson plan based on his creative development. The process of mastering music education (dutar performance) in higher education requires a number of practical and technical aspects. We see this primarily in the teacher-student tradition and in the practical-executive lessons based on pedagogical technologies. However, each student is required to pay special attention to the following learning factors during the performance. a) listening to the selected program from the performances of teachers through magnetic tapes; b) to memorize a piece of music; c) smooth, accurate and free execution of notes; (g) a comparison of the work with the music if it is on magnetic tapes; d) creative approach to the performance of the work. It should be noted that the performance of the first work by the teacher is one of the requirements of education.

History has shown that the dutar has been used in Central Asia for a long time. There are also a number of legends about Dutar and its history, the process of its creation, the periods of its popularity. The story of the great oriental scholar Fisagurs, who inspired the creation of the first instrument, is quoted by musicologist I. Rajabov in his treatise On the Problem of Status.

"One day in a dream of Fisagurs, an old man came to him and said, 'Get up early tomorrow and go to the Gaddafi market. There you will find one of the secrets of wisdom.' In the morning, Fisagurs went to Gaddafi's house and returned without understanding anything. The old man came back in his dream that night and repeated what he had said the night before. When Fisagurs woke up and went to the market for the second time, he was struck by the sound of cotton bows. An idea came to Fisagurs, and he heard a soft, pleasant sound as he took the fiber from the horse's tail, bit one end, and pulled the other end with his hand. Fisagurs later replaced the hair with silk. Then he began to think about creating a stringed instrument that could be tied to this string. One day, Fisagurs set out for the ruling mountain. There was a strong wind at the foot of the mountain and a whistling sound. He looked around and saw an empty turtle bowl with a hollow inside. He realized that the wind was blowing through the holes in his head, arms, legs, and tail. "Something will work," he said, picking her up. He then placed a handle in the largest hole in the turtle's bowl (where the turtle's head protruded) and tied a rope around it. At first, this sounding instrument was very simple and straightforward. People started calling him a "bad guy." Musicians of the post-Fisagur period developed this barbat, a pleasant melody, and based on it, they created 2-3-4 stringed instruments. There are also many legends about kings who lost their temper when they heard the mournful cry of the instrument we now call the dutar. All this, of course, indicates that the dutar is widespread among the people, in harmony with life.¹

O'zbek musiqa madaniyatining qadimiy va boy tarixiga nazar tashlasak, ajdodlarimiz musiqa san'atiga juda katta e'tibor berganliklarining guvohi bo'lamiz. Buyuk allomalarimiz ijodlarida, musiqa bobida fikr yuritmagan, o'zining faoliyatida musiqa bilan to'qnashmagan, ijod qilmagan biron-bir olimu-shoirni ko'rmaymiz.

Scholars such as Abu Ali Ibn Sina, Abu Nasr Farobi, Alisher Navoi, Abdurahman Jami, Abdurahman Fitrat, Darvesh Ali Changi have left us very valuable information, that is, their works, pamphlets and books in the field of music. As a talented performer, Farobi emphasizes the role of musical instruments in the life of society, and he said, "There are instruments that are played in battles, dances, weddings, parties, and songs of love and affection." he wrote. The second part of the book describes the folk instruments lyutnya, tanbur, ud, nay, rubob, chang, shokhrukh, kanun, dutar and other instruments in a consistent and detailed way.

Although the historical formation of the dutar and its compatibility with other instruments go back a long way, it has been described in musical treatises since the 15th century. Dutor's own name and all its (formal, structural, executive) features were first described by Zaynullah al-Husini in his treatise on the science of music, *The Law of Science and the Practice of Music*.²

The main reason for the emergence of the term "dutor" was its difference in shape from other stringed instruments (Azerbaijani soz, ud, tanbur).

Uzbek folk instruments were formed in the embrace of the culture of the ancient East. They have retained their original features and sound throughout the centuries of development. Due to their unique structure, nay, sunray, tanbur, dator, rubob, gijjak, and kabuz have come down to us in traditional forms.

As a result of archeological expeditions organized in the 30s and 40s of the century (led by S.L. Tolstov, V.A. Vyatkin, M.B. Masson and others), valuable information was obtained in the study of Central Asian culture, including folk instruments. Found cultural monuments; a flute, a rubab-shaped instrument, a drum resembling a modern circle, and drummers playing similar instruments are depicted. These are intricate pottery statues found in cities such as Afrosiab, Tuprakkala, and Aytaram (known as Aytaram Frieze). They are described as

1. Rasultoyev J. «O'zbek dator ijrochiligi» -T. «O'qituvchi». 1997.

2. Ziyayeva M. "Dutor" -T. 2008.

practicing a variety of musical instruments: lyuntya, tanbur, rubob-like instrument law, oud, dutar, chiltor, nay burgu surnay, karnay, circular instruments. One such instrument is the dutar, a stringed instrument that has a significant place in the Uzbek musical heritage. The theoretical views of Eastern scholars were formed on the basis of musical experience, and in their treatises they provided detailed information about the role and importance of the musical instrument in society.

Our modern musicologists, as well as talented musicians and composers, who are faithful to the ancient traditions, are doing exemplary work.

In describing historical sources, it is important to note that musical instruments and their performance are still evolving. Dutar-like instruments from ancient times and their performance were revived in the next 15-20 years, and these instruments enriched the ensemble of folk instruments. The revival of these instruments has also played an important role in the development of our musical culture.

In 1936-37, a workshop for the improvement of Uzbek musical instruments was opened in Tashkent. At present, young dutar players are taught to perform by our qualified teachers. When it comes to the dutar, of course, it is worth mentioning its talented performers.

Famous dutar players: HA Abdurasulov, Abdusoat Vahobov, Davlatohun Kadyrov, Yunus Rajabiy played the dutar. They are followed by Shokir Sartarosh, Orif Kasimov, Zokirjon Obidov, Tokhtamurod Rasulov and others.

Currently serving dutars are Gulom Kochkarov, Abdurahim Hamidov, Mirsodiq Ergashev, Rozibibi Hojiyeva, Malika Ziyayeva, Obidjon Adilov, Sultan Kasimov and others.

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