

The Professionalism of the Teachers of those who Play the Dutar

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Annotation

This article discusses the professional skills of the teacher of the dutar class and the initial process of performing on the dutar.

Keywords: *sketch, performance, exercise, skill, nationality, teacher-student.*

Oriental music is one of the oldest living arts. The word dutar is one of the Uzbek national folk instruments, historically closely associated with the musical culture of the Uzbek people.

The dutar is a two-stringed percussion instrument popular with the Uzbek, Tajik, Turkmen and Karakalpak peoples living in Uzbekistan and the East.

Performance on the dutar occupies a special place in the musical heritage of the Uzbek people. "One of the main activities in the art of music is instrumental performance. When we listen to a great performance, we feel pleasure, joy, inspiration or, as the Greeks say, "catharsis" - a process of internal, spiritual purification and renewal.¹

Music is understood by all people, regardless of their origin. Our job as teachers is to teach the art of performance in a way that everyone can understand.

Learning to play the dutar occupies a special place among learning to play musical instruments. A student-performer studying dutar in the field of art is not limited to Uzbek folk music, but also studies musical works created by fraternal peoples and music performed by musicians of the world, and masters them to a high degree and delights music lovers by playing them with great skill.

Abdurauf Fitrat also noted the high level of performing skills on the dutar. "Today, our most famous dutarist, Haji Abdulaziz from Samarkand, says: "They listen to his dutar with great interest, because he plays it without touching the board"², – he said, noting the peculiarities of playing the dutar.

As Zh. Rasultoiev noted about the professionalism of the teacher in the performance of the dutar: "In our musical culture, a teacher in its purest form is a teacher, and at the same time he is both a coach and a person who combines the art of music. As a result, we cannot fully understand the features of this tradition without knowing the specific secrets of the learning process."³

To improve performance on the dutar, it is important to have a good vocabulary, clearly and accurately tune the dutar, perform scales and etudes.

Playing scales with different strokes helps to increase the mobility of the right hand. After working

¹ Qodirov R.G'. Musiqa psixologiyasi. - T.: Musiqa, 2005. -9 bet

² Fitrat. A. "Uzbek classical music and its history" T:, 1993, pp. 28-29.

³ Fitrat. A. "Uzbek classical music and its history" T:, 1993, pp. 28-29

on the scale, of course, you need to do etudes. Proper allocation of time for self-study is also important to improve the effectiveness of the study. You also need to be able to choose an etude to get a beautiful sound.

Only after the student is able to slowly complete the study with all the technical difficulties, should he or she gradually accelerate. Only by repeating etudes will mastery be strengthened and the power of memory improved, especially finger movements.

After repeating the gamma studies, the teacher's job is to work on the piece, listen to the piece, and correct the student's mistakes.

If a student sings a note as much as possible while playing the dutar, we see that the student has a good result in listening and learning to read the note. In addition, when a student is given a new piece, a professional teacher plays it with piano accompaniment, which helps the student understand the character of the piece and the tempo of the piece.

In addition, if the teacher and student work together as an ensemble, the student will develop listening, understanding, and performance skills.

The ability of a student-musician to properly organize independent learning is also an important factor in improving the skills of playing the dutar. The daily independent work of a student can be conditionally divided as follows:

- work on open percussion exercises;
- work with scales and triads;
- work with etudes and exercises;
- work on complex sections, melismas in works.

The student should also spend about an hour or two working on the artwork to be prepared for the concert. This distribution does not mean that the student is constantly studying. After two hours, it is advisable to rest for another two hours or every hour.

When working on a musical performance, it would be a mistake to say that you need to work first on the music, then on the technical capabilities, then on the dynamics, on the artistic performance. Because all aspects of work are interconnected at the same time.

From the first step in the field of music, this process continues throughout the creative process. The more the reader performs small works of art, the more he or she will get an idea of the style of composers and composers.

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

Reading a note from a sheet of paper is also one of the most important achievements of a student. After the student has acquired the knowledge needed to read the note, he or she should first look at the papers that are easier to read.

Therefore, it is advisable to gradually develop the formation of performing skills on the dutar systematically from simple to complex based on a specific goal.

Dutar exercises should be purposeful. First, the work is selected, and then the most difficult part of the work is selected for practice. The process of working on a musical can be divided into 4 main stages.

At the first stage, the following ideas about the content of the work are given.

- a) what genre of music the work belongs to (play, poem, waltz)

- b) the form of the work (single-part, multi-part, sonata, status, variation and others)
- c) the nature of the work (funny, sad, lyrical, humorous, courageous, and so on)

In addition, the nature of the work, who wrote it, the style or direction of the composer's or composer's work, the performing psychology of the performer; lyrical or more playful, melancholic? one should investigate the level of creative imagination in relation to the author of the work.

The second stage requires the correct formatting of the text of the note. In order for the performance to be flawless and perfect, it is necessary:

1. Height accuracy.
2. Accurate sound length.
3. Know the instructions of the author or editor, weight accuracy, speed, dynamic accuracy, stroke accuracy.
4. Determine the parts that require separate processing.
5. Determine the purpose of each episode.

Music moves in the same way as other processes, that is, there are ups and downs.

The third stage is the work on the artistic performance of the dutar, consisting of different names: such as plaintivity, flight, ornament, naholak, gulpar, connection. You can show the work of Bakijon Rakhimdzhanov on dutar performance and performance technique⁴.

The fourth stage is the final stage of work on musical works, which the student must accompany. It is advisable to memorize the work at this time. In the process of performance, it is necessary to achieve meaningful and logical emotions, think emotionally, deeply feel the work, perform weight in accordance with the requirements of the work, artistically, freely, with the necessary level of creativity and self-confidence.

Tasks to be completed after the performance of the work: Play in the mind without notes, without instruments; Playing a silent instrument; Instrumental review with note; Playing an instrument depending on the note.

In Uzbek folk music and traditional performing arts, the use of technical means in the study of works performed at a high level orally and the teacher himself plays an important role. Teaching a student to sing is also effective. A simple instruction to perform a piece of music limits the student's ability. When a dutar teacher chooses a piece for a student, it is important to consider his strokes and abilities. The basis for this is a method from simple to complex.

The content of learning to play the dutar is aimed at developing the creative performing abilities of students. As a result, the search for ways to achieve positive results depends on a well-educated, cultured, educated teacher.

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⁴ Rakhimzhanov B.Kh. Dutar songs. T., 1983