



General Issues of Education of Performance Skills of Student Girls Through Tutorial Instrument Classes

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ABSTRACT

History, structure and possibilities of Dutor musical instrument. As one of the important means of educating the future generation in the spirit of national and moral values, it is of particular importance to introduce the national musical heritage through the art of playing instruments, in order to make it become the owner of all-round aesthetic and artistic taste.

Keywords:

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Our national musical heritage, including the history of our national instrument performance, goes back several centuries before our era. In all periods of the development of our people and nation, along with songs, our national musical instruments such as tanbur, dutor, doyra, oud, kijjak law, and rubob served as priceless spiritual food as a medicine. A set of musical instruments is one of the most

complex research objects of musical folklore. Because it is a means of embodying tones, a tool of musical art, and at the same time it is considered a product of material culture. Its structure, raw material, adjustment, technical-performance and musical melodious possibilities are combined with the characteristics of the musical thinking of a certain nation and the nature of its material culture, a certain level of scientific and practical knowledge, historical traditions, a holistic artistic worldview, sophistication.

reflects the distinctive aspects of their imaginations,

Eastern musical instruments are the oldest unique and living art. The ancient images, archeological findings and descriptions of musical instruments from the Middle Ages that have reached us not only allow us to imagine that they have existed since ancient times, but also that this or that musical instrument has been used by the ancestors of the Uzbek people since time immemorial. also provides information about

In the first quarter of the 20th century, scientist Abdurauf Fitrat was one of the first to study the scientific, methodological and national aspects of Uzbek music. "In the section of the book on Uzbek classical music and its history devoted to dutor, A. Fitrat gave interesting information about its components, curtain system, and its function in musical practice.

In addition, Mulla Bekehan Rahman's son Muhammad Yusuf Devonzad in his book "Musical History of Khorezm" also dwells in detail on the dutor instrument.

A separate creative team was formed under the People's Conservatory, which was established in 1919. Its task was to collect and study traditional melodies and songs of the peoples of Central Asia. organized, for example.

During the expedition organized to Turkmenistan under the leadership of the composer and collector of folk music works, V. A. Uspensky, 350 folk music pieces were recorded from various performers. .

V.A. Uspensky was able to effectively use this rich treasure in creating his orchestral and chamber works due to his thorough study of the national musical art of the Uzbek and Turkmen peoples. The Uzbek link song "Oydek tolibdur" created by him, "Turkmancha caprichio" and others are works that were created using the melodies produced by dutor Cholgu sozi.

V. Uspensky and N.N. Worked as a teacher together with Mironov in revealing its unique charm, the service of the well-known apple folklorist E.E. Romanovskaya should be recognized.

From the second half of the 1930s to the mid-1950s, the research of traditional folk instruments, including the dutor as a musical instrument, slowed down significantly. It was the policy of trying to forcefully assimilate the music, and declaring the tunes and songs, which have been in the hearts of the people for centuries, to be the traditional property of

the people, and to declare them as "relics of feudalism."

In addition, musicians sing solo tunes in dutor in the style of "peshrav". A lot of information is given about clicking in the "pattern" style to accompany the singer. F. Koromatov in his book "Uzbekskaya instrumental'naya muzika" describes the Uzbek musical instruments in a comprehensive, comprehensive manner depending on their historical, performance and genres. In the section dedicated to dutor performance, a series of tunes performed in a couplet and their appropriate names resulting from dutor tuning are analyzed for the first time in the science of musicology. This study of F. Karomatov made a great contribution to the emergence of a new direction in Uzbek ethnomusicology, which describes a consistent approach to instrument performance and musical art. A comprehensive study of the structure of the musical tone, methods of its preparation, tuning, voicing characteristics, acoustic stages, synchronous analysis of the musical tone on the basis of a detailed and comprehensive study of the tonometric timbre dynamic characteristics of the musical instrument is a topical issue of modern musicology. is an issue and constitutes a special field. The solution of this problem, in turn, requires the study of the principles of traditional playing, the musical forms of various genres, that is, the need to study the art of playing dutor in a systematic ethnophonic way. Putting the issue in this way is closely related not only to the Uzbek ethnomusicology, but also to the most urgent problems of the world science of folk instrumental music, which paid special attention to the problems of the structural structure and historical development of musical instruments. Bokker,

I. Machak, K, Vortkov. T. Visgo. R. Galayskaya, P.

I. Chistalev drew attention to the works of tinurist and the methodological role of instrumental music. G. Blagodatov T Dreger

A. Khibinsky Yu. It is important for us to study the researches of Straynar, L. Lenq, R. Zelinskii. The researches of E. Shtokman, G. Moek, O. Eishek, E. Emesheimer about the ways of systematizing the performance of a musical instrument and the modern typological methods of the device. helped develop ideas. In the traditions of performers living in the regions of Kashkadarya and Surhondarya of our republic, playing the dutor, which was not an image until recently, has been ingrained into the culture only in recent years. The musical heritage of the Uzbek and Tajik peoples, who have lived side by side for centuries in Bukhara and Samarkand, shows that the process of their cultural development took place through mutual cooperation and mutual influence.

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