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FOCUSING ON THE PRACTICAL AND TECHNICAL ASPECTS OF DUTAR PERFORMANCE AND ENHANCING THIS PROCESS

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Abstract: This article examines the practical and technical aspects of dutar performance, including proper instrument positioning, right- and left-hand techniques, sound production methods, and the improvement of performance skills. Particular attention is given to the development of professional mastery, the application of modern pedagogical approaches in dutar education, and the preservation and advancement of national performance traditions.

Keywords: dutar, dutar performance, performance technique, musical art, right-hand technique, left-hand technique, sound production, national music, music education, performance mastery.

Notation is a system of expressing the pitch, duration and other characteristics of musical sounds through special symbols (notes). This notation allows for accurate recording of musical works and their transmission from generation to generation. Notation has long been formed as a result of musical practice and scientific research of various peoples. The most ancient examples are found in Ancient Egypt, Babylon and China, and in the 3rd century BC a notation system expressed in letters appeared in Greece.

Notation also developed in Central Asia, and Abu Nasr Al-Farabi developed some forms of the lettered notation system. Later, in the 13th century, Safiuddin al-Urmawi created a special tablature system for the oud instrument. This system was in the form of a table, in which the pitch was expressed in letters, and the duration in numbers or symbols. At the end of the 19th century, a tablature form called "tanbur line" was also used in Khorezm. In the Middle Ages, Guido d'Arezzo improved the four-line notation system in Europe, which later became the basis for the current five-line notation. From the late 16th century, the basso continuo system was also widely used in the style of homophony.

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Developing the performance skills of future music teachers on the dutor instrument is one of the current issues today. In the process of music education, it is important to equip students not only with theoretical knowledge, but also to form practical performance skills in them. In particular, perfect mastery of the technique of playing the dutor instrument, correct interpretation of melodies and maqoms, and the development of a creative approach are among the necessary factors for future pedagogical activity. The use of modern pedagogical technologies in the educational process also has a great effect. In particular, students' knowledge can be strengthened through video materials, notation programs, interactive exercises, and practical instructions. Ensemble and solo performance exercises develop the performer's stage culture, hearing ability, and creative activity. In addition, working with improvisational elements teaches students to think independently and find new musical solutions. Regular practice is considered an important factor in achieving success in dutor performance. By performing melodies and maqams of various genres, students expand their technical and artistic capabilities. At the same time, studying folk melodies increases respect and interest in the national musical heritage. The teacher monitors the student's performance during the training and gives recommendations on how to eliminate shortcomings..[1]

For students studying music education at the undergraduate level, developing performance skills on the dutor instrument is one of the important pedagogical processes. In this preparation process, along with theoretical knowledge, the main tasks are to form practical performance skills, professional skills and personal qualities necessary for pedagogical activity. In this regard, the effective use of modern methods and technologies in the educational process is of great importance. The methodological approaches used in teaching dutor performance serve to develop students gradually. Initially, simple technical exercises are used to work on hand movements, sound quality and rhythmic accuracy. In the subsequent stages, students further strengthen their creative and

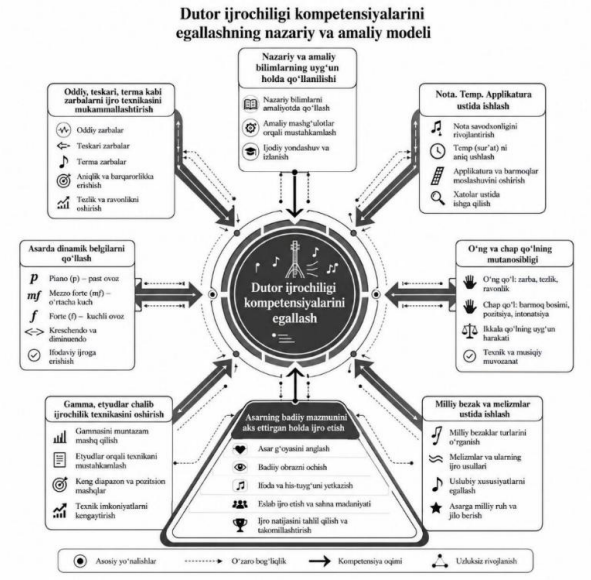
[1] Xojiyeva R. M. “Dutor darsligi” - 2007 - yil.

technical skills by performing complex melodies and maqoms. This process also develops the student's ability to work independently.[2]

Also, the use of audio and video materials, interactive methods, and the organization of ensemble and solo performance classes during education increase learning efficiency. Through such technologies, students expand their musical thinking, acquire stage culture, and gain performance experience.

Especially during the performance of folk melodies, respect and interest in national musical traditions are further strengthened.

The development of professional skills in dutor performance requires continuous practice and research. The student's technical capabilities, hearing ability and artistic taste are formed through regular training. The teacher's correct methodological approach serves as an important factor in revealing the student's individual abilities..[3]



Applicator - this term is taken from the German language, which means "to press". This process is the most important stage during the performance. Because if a note is not played accurately, it may sound out of tune (false).

In dutor performance, the harmony of the movements of the right and left hands is of great importance. The quality and smoothness of the performance process depends on the coordinated movements of the two hands. At the initial training stage, the functions of the right and left hands are taught through separate exercises. In this process, the right The techniques of hand percussion and the precise movements of the left hand to press the frets are developed step by step. In the next training while the movement of both hands is worked on together. When playing a melody on the instrument, the rhythmic movement of the right hand and the precise production of sounds by the

[2] Abdurashidov A. O‘zbek xalq cholg‘ulari tarixi va ijrochiligi. – Toshkent: O‘qituvchi, 2018. – 256 b.\

[3] Rajabiy Y. O‘zbek xalq musiqasi. – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2007. – 320 b.

left hand must be in harmony. If the performer focuses only on the movement of one hand and does not control the activity of the other hand, various errors and inaccuracies will occur in the performance. Therefore, when learning to play the dutor, it is necessary to regularly pay attention to the freedom, accuracy and harmonious movement of both hands. Such exercises expand the technical capabilities of the performer and help to perform melodies more meaningfully and qualitatively.[4]

One of the main shortcomings in the performance process is the lack of harmony between the alternation of the fingers of the left hand and the sound-forming movement of the right hand. For example, after the first sound is played, the second sound is played with the right hand, but the left hand finger does not have time to press the desired fret in time. As a result, the sound is not fully heard or comes out muffled, muffled. In some cases, the opposite is also observed: the left hand movement is performed in time, but the right hand stroke is delayed. Another problem is the inconsistency of the hand movements during the transition from fret to fret. In this case, although the fingers of the left hand quickly switch to a new fret, the right hand cannot strike in time, or vice versa. To eliminate such shortcomings, it is recommended to perform exercises aimed at coordinating the movements of the hands, especially regular work on scales.

The combination of special strokes (strokes) for this dutor instrument

When holding the dutor, the lower rib is placed on the right thigh. The upper rib is held with the wrist near the elbow of the right hand. In this case, the instrument cover is slightly directed upwards and the tip of the dutor handle is at the level of the left shoulder. The dutor handle fits between the big and middle joints of the first finger of the left hand, and the fingers are slightly bent on the curtains without The left hand finger is placed on the frets indicated by numbers on the notes. The thumb is often used to play the second string.[5]

The method of producing sound on a musical instrument is called striking. The expressiveness and attractiveness of the piece being performed often depends on the type of striking chosen. Various striking techniques are used in the performance of the dutor, which give the piece its own unique tone and variety.

1) One of them is the circular striking, which is performed in a clear and rhythmic manner similar to the term striking. In this, the index finger and thumb move alternately down and up, creating a fast and continuous sound.



2) Terma zarb - in this type of zarb, the movements of the fingers are performed clearly, in a rhythm and with the same force. In this, the index finger and thumb move down and up

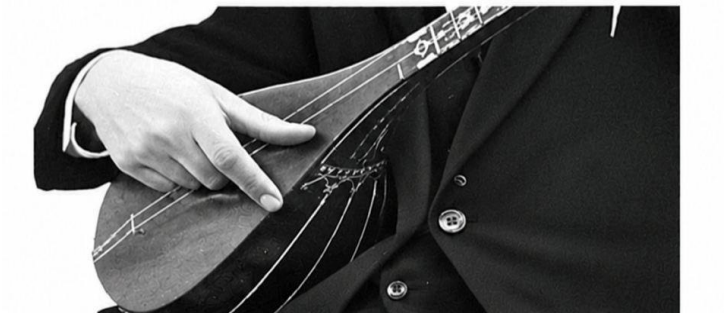
[4] Muhamedova G. Dutor– T., 2014 yil.

[5] SH.SHODIYEVA – “DUTOR SADOLARI” – 2026-YIL

sequentially, creating a sound. Then the zarb is continued by moving the thumb and index finger up alternately. The thumb is represented by the letter "b", and the index finger is represented by the letter "k".



3) Reverse percussion - in this method, the movements are performed in the opposite order: the index finger is directed down, the thumb is up, then the index finger is directed up and down again. In the following stages, the thumb is up, and the index finger is involved in the up and down movements alternately. This type of percussion is formed on the basis of sequence and rhythmic alternation during the performance process.



4) Tremolo is a technique in which one or two notes, taken simultaneously, are played repeatedly, very quickly and continuously, using the tip of the index finger. This technique of playing gives the sound a characteristic of vibration and continuity. This technique is usually defined as:



LITERATURE ANALYSIS AND METHODOLOGY

Dutor performance is an important component of the Uzbek national musical art, and its theoretical and practical foundations have been studied by a number of scientists and practicing performers. R. M. Khojiyeva's “Dutor textbook” (2007) is an important methodological source in

studying this topic. This textbook covers in detail the structure of the dutor instrument, its performance position, sound production methods, finger movements, and initial performance exercises. The author pays special attention to the gradual formation of technical skills in dutor performance.

A. Abdurashidov's work “History and Performance of Uzbek Folk Instruments” scientifically analyzes the origin, stages of development, and performance traditions of national musical instruments. The work highlights the role of the dutor instrument in folk music culture and its contribution to the development of modern performance schools.

Y. Rajabiy's work “Uzbek folk music” serves as an important source for studying the theoretical and practical foundations of Uzbek national music. The author covered the performance styles of folk melodies, the processes of their formation and the characteristics associated with national instruments. This source is of particular importance in studying the formation and development of the dutor repertoire.

G. Muhamedova's textbook “Dutor” describes the practical aspects of dutor performance, exercise systems and methods for developing performance skills. This source contains effective methodological recommendations for the formation of the technical skills of young performers.

Sh. Shodiyeva's work “Dutor sounds” contains melodies and exercises intended for dutor, which serve to develop students' performance techniques, expand their musical thinking and improve their stage skills. In studying the practical and technical aspects of dutor performance, Sh. Shodiyeva's work "Dutor Sadolari" is one of the important methodological sources. This collection contains melodies, exercises and training repertoires for the dutor, which serve to develop the technical skills of performers. In the work, the author pays special attention to the issues of forming sound quality, freeing finger movements, ensuring rhythmic accuracy and achieving musical expressiveness in the process of playing the dutor. Sh. Shodiyeva recommends a step-by-step approach to teaching dutor performance. In particular, in the initial lessons, it is emphasized that it is necessary to form the correct playing position in students, coordinate the movements of the left and right hands, and develop technical preparation through simple exercises. In the subsequent stages, it is recommended to improve performance skills by working on more complex melodies and works of various nature. The system of exercises presented in the work serves to develop students' finger technique, increase agility, and fully demonstrate the performance capabilities of the dutor. In particular, the training repertoire based on national melodies helps to arouse interest in the national musical heritage of young performers, as well as expand their artistic and aesthetic outlook.

Also, A. Abdurashidov's work "History and Performance of Uzbek Folk Instruments" covers the historical development and performance traditions of the dutor, while Y. Rajabi's work "Uzbek Folk Music" analyzes the artistic characteristics of folk melodies and their performance methods. O. Matyakubov's work "Maqamot" outlines theoretical views on maqam performance and provides important information on the professional development of dutor performance.

Among the analyzed sources are Sh. Shodiyeva's work "Dutor Sadolari" is of particular importance in that it is aimed at developing the practical and technical aspects of dutor performance.

The use of exercises and repertoire samples recommended in the work allows students to improve their technical preparation, form a performance culture, and effectively master traditional performance methods of dutor art. Therefore, in this study, Sh. Shodiyeva's methodological views were accepted as an important theoretical and practical basis for the development of dutor performance.

O. Matyakubov's work "Maqamot" covers the theoretical foundations and performance features of maqam art. The information provided about the technique of performing maqam lines on the dutor and the means of artistic expression is important in the development of dutor performance.

RESULTS

During this study, it was found that paying attention to the practical and technical aspects of dutor performance is one of the important factors in developing performance skills. The analysis showed that regular work on the correct formation of the performance posture, hand and finger movements, rhythmic accuracy, sound quality and musical expressiveness in the process of teaching dutor playing significantly increases the technical readiness of students. It was observed that the exercises and repertoire samples recommended in Sh. Shodiyeva's work "Dutor Sounds" are an effective methodological tool in developing students' performance technique. In particular, the system of exercises that gradually become more complex serves to increase finger mobility, ensure smooth and clear sound production, and strengthen performance skills.

According to the results of the study, increasing the share of practical exercises along with theoretical knowledge in teaching dutor performance, using an individual approach and effectively using a repertoire based on national melodies will develop students' creative activity and musical thinking. It was also found that technical difficulties in performance can be overcome through regular practice and the use of modern pedagogical technologies.

The results obtained showed the need to improve methodological approaches aimed at developing practical and technical skills in dutor performance education. This will be of great importance in the future in training qualified performers, developing the art of national instruments and conveying the national musical heritage to the younger generation.

CONCLUSION

Paying special attention to the practical and technical aspects of dutor performance is one of the important factors in the development of national musical art. Improving the correct sitting position, hand and finger technique, sound production methods, performance skills and repertoire skills during performance will serve to increase the professional potential of dutor performers. Also, combining the experience of traditional performance schools with modern pedagogical approaches will increase the interest of the younger generation in the national musical art.

As a result, the scientific and methodological development of the practical and technical foundations of dutor performance is of great importance in improving the quality of performance, preserving the national musical heritage and passing it on to future generations. This will serve to further increase the prestige of dutor art at the national and international levels.

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