

## INTRODUCTION AND PROMOTION OF SMALL-SCALE TRADITIONAL DUTARS INTO PRACTICE IN CHILDREN'S MUSIC SCHOOLS

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### ANNOTATION

The development and promotion of traditional musical performance is the key to the prosperity of any country. The interest in the national performing culture from an early age, the education of professional personnel in the field of folk performance led to the opening of traditional performing classes in folk performance in many music and art schools of the republics. The article discusses the prospects for the introduction of a small-sized dutar in the performing practice of junior and middle-level training, as well as the range of issues related to this issue.

**Keywords:** dutar, size, master, east, traditional performance, musical system, Usman Zufarov, education, music school.

### INTRODUCTION

Music is not a discovery made today or yesterday, its origins go back to the distant past. Experts divide musicology into two: East and West! Undoubtedly, there are many aspects in oriental music that enrich the external and internal world of a person. The great thinker Alisher Navoi in his work "Mahbub-ul-Kulub" expressed the following thoughts about singers and musicians - mutribs and singers: "A singer who brings joy, a musician who dispels grief - both of them are emotional people, and all those who hurt, sacrificing their lives. Since they sing with a gentle melody, what a woe if the listener's monetary life is sacrificed to him? After all, a pleasant tone nourishes the heart, and a pleasant voice nourishes the soul. From the singer, singing with a pleasant voice and skill, the fire of people's pain flares up again. If it is beautiful, the end of the world will rise among the people of emotions. The more painful the music of each musician, the harder it is for his singing to have a painful heart.

This simple and philosophical thought reflects the poet's positive appreciation of music. Therefore, even in the time of the great poet, the influence of music, singers and musicians on people's lives was significant. Interest in studying the science of music can also be seen in the literary heritage of Navoi's contemporary, his teacher Hazrat Abdurahman Jami. Nasriddin Khidirov, lecturer at the Tashkent Regional Pedagogical Institute, said:

- In his book "A Booklet on Music", the scientist says that music affects the human psyche in different ways. This work was an important event in the cultural life of that period. In our country, serious attention is paid to educating the younger generation as a harmoniously developed generation, training specialists in line with the world community. To do this, we are trying to use different methods of education, different means. In particular, a number of measures are being taken to improve the musical literacy of young people, in particular, to strengthen their national values through classical music, to cultivate respect for universal values. Therefore, the contests "M.Kori Yakubov", "Young performers", "Young performers of

maqom” held every two years, the international music festival “Sharq taronalari” held every two years in Samarkand are also important.

Because “Today, continuing the traditions of our great ancestors, programs and plans are being implemented aimed at the development of music in our country. In particular, in order to preserve and study our classical musical heritage, to pass it on to the younger generation, many competitions and prestigious international music conferences are regularly held.”

This means that today much attention is paid to the pedagogical and psychological aspects of music, melody and song. In particular, in his speech at the opening of the new building of the conservatory, the First President of the Republic of Uzbekistan Islam Karimov appreciated the importance of musical art, classical melodies and songs in our life today: “The Uzbek people have long been recognized by the world community for their high musical potential and great love for musical art...”

To date, President Shavkat Mirziyoyev Miromonovich has also made great innovations in art. In this regard, they raised a number of issues, such as the further development of the education system and the training of mature specialists in the field of art and the continuation of the teacher-student tradition, innovations in the field of performing arts, winning a place in the hearts of people.

The fact that every Uzbek in the hotel has a hanging musical instrument, such as dutar or tanbur, testifies to the boundless respect and devotion of our people to this art. “Today, when we are establishing strong ties with the developed countries of the world and building a free and prosperous society in our country, we cannot achieve these lofty goals and make our lives more meaningful, brighter and more perfect without making art and music our spiritual...”

Apparently, a person who perceives music as a spiritual companion manifests a thirst for life, love for the Motherland, and devotion to the earth in a special way. The modern period requires the study of the life and creative activity of such people in order to draw appropriate conclusions for the upbringing of the younger generation.

The role of national music in the spiritual and harmonious development of the younger generation is great, which is the key to the future prosperity of our country, and therefore young people need knowledge, understanding and appreciation of their rich national musical heritage. In order to develop and promote the national cultural heritage of our people, at the initiative of the President of the Republic of Uzbekistan Sh.M. Mirziyoyev, in recent years a number of decrees and resolutions have been issued aimed at resolving issues of maqom art, developing and promoting national musical performance.

In this regard, the issues of musical education of the younger generation are also becoming relevant. Interest in the national performing culture from an early age, the education of professional personnel in the field of folk performance led to the opening of traditional performing classes in many music and art schools in the republic, in particular in dutar performance.

The dutar is a percussion stringed musical instrument, widespread in almost all countries of Central Asia, as well as in many foreign countries of the East. It stands out among other instruments with its unique original soft timbre and voice.

As you know, the performing traditions of playing the dutar are passed down from generation to generation, and representatives of professional and amateur art have been improving and

honing their skills for many years. It has long become a tradition for people living in Uzbekistan to do this professionally. In domestic musicology and in artistic practice, there are a sufficient number of works devoted to the study of ethnoorganology, ethnic identity of national musical instruments. [1, P.3]

## METHODS

It is known that in the early 30s of the last century in Uzbekistan, under the guidance of professors of the conservatory A.I. Petrosyants and S.E. Didenko, new modifications of this musical instrument were created in the creative laboratory of the Uzbek workshop (on the neck of which The era of a musical instrument became tempered with a chromatic scale), a whole classification of the dutar family appeared (dutor prima, dutor second, dutor alto, dutor bass and dutor contrabass). [2 P.97] This innovation entered the Uzbek musical practice as an academic performance on the dutar, which, in turn, could not but affect its sound emphasis on national melismatics and the timbre-soft nature of the sound of the dutar.

It should be noted that the traditional dutar, which has become popular in the amateur circle and has reached a high level in professional folk performance, has its own sufficient overall dimensions (long neck, wide distance between the frets and notes), which in turn causes difficulties and obstacles for performance even more. young students. It is known that due to the small stature of younger schoolchildren, while playing the dutar, the body of the “belly” of the instrument (kosakhon) is located on a special chair for convenience. However, this causes inconvenience for children, negatively affects both the staging and the physiological parameters of the student (curvature of the spine). In addition, a number of performance difficulties appear, which hinders the creation of a national identity and performance flavor. It is advisable to introduce relatively small instruments of the traditional dutar into the educational process for children.

The first experience of creating a small-sized dutar was carried out in the 20-30s of the last century by the master of musical instruments Usman Zufarov (1894-1981), an honored worker of art of Uzbekistan. Based on his many years of experience, the master created small (0.75%) and medium (0.85%) volume-dimensional varieties of the traditional, realizing that its traditional, classic look will become an obstacle in mastering this instrument for school-age children. According to the following principle, the sizes of this traditional dutar covered the age categories of students:

- Small (0.75%) volumes of traditional dutar, mainly for children under 10 years of age;
- The traditional dutar of medium (0.85%) size is designed for children under 14 years old.

## RESULTS AND DISCUSSIONS

For certain ideological reasons of the Soviet period, the innovations of the master Usmon Zufarov were not allowed into mass production. Only the studies of A.I. Petrosyants and his creative team of masters were approved. However, samples of made small-sized dutars have survived to this day, and according to the master’s drawings stored in the museum, it became possible to recreate these instruments in modern practice.

This, in turn, gives us today the opportunity to teach junior and middle-aged schoolchildren to play the traditional dutar in children's music schools and open classes on traditional dutar



performance in our republic. It also became possible to overcome the technical performance capabilities of the dutar, such as, for example, the sound extraction of a chord (interval) in the left hand, and a deeper improvement in the skills and abilities of playing a traditional instrument.

The dutars that we offer in our tuning (re-la, sol-la) and in appearance practically do not differ from the traditional dutar (except for its volume), only the sound of a small dutar is more muffled and close to the dombra timbre.



Based on the drawings of the master Usman Zufarov and his analog models, it is planned to create a variety of small and medium dutars (and the large dutar has long been widely used in performing practice).

And if traditional dutar classes are now open in many music schools in our country, then there are very few teaching teachers, and other problems of the general musical and educational process remain relevant. Due to the lack of personnel teaching traditional folk instruments, students are mainly recruited to music schools, according to the class of the academic dutar. It is puzzling that the repertoire of the academic direction is more focused on the development and promotion of the European musical heritage than the national one.

The solution to this issue is seen in the following: to help graduates of traditional academic lyceums and art schools of the republic, when they are assigned to work, find their pedagogical field, develop methodological techniques and recommendations in working on the repertoire and technical mastery of the instrument (lighter musical oriental ornaments and strokes), taking into account each age category, as well as the creation of educational and methodological manuals and books on the traditional dutar.

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