

REGARDING THE PERFORMANCE OF UZBEK FOLK INSTRUMENTS (DUTOR INSTRUMENT)

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Abstract: *in the period of formation of the history of our national music, the so-called rich spiritual heritage of the Uzbek people, it is appropriate to recall the bright creative path of our teachers during these periods. Because at that time there were practically no actual conditions and opportunities. Khafiz accompanied by a dutar, and later, after the development of the dutar family, polyphonic ensemble orchestras began to exist. Thanks to these opportunities, our young musicians perform masterpieces of world classic composers, participate in prestigious international competitions and fulfill their assigned tasks.*

Keywords: *music, composer, creativity, performance, dutar, orchestra, style, competition.*

ОБ ИГРЕ НА УЗБЕКСКИХ НАРОДНЫХ ИНСТРУМЕНТАХ (ДУТАР)

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Аннотация: *в период формирования истории нашей национальной музыки, так называемого богатого духовного наследия узбекского народа уместно вспомнить о светлом творческом пути наших учителей в эти периоды. Потому что в то время практически не было актуальных условий и возможностей. Хафизы в сопровождении дутара, а позже, после развития дутарной семьи, стали существовать полифонические ансамблевые оркестры. Благодаря этим возможностям наши молодые музыканты исполняют шедевры композиторов мировой классики, участвуют в престижных международных конкурсах и выполняют поставленные задачи.*

Ключевые слова: *музыка, композитор, творчество, исполнение, дутар, оркестр, стиль, конкурс.*

Among the teachers are Yu.Rajabiy, O.Kasimov, Z.Obidov, S.Kalonov, representatives of the later period G'Kochkarov, M.Ergashev, B.Rakhimjonov, R.Khojayeva, S.Kasimov's creative paths are the current performer it should be noted that they worked tirelessly not only as role models for our youth, but also to become skilled and mature performers of their specialty. One of the important aspects of the performance methods is the step-by-step implementation of the process of teaching students in the studio, masterful performances of the ensemble class, and exemplary demonstrations of concert practice.

This, in turn, seems to indicate what kind of research to conduct and what processes to pay attention to in order to achieve professional success in the future. Below is the study of performance styles on the dutar instrument, their further enrichment, new tunes and news in the field to be delivered to students. I found it necessary to exchange experience with the aim of demonstrating the knowledge acquired through promotional work. Taking into account the large number of young people who aspire to become a performing musician on the dutar instrument, their teachers should pay attention to the rules of performance necessary in the process of education.

It is no exaggeration to say that dutar art is passing a certain stage of its development in Uzbekistan today. The fact that several types of Dutor music were created by musicologists and musicologists and their high-quality production certainly has a certain influence on this art.

Fergana-Tashkent dutar is widely used in our country among local types of dutar. At the same time, types of dutar intended for academic performance are also widely used. These are:

1. Dutor prima - 460 mm. has a mensuration;
2. Dutor second - 720 mm. has a mensuration;
3. Dutor alt - 800 mm. has a mensuration;
4. Dutor tenor - 900 mm. has a mensuration;
5. Dutor bass - 650 mm. has a mensuration;

Due to the development of the school of composers in Uzbekistan, an opportunity was created to write special works for all types of musical instruments. The fact that dozens of highly qualified experts in the field of dutar art have been trained in our country today has a positive effect on the art of dutar performance, the

directions of musical performance and learning methods. Today, dutor performance Specialists working in the academic field of art achieve certain artistic achievements by including the best examples of folk music in the Republic of Uzbekistan, independent commonwealth countries, world classical composers in their performance program.

Below we will analyze specific performance issues in the development of dutor art:

First of all, we all know the importance of executive status. Pupils should be able to hold the dutor instrument, be delicate and beautiful when viewed from the outside, and have an ethical and aesthetic spirit. Paying attention to the fact that the 3 points of support are in place: on the right hand, the place near the elbow, the right foot and the right hip are meant. The tasks of the right and left hands in dutor, and the process of their correct performance during the performance of the work, are also integrally related to each other. Basically, the student should follow the rule of correct and comfortable positioning in the dutor. That is, during the performance, the right and left hands are round and apple-shaped.

Currently, in various musical auditions and entrance exams, it is observed that this rule is slightly incorrectly implemented. This, in turn, affects the sound power during the performance of a musical piece. As a result, the musicality of the performance is disturbed. The performance position, i.e., the correct placement of the right and left hands on the dutor, is very important for the quality of pure, clear and clean sound in the performance of a piece of music. In most young people, when playing rez, the thumb of the right hand is directed outward, and the impact of the sound in the melody is observed to be outward. These seemingly insignificant mistakes are of great importance in performance.

The next task is performing styles, performing styles in the studio - movements of hands and fingers aimed at forming different sounds of the instrument, and they are interrelated. Performance of unique performance styles with various decorations expresses the image and artistry of a musical work. Dutors perform various complex forms, starting with simple downward and upward strokes, adding to Ufori, reverse strokes, rotating wrist strokes.

In Dutor prima, the works of world classical composers are performed in various bars. In this, we mainly find pizzascato, flagolet, vibrato, glissando, legato, staccato types. But when it comes to showing the skills of young people who perform a musical work in a pizzicato style, it is observed that in the auditions they perform the work in the right hand in a mediator style in order to reach the standard time in terms of tempo. As a result, intonation and sentences (phrases) disappear.

How can a performer get close to the content, essence, and artistry of a musical piece when he plays the piece without knowing where the sentence begins and ends? We all know that position and appliqué rules are very important in music. If this rule is violated in passages of large-scale masterful works, it affects the melody and tempo. This means that the teacher-mentor should have a deep approach to his specialty. We can see that the strong contributions and dynamics in the tact have also lost their power. Our teachers were able to compete with the technical capabilities of any skilled performer in the pizzicato style.

Of course, this was helped by tireless work, a scientific and deep approach to the work. In my opinion, young students look superficially at gammas and etudes and special finger exercises before playing a tune. If, before the beginning of the lesson, the students do 30 minutes of non-stop finger exercises, gamma, and etudes, the left and right hands will be trained and will be on the right track. Another common situation is that the up stroke is not fully performed in the right hand. In order to make a sound by touching the string with the thumb, it is necessary to pay attention to creating a full sound. It will bear fruit if the teaching process is organized correctly, shortcomings are dealt with by using various modern educational materials, modules, video recordings, teachers' opinions and comments.

Today, the types and requirements of these auditions have expanded and require the performance of new genres of music. This, in turn, requires young people to pay more attention to theoretical knowledge. For this, it is necessary for teachers to provide students with theoretical knowledge, prepare test questions, and strengthen their knowledge and practical skills during the educational process.

In conclusion, our forefathers emphasized that a person cannot be a perfect person if he has a flaw in his spirituality and if he is not interested in a craft, and a person who is engaged in music will not be evil. Only if our young people aspire to good music and master the secrets of their beloved profession, they will become mature experts in their fields.

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