

THE PROBLEM OF INITIAL LEARNING TO PLAY FOLK INSTRUMENTS (ON THE EXAMPLE OF THE DUTAR INSTRUMENT)

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Abstract: *there is a saying among the Uzbek people: "Knowledge gained in youth is a pattern carved in stone". To encourage children from an early age to study, to read books, to teach them to spend their free time in useful activities, to create conditions for them to do such activities is one of the main tasks of every parent. Timely training of children in preparation for independent study will help them not to stumble in the future in life, but to perfectly assimilate their knowledge in school, secondary specialized and higher education. Every parent cares and strives to ensure that their child is educated in better conditions than himself, so that he or she can make the career that he or she needs in the future.*

Keywords: *music, art, study, education, learning, note, stroke, performance.*

ПРОБЛЕМА НАЧАЛЬНОГО ОБУЧЕНИЯ ИГРЕ НА НАРОДНЫХ ИНСТРУМЕНТАХ (НА ПРИМЕРЕ ИНСТРУМЕНТА ДУТАР)

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Аннотация: *в узбекском народе бытует поговорка: «Знания, полученные в молодости, – это узор, высеченный в камне». Побуждать детей с раннего возраста к учебе, чтению книг, приучать их проводить свободное время за полезными занятиями, создавать им условия для таких занятий – одна из главных задач каждого родителя. Своевременное обучение детей подготовке к самостоятельной учебе поможет им в дальнейшем не споткнуться в жизни, а в совершенстве усвоить свои знания в школе, среднем специальном и высшем образовании. Каждый родитель заботится и стремится к тому, чтобы его ребенок получил образование в лучших условиях, чем он сам, чтобы он или она могли сделать карьеру, которая ему нужна в будущем.*

Ключевые слова: *музыка, искусство, учеба, образование, обучение, нота, штрих, исполнение.*

We can achieve the desired result by identifying what kind of art our children are interested in from an early age and directing them to it. In this regard, we are talking about our children's music and art schools, which operate in our country, contribute to the finding of their place in life, the promotion of Uzbekistan in the world.

The state has renovated all children's music and art schools in the country, built new buildings, provided them with material and technical base, all the necessary teaching aids and instruments for the educational process. Students who are educated in such conditions, of course, strive to achieve good results, to demonstrate their skills on a global scale. Enthusiastic teachers, of course, have a role to play in helping young people achieve high results and become good musicians. It is no exaggeration to say that we have such well-educated and skilled teachers, who are guaranteed to produce skilled musicians and knowledgeable teachers.

When teachers first give a word to a student who has come to learn an instrument, they should be able to encourage him to love that word, and then to develop them into a skilled performer in that word. Not only sound education but his alertness and dedication too are most required. A child who comes to class for the first time can be attracted to him by dancing to music that he likes, and then he quickly becomes interested in playing his favorite music and begins to learn to play it on the instrument. Of course, in the process of learning to play, special attention should be paid to the sitting position, right and left hand movements, as much as possible in each lesson until you have mastered playing on the instrument. The playing style of the instrument should be taught in a clear, fluent manner. Because the knowledge acquired in primary education has a strong place in the memory of the child.

When a new work is given, of course, the work must be performed by the teacher, because if the student is familiar with the tone of the work, this work will make a good impression on him. In the elementary school of music school, when choosing a new piece, it is necessary to give melodies that will be quickly remembered. For example, if such works as "Yallama yorim", "Kugirchogim", "Andijan polkasi", "Tulpor" are given, the student will be interested, and if possible, they should be performed with the song of these works. In the course of the lesson, the teacher also performs large-scale works that the student can later perform, which also gives a unique

result. In the process of teaching the student, taking into account his age and level of mastery of the lesson, the lesson will help the student not to get bored in the lesson, to quickly master the work.

In the process of teaching performance on the instrument, of course, it is necessary to absorb the performance through the note. Because the student who learns to play by note gets into the habit of teaching at home independently, and such an approach teaches the child to prepare the lesson without getting bored, paying attention to the number of notes. When a student plays with a note, he learns that the work should be performed with attention to numbers, alterations, dynamic characters. When explaining the style and methods of execution of the instrument, attention should be paid to the right hand, explaining to the reader how to perform the bars accurately, and how to play them without adding them together when moving from one bar to another. When teaching barcodes, it is important to be familiar with their names, because even when performing other works, such a range of nomenclatures will quickly help you understand what a barcode is.

Polyphonic ensembles and orchestras from the school of music and art also play an important role in learning to play the instrument, and sitting in a group with their peers increases students' interest in their own instrument and other instruments. Teaching the student to read the given works clearly, fluently through notes, increases musical literacy. When performing in ensembles and orchestras, fluency among peers also increases the ability to pay attention to dynamic characters. Performing in concerts with ensembles and orchestras also has the effect of suppressing the student's excitement and boosting their self-confidence. Performing as a soloist with an orchestra develops in the student the ability to hear his or her own instrument and orchestral performance, and to perform in harmony with the orchestra.

In the reader, the quality of the instrument also affects its performance and style of sound. When choosing a musical instrument for a student, it is necessary to consult with the teacher and approach it based on the physical appearance of the child. The appearance of the instrument, its fit into the pupil's life, also influences the child's affection for the instrument. It should be noted in the position of the right hand when playing the *dutar* on the instrument, how to achieve a positive level of sound by holding the mediator in the *kashgar rubobi* or the bow on the *gijjak* instrument. Injuries to the fingers of the right hand that result from an incorrect playing style affect the student's interest in the instrument and its performance skills. It is advisable for the teacher to use his / her skills in preventing such situations and to conduct the lesson based on the student's interests.

The words of the Uzbek national instrument are one of the most ancient and colorful in the world. Valuable information about their origin can be found in the scientific pamphlets of our world-famous scientists.

The favorite instruments of the Uzbek people have an ancient history, and information about them is given in the musical pamphlets of the 15th century scholar al-Husseini. Legends about the creation of instruments can also be found in historical literature and pamphlets. For example, A.F. Eichhorn, N.N. Mironov, V.A. Uspensky and other scholars who came from Europe to study Uzbek culture wrote in their diaries and scientific works that *dutar* can be found in every Uzbek household.

Our national culture and values are determined not only by our traditions and customs, but also by our national words. Along with such words as *tanbur*, *ud*, *gijjak*, *chang*, *kanun*, *nay*, the *dutar* is a special instrument, which has already become a favorite word of our people with its melancholy and soft voice.

The ideas of improving our national instruments, creating new ones and further expanding the performance capabilities of the formed ensemble did not leave Yunus Rajabi, and he expressed his views to the master Usmon Zufarov. Thus, the master Usmon Zufarov conducts several experiments on *dutar*, *tanbur* and *gijjak*. At the end of the experiments, master Osman created new instruments, such as a large *dutar*, a large *tanbur* and a large *gijjak*. These created instruments have a positive impact on the expansion of the ensemble's performance capabilities.

In 1930-1940, under the leadership of AI Petrosyants, several masters of musical instruments, such as S.E. Didenko, V.A. Romanchenko, Shorakhim Shoumarov, began to improve the performance of Uzbek folk instruments. Master Usmon Zufarov was one of such masters. In order to preserve these improved and ancient instruments, to study their origin and development, a research and production experimental laboratory and a workshop for making instruments will be established.

At the end of the experiments carried out in the laboratory, a family of *dutar* was created, and master Hirojiddin Muhitdinov, a student of Master Usmon Zufarov, also contributed to the creation of this *dutar* family. To date, all the instruments in this family are used by amateur musicians, children's music and art schools, academic lyceums, college students and conservatory students in solo performance, folk instruments in ensembles and orchestras. New playing styles, new strokes of the instrument appeared.

Before the improvement of the *dutar*, only simple methods, such as *rez* and reverse percussion, were used, and later percussion, such as *pittsikato*, *tremolo*, were used in various forms. Spontaneously, as a result of changes in the appearance of these *dutars*, such instruments as *dutor prima*, *dutor second*, *dutor alt*, *dutor bass*, *dutor double bass* were created, which had different appearance and range, specific sound, timbre and, of course, performance capabilities. In these instruments, the silk or intestinal strings of the traditional *dutar* instrument were replaced by *kapron* strings, and the bow tie curtains were replaced by wooden curtains attached to the handle itself, and words with a chromatic sound instead of a diatonic sound appeared. Thus, there were great

changes in the sound and performance of the instrument, that is, the dutar also had the opportunity to perform works created by composers of the world and fraternal peoples.

Of course, kind, passionate teachers have a role to play in helping their students later become masterful musicians of their instruments, winners of various competitions, and future educators like their knowledgeable mentors. As long as we have dedicated teachers who are dedicated to their work, we are confident that our children will grow up to be knowledgeable, intelligent, mature musicians.

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