

Methods of Developing Skills of Playing a National Instrument

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Abstract: This article provides detailed information about the directions of dutor performance, the existence of dutor performance schools and specific performance styles, and the development of performance skills in the dutor instrument.

Keywords: skills, national instruments, methods, dutor.

Uzbek folk instruments include tanbur, rubob, dutor, gijjak, chang, flute, trumpet, law, doyra, etc. Each instrument has its own history of formation and improvement. Improvement processes are based on aspects such as shape, sound, sound range of instruments. Dutor, as written in the sources, has not changed in form. Dutor stands out among musical instruments for its nature, subtlety, and mysterious sound. The main reason for this is that the sound of the instrument is not so sharp, it has a soft and homely sound. This is one of the main reasons why more and more women have become popular in performance practice.

In the past, there have been various directions of dutor performance. In the practice of folk art, the soloist and chornavoz music, even in the traditional style, caused the creation of their own special status paths. A vivid example of this is Khorezm dutor statuses.

So, the performance of the dutor is important with its versatility. By the 20th century, dutor performance developed at a professional level. Solo performance has gained its place, especially in the ustozona style. This, of course, is evaluated by the performance opportunities achieved by the dutor in the performance practice of Otmish, and the creativity of skilled performers who portrayed the dutor performance traditions among the people. As a result, oasis and personal performance styles were formed and popularized in dutor performance. The emergence of such performance styles made it possible to reveal the aspects of the human nature of music more widely.

The wide popularity of Dutor's performance is the result of the performer's effective work. Shinavanda-listeners got to know each other's brilliant, colorful works and mysterious performance styles. Styles become schools of self-execution over time. There is no doubt that the Khorezm dutor performance school or the Kokand performance school was created on the basis of such traditions.

In fact, there are a number of aspects of instrumental tracks that have been formed and developed at the school level, and they have a definite status. First, the performance program, that is, musical samples or series of works created within this style. Secondly, the structural aspects of the works and, of course, the specific characteristics of the performance. Without these principles, it is difficult to imagine performance at the school level. But, on the other side of the issue, time, creativity, performance practice are of primary importance to reach the school level.

We can witness that all the principles mentioned above are formed in practice at the Khorezm Doctoral Performing Arts School. It is recognized by experts that the dutor statuses that have arisen in practice are different from internal complex functional arrangements such as "Shashmaqom" or "Khorazm six and a half statuses", and are formed according to the path of statuses.

Mulla Bekjon Rahman ogue and Muhammad Yusuf Devonzoda in their book “Musical History of Khorezm” state that “Dutor maqams” mean classical music on the one hand, and administrative full-length works called folk tunes on the other hand. From this, one can come to the opinion that individual musical samples, which have gained popularity among the people and were created in the classical way, are called dutor statuses.

There are places where Dutor instrument is described as follows: - “Although Dutor instrument is more widespread among the people in the Khorezm region than tanbur, it has not been properly disciplined until tanbur.” Although dutor nagmas are equal to tanbur nagmas, they could not give the importance given to tanbur only to dutor nagmas. Because it is more difficult than tanbur from the point of view of clicking.

This opinion explains that, although Tanburcha was not skilled in the performance of dutor status, he had a complex and unique style. That is probably why Khorezm dutor performance style is noted as rich in beats, colorful and most importantly “noisy” performance style typical of Khorezm oasis. This performance is characterized by rubbing the movements of the right hand against the lid of the instrument. It is appropriate to give special recognition to the performances of famous dutorchis of this oasis, such as Matkarim Hafiz, Jumanyoz ota Hayitboev, Otajon Koshmo, Sharif Botir, Nurmuhhammad Boltaev, Yusuf Jabbor. At the moment, it is important that these ways of execution are properly continued by young people.

It was also noted by Abdurauf Fitrat that Samarkand’s way of performance is different compared to Khorezm dutor performance style. “These days, our most famous dutor player, Haji Abdulaziz from Samarkand, plays his instrument without hitting the board, so his dutor is listened to with admiration,” he said, noting that Haji Abdulaziz Abdurasulov from Samarkand is a master of dutor performance and has a delicate style.

It should be mentioned that the dutor performance styles of the Fergana-Tashkent oasis are also very diverse. Because there are many styles of performance in this oasis. Only the Kokand dutor performance school itself is imbued with its own traditions. The development of dutor performance of these traditions in the 20th century was connected with the effective creative activities of these teachers. However, each artist had his own way of clicking or playing in dutor performance. This aspect is the basis of their skill. This dutor is expressed in the movements of the left or right hand when performing it. In the practice of performance, the name of this musician is also imprinted.

In particular, one of them is Zahidjon Obidov, who reached the level of a skilled musician in his time and was known for his dutor performance.

Besides being a performer, Zahidjon Obidov was also engaged in creativity. It is possible that this situation caused him to search for different metrorhythmic methods in his performance. Because, in Zahidjon Obidov’s dutor performance styles, the right hand movement has gained special importance.

The basis of Sozan’s personal performance style is also related to the movement of his right hand. The basis of the style is the use of different shapes and forms of fingers and hand strokes, as well as the use of accents, replacing reverse strokes. Zahidjon Obidov focuses on the right hand and decorates the melody with various methods and beats. Increases the action that gives the work charm. But he ignored the left hand. This style is also sealed in practice as a unique aspect of performance.

Mahmud Yunusov, a well-known dutor musician and master artist, who has the opposite character to Zahidjon Obidov’s style, and who has gained popularity among the people. Mahmud Yunusov is known for his unique style of dutor performance. This method is based on correctness of right hand

movement, uniformity, exclusion of elastic movements and small strokes. But the success of the style and its appeal to the people is embodied in the charm of left-handed performance.

Mahmud Yunusov was able to skillfully use the Uzbek national *sykal* and *muchirim-bezak* with his left hand. This was the basis for the sound of the melody emanating from the guitar.

Among the people, especially in the criteria of studying *dutor*, good mastery of technical aspects specific to performance has always been of particular importance with its effectiveness.

It should be noted that the *dutor* performance of the 20th century is also connected with the academic performance style of folk instruments. Because this method caused the development of *dutor* family instruments. The style based on the technically skilled performance of *dutor* is associated with the name of the famous master *dutor* player Arif Kasimov. The intense interpretation of *Dutor*'s chart, the variety of beats, the skill and charm of the left and right hands are the core of the performance of the style.

Special performance styles are of great importance in the emergence of performance schools. Therefore, in the oasis of Fergana-Tashkent, we witness the formation of many individual *dutor* performance styles.

In the practice of music performance, many famous artists who brought the performance of *dutor* instruments to the standard and worked at the level of mentors. Among them are master artists such as Zahidjon Obidov, Fakhridin Sadikov, Mahmud Yunusov, Arif Kasimov, Ghulam Kochkarov.

In the traditional direction of *dutor* performance, it is permissible to recognize two great teachers who have given a unique attractive style. These are the artists Fakhridin Sadikov and Turgun Alimatov, honored by the people.

From the 30s of the 20th century, new views began to appear in the art of Uzbek music, especially in creativity and performance. The magic and charm of music began to be reflected more deeply and in harmony with the spirit of the times.

Fakhridin Sadikov has presented his unique *dutor* performance style for the future generation in his many years of creative and performance work.

Turgun Alimatov's style is widely popular and is distinguished by its originality. It is permissible to admit that he has a masterful performance style, perfectly balanced movements of the right and left hands. *Dutor*'s sound is flat, smooth and beautiful, the balance of all processes in its attractive sound is the basis of Turgun Alimatov's performance style.

In this style, every polish and decoration on the left hand is stamped with the movements of the right hand. Each of the movements in proportion to each other will delight the heart of the listener. It cannot be ignored, because the movements are in harmony with the melody, and the melody radiates beautifully and attractively in the chant. It will charm any person. Another unique aspect of Turgun Alimatov's *dutor* performance is the adaptation of *tanbur* and *sato* musical traditions to *dutor*. If the ability of one instrument is enriched by the characteristics of two and three instruments, the sound emanating from it will surely be rich, beautiful and powerful. This serves as an example for executive practice.

Modern *dutor* performance is enriched with colorful styles and is developing in the process of its development and within the requirements of the time. An example of this is the process of the educational system of the *dutor*, that is, the place in the program of schools, lyceums, colleges and higher educational institutions. Because, *dutor* is one of the favorite songs of the Uzbek people, which have lived in harmony with the ancient times.

Dutor has always been consumed in different oases of Central Asia based on its dialect and tradition. Folk mass performances, dayi or wild performances, and traditional classical performances have always decorated the practice of folk dutor performance. Dutor, in fact, has developed to the point of classicism with a tendency towards folk style. Dutor had its place in the performance practice of the folk instrument and played a worthy role in the development of the culture of the time and was appreciated as a necessary instrument. That's probably why, in our time, various structural ensembles and solo styles of dutor have increased even more. It is gratifying that young people have a positive attitude towards it and accept it. His desire to teach young people the secrets of dutor performance is a sign of his future development.

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