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- 13.00.00 Pedagogika fanlari
- 13.00.01 Pedagogika nazariyasi. Pedagogik ta'limotlar tarixi
- 13.00.02 Ta'lim va tarbiya nazariyasi va metodikasi (sohalar bo'yicha)
- 13.00.03 Maxsus pedagogika
- 13.00.04 Jismoniy tarbiya va sport mashg'ulotlari nazariyasi va metodikasi
- 13.00.05 Kasb-hunar ta'limi nazariyasi va metodikasi
- 13.00.06 Elektron ta'lim nazariyasi va metodikasi (ta'lim sohaları va bosqichlari bo'yicha)
- 13.00.07 Ta'limda menejment
- 13.00.08 Maktabgacha ta'lim va tarbiya nazariyasi va metodikasi
- 13.00.09 Ijtimoiy pedagogika
- 07.00.00 Tarix fanlari
- 19.00.00 Psixologiya fanlari
- 01.00.00 Fizika-matematika fanlari
- 02.00.00 Kimyo fanlari
- 03.00.00 Biologiya fanlari
- 09.00.00 Falsafa fanlari
- 10.00.00 Filologiya fanlari
- 11.00.00 Geografiya fanlari

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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 development of performance skills. Particular attention is given to the enhancement of professional performance mastery, the application of modern pedagogical approaches in dutar education, and the preservation and advancement of national performance traditions.

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

Annotatsiya: Mazkur maqolada dutor ijrochiligining amaliy va texnik jihatlari, jumladan, cholg'uni to'g'ri tutish holati, o'ng va chap qo'l texnikasi, tovush hosil qilish usullari hamda ijrochilik mahoratini takomillashtirish masalalari yoritilgan. Shuningdek, dutor ta'limida zamonaviy pedagogik yondashuvlarni qo'llash, professional ijrochilik mahoratini rivojlantirish hamda milliy ijrochilik an'analarini saqlash va rivojlantirish masalalariga alohida e'tibor qaratilgan.

Kalit so'zlar: dutor, dutor ijrochiligi, ijrochilik texnikasi, musiqa san'ati, o'ng qo'l texnikasi, chap qo'l texnikasi, tovush hosil qilish, milliy musiqa, musiqa ta'limi, ijrochilik mahorati.

Аннотация: В данной статье рассматриваются практические и технические аспекты исполнительства на дутаре, включая правильное положение инструмента, технику правой и левой руки, способы звукоизвлечения и совершенствование исполнительского мастерства. Особое внимание уделяется развитию профессионального мастерства, применению современных педагогических подходов в обучении игре на дутаре, а также сохранению и развитию национальных исполнительских традиций.

Ключевые слова: дутар, исполнительство на дутаре, исполнительская техника, музыкальное искусство, техника правой руки, техника левой руки, звукоизвлечение, национальная музыка, музыкальное образование, исполнительское мастерство.

INTRODUCTION

Notation is a system for expressing the pitch, duration, and other characteristics of musical sounds through special symbols (notes). This system enables the accurate recording of musical works and their transmission from generation to generation. Musical notation has evolved over centuries as a result of the musical practices and scholarly research of various civilizations. The earliest known examples are found in Ancient Egypt, Babylon, and China. In the 3rd century BC, a notation system based on letters emerged in Greece. Notation also developed in Central Asia, where Abu Nasr al-Farabi introduced several forms of a letter-based notation system. Later, in the 13th century, Safiuddin al-Urmawi created a special tablature system for the oud. This system took the form of a table in which pitch was represented by letters, while duration was indicated by numbers or other symbols. At the end of the 19th century, a tablature known as the "tanbur line" was also used in Khorezm. During the Middle Ages, Guido d'Arezzo refined the four-line notation system in Europe, which later became the foundation of the modern five-line staff notation. From the late 16th century onward, the basso continuo system was also widely used in homophonic musical practice.

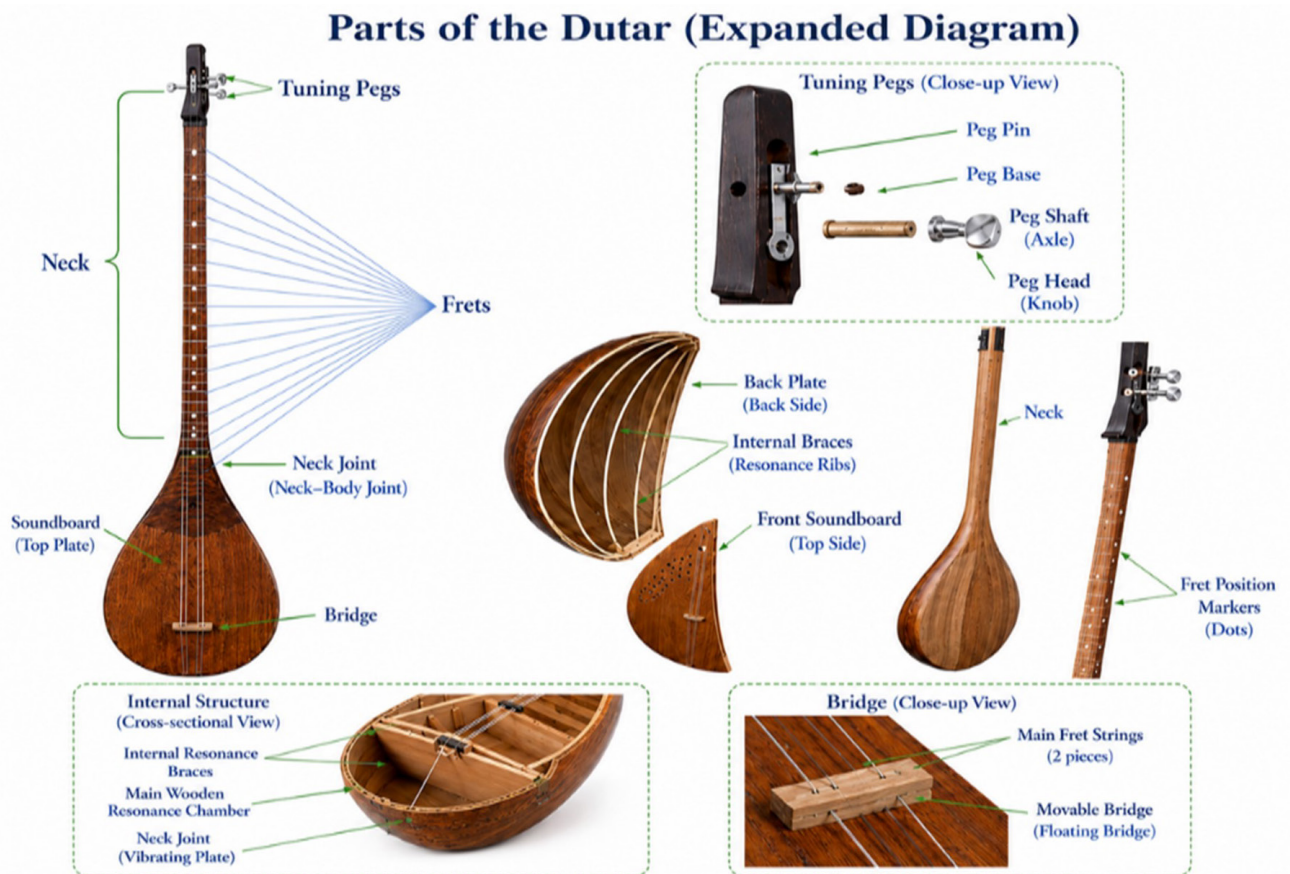


Figure 1: Parts of the Dutar

Developing the performance skills of future music teachers on the dutar is one of the most important issues in contemporary music education. During the educational process, it is essential to equip students not only with theoretical knowledge but also with practical performance skills. In particular, mastering the techniques of playing the dutar, accurately interpreting melodies and maqoms, and developing a creative approach are essential components of future pedagogical practice. The use of modern pedagogical technologies also significantly enhances the educational process. Students' knowledge can be reinforced through video materials, music notation software, interactive exercises, and practical demonstrations. Ensemble and solo performance activities help develop stage presence, aural skills, and creativity. In addition, working with improvisational elements encourages students to think independently and explore new musical solutions. Regular practice is a key factor in achieving proficiency in dutar performance. By performing melodies and maqoms of various genres, students broaden both their technical and artistic abilities. At the same time, studying folk melodies fosters respect for and interest in the national musical heritage. Throughout the learning process, the teacher monitors the student's performance and provides recommendations for correcting deficiencies. For undergraduate students majoring in music education, developing performance skills on the dutar is one of the essential pedagogical objectives. In this training process, alongside theoretical knowledge, the primary goals are to develop practical performance skills, professional competencies, and the personal qualities required for future teaching. Therefore, the effective application of modern teaching methods and educational technologies is of great importance.

The methodological approaches used in teaching dutar performance promote students' gradual development. Initially, simple technical exercises are introduced to improve hand movements, sound production, and rhythmic accuracy. At later stages, students strengthen their technical and artistic abilities by performing more complex melodies and maqoms. This process also develops students' capacity for independent learning. Furthermore, the use of audio and video materials, interactive teaching methods, and the organization of ensemble and solo performance classes significantly improve learning outcomes. These educational technologies broaden students' musical thinking, develop their stage presence, and provide valuable performance experience. Performing folk melodies further strengthens students' respect for and appreciation of national musical traditions. Developing professional competence in dutar performance requires continuous practice and



research. Students' technical abilities, aural skills, and artistic taste are cultivated through systematic training. The teacher's appropriate methodological approach plays a crucial role in identifying and developing each student's individual potential. The term applicator is derived from the German language and means "to press." In dutor performance, it refers to the technique of pressing the strings accurately against the frets. This is one of the most important aspects of performance because inaccurate finger placement may result in out-of-tune (false) sounds. In dutor performance, coordination between the movements of the right and left hands is of fundamental importance. The quality, fluency, and expressiveness of the performance largely depend on the synchronization of both hands. During the initial stage of instruction, the functions of the right and left hands are practiced separately through specific technical exercises. At this stage, students develop the striking techniques of the right hand and the precise fret-pressing movements of the left hand step by step. During subsequent training, the coordinated movement of both hands is practiced simultaneously.

When performing a melody on the instrument, the rhythmic movements of the right hand and the accurate fingering of the left hand must remain fully synchronized. If the performer focuses exclusively on one hand while neglecting the other, various technical errors and inaccuracies may occur. Therefore, learning to play the dutor requires continuous attention to the freedom, precision, and coordination of both hands. Such exercises expand the performer's technical capabilities and contribute to more expressive and higher-quality performances. One of the most common shortcomings in performance is the lack of coordination between the fingering of the left hand and the sound-producing movements of the right hand. For example, after the first note is played, the right hand may strike the second note before the left-hand finger has fully pressed the required fret. As a result, the note is either not produced clearly or sounds muted. In other situations, the opposite may occur: the left-hand movement is completed on time, while the right-hand stroke is delayed. Another common problem is poor coordination during transitions between frets.

In such cases, although the fingers of the left hand quickly move to the next fret, the right hand does not strike at the appropriate moment, or vice versa. To eliminate these shortcomings, performers should regularly practice coordination exercises, particularly scale exercises, which improve synchronization between both hands. When holding the dutor, the lower side of the instrument rests on the performer's right thigh, while the upper side is supported by the right forearm near the elbow. The soundboard should be positioned slightly upward, and the tip of the neck should be aligned approximately with the performer's left shoulder. The neck of the dutor rests between the base and middle joints of the index finger of the left hand, while the remaining fingers are slightly curved above the frets without excessive tension. The fingers of the left hand are placed on the frets indicated by the numerical fingering in the musical notation. The thumb is often used to play the second string. The method of producing sound on the instrument is called striking. The expressiveness and artistic quality of a performance largely depend on the striking technique employed. Various striking techniques are used in dutor performance, each contributing a distinctive tone color and expressive character to the musical piece. One of these techniques is circular striking, which is performed with clear and steady rhythmic movements. In this technique, the index finger and thumb move alternately downward and upward, producing a rapid, continuous, and flowing sound.



Figure 2: Correct Right-Hand Position in Dutor Performance

Terma Striking – In this striking technique, the finger movements are performed clearly, rhythmically, and with consistent force. The index finger and thumb move alternately downward and upward to produce the sound. The striking pattern then continues with the thumb and index finger moving upward alternately in a continuous sequence. In the notation, the thumb is represented by the letter "b", while the index finger is represented by the letter "k".



Figure 3: Right-Hand Playing Technique on the Dutar

Reverse Striking – In this striking technique, the finger movements are performed in the opposite sequence. The index finger moves downward while the thumb moves upward. The index finger then moves upward before returning downward again. In the subsequent movements, the thumb continues its upward motion, while the index finger alternates between upward and downward movements. This striking technique is characterized by a consistent sequence and rhythmic alternation throughout the performance.



Figure 4: Correct Right-Hand Striking Position on the Dutar

Tremolo – Tremolo is a performance technique in which one note or two notes played simultaneously are repeated rapidly and continuously using the tip of the index finger. This technique gives the sound a characteristic sense of continuity and vibration. It is generally represented as follows:



Figure 5: Correct Left-Hand Finger Position on the Dutar

LITERATURE REVIEW

Dutor performance is an important component of Uzbek national musical art, and its theoretical and practical foundations have been studied by numerous scholars and professional performers. R. M. Khojiyeva's Dutor Textbook (2007) is an important methodological source for studying this subject. The textbook



provides a detailed explanation of the structure of the dutor, correct performance posture, sound production techniques, finger movements, and introductory performance exercises. The author pays particular attention to the gradual development of technical skills in dutor performance. A. Abdurashidov's work *History and Performance of Uzbek Folk Instruments* scientifically examines the origin, historical development, and performance traditions of Uzbek national musical instruments. The author highlights the role of the dutor in folk music culture and its contribution to the development of modern performance schools. Y. Rajabiy's work *Uzbek Folk Music* is an important source for studying the theoretical and practical foundations of Uzbek national music. The author discusses the performance styles of folk melodies, their historical development, and the characteristics associated with national musical instruments. This work is particularly valuable for understanding 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. It provides effective methodological recommendations for fostering the technical abilities of young performers. Sh. Shodiyeva's work *Dutor Sounds* contains melodies and exercises designed for the dutor that help develop students' performance techniques, broaden their musical thinking, and improve their stage skills. In studying the practical and technical aspects of dutor performance, *Dutor Sounds* is regarded as one of the most important methodological sources. The collection includes melodies, exercises, and instructional repertoire intended to develop performers' technical proficiency. The author pays particular attention to improving sound quality, developing finger flexibility, ensuring rhythmic accuracy, and achieving musical expressiveness during performance. Sh. Shodiyeva also recommends a gradual, step-by-step approach to teaching dutor performance.

RESEARCH METHODOLOGY

In particular, during the initial stages of instruction, emphasis is placed on developing students' correct playing posture, coordinating the movements of the left and right hands, and building technical proficiency through simple exercises. At later stages, students improve their performance skills by practicing more complex melodies and musical works of different styles and levels of difficulty. The system of exercises presented in the literature is intended to develop finger technique, increase dexterity, and fully demonstrate the performance capabilities of the dutor. Furthermore, the training repertoire based on national melodies helps cultivate young performers' interest in the national musical heritage while broadening their artistic and aesthetic perspectives. A. Abdurashidov's *History and Performance of Uzbek Folk Instruments* discusses the historical development and performance traditions of the dutor, while Y. Rajabiy's *Uzbek Folk Music* analyzes the artistic characteristics of folk melodies and their performance methods. O. Matyakubov's work *Maqamot* presents theoretical perspectives on maqam performance and provides important information concerning the professional development of dutor performance.

Among the reviewed sources, Sh. Shodiyeva's *Dutor Sounds* is particularly significant because it focuses on the practical and technical aspects of dutor performance. The exercises and repertoire included in the book enable students to improve their technical preparation, develop a professional performance culture, and effectively master the traditional performance techniques of dutor art. Therefore, in this study, Sh. Shodiyeva's methodological approach was adopted as one of the principal theoretical and practical foundations for the development of dutor performance. O. Matyakubov's *Maqamot* also examines the theoretical foundations and performance characteristics of maqam art. The information provided on performing maqam passages on the dutor and the use of artistic means of expression is particularly valuable for the development of professional dutor performance.

ANALYSIS AND RESULTS

The findings of this study indicate that paying close attention to the practical and technical aspects of dutor performance is one of the key factors in developing students' performance skills. The analysis demonstrated that systematic work on correct performance posture, hand and finger coordination, rhythmic accuracy, sound quality, and musical expressiveness during dutor instruction significantly enhances students' technical proficiency. The study also revealed that the exercises and repertoire included in Sh. Shodiyeva's *Dutor Sounds* serve as effective methodological tools for developing students' performance techniques. In particular, the progressively structured exercise system improves finger dexterity, promotes clear and fluent sound production, and strengthens overall performance skills.

According to the findings, combining theoretical instruction with an increased emphasis on practical exercises, applying an individualized teaching approach, and effectively using a repertoire based on national melodies contribute significantly to the development of students' creativity and musical thinking. The study further

demonstrated that technical difficulties encountered during performance can be successfully overcome through regular practice and the effective application of modern pedagogical technologies. Overall, the findings highlight the need to further improve methodological approaches aimed at developing the practical and technical skills required for dutor performance. Such improvements will play a significant role in training highly qualified performers, promoting the art of Uzbek national musical instruments, and preserving and transmitting the national musical heritage to future generations.

CONCLUSION

Paying particular attention to the practical and technical aspects of dutor performance is one of the essential factors in the development of Uzbek national musical art. Improving correct playing posture, hand and finger techniques, sound production methods, performance techniques, and repertoire skills contributes significantly to enhancing the professional competence of dutor performers. Furthermore, integrating the traditions of established performance schools with modern pedagogical approaches will strengthen the younger generation's interest in the national musical heritage.

In conclusion, the scientific and methodological development of the practical and technical foundations of dutor performance plays a vital role in improving performance quality, preserving the national musical heritage, and passing it on to future generations. These efforts will further enhance the prestige of dutor performance at both the national and international levels.

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- 13.00.00 Pedagogika fanlari
 - 13.00.01 Pedagogika nazariyasi. Pedagogik ta'limotlar tarixi
 - 13.00.02 Ta'lim va tarbiya nazariyasi va metodikasi (sohalar bo'yicha)
 - 13.00.03 Maxsus pedagogika
 - 13.00.04 Jismoniy tarbiya va sport mashg'ulotlari nazariyasi va metodikasi
 - 13.00.05 Kasb-hunar ta'limi nazariyasi va metodikasi
 - 13.00.06 Elektron ta'lim nazariyasi va metodikasi (ta'lim sohaları va bosqichlari bo'yicha)
 - 13.00.07 Ta'limda menejment
 - 13.00.08 Maktabgacha ta'lim va tarbiya nazariyasi va metodikasi
 - 13.00.09 Ijtimoiy pedagogika
 - 07.00.00 Tarix fanlari
 - 19.00.00 Psixologiya fanlari
 - 01.00.00 Fizika-matematika fanlari
 - 02.00.00 Kimyo fanlari
 - 03.00.00 Biologiya fanlari
 - 09.00.00 Falsafa fanlari
 - 10.00.00 Filologiya fanlari
 - 11.00.00 Geografiya fanlari



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