

ARTISTIC-AESTHETIC AND PEDAGOGICAL POSSIBILITIES OF DUTOR IN THE PERFORMANCE OF UZBEKISTAN FOLK INSTRUMENTS

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Abstract: This article analyzes the artistic, aesthetic and pedagogical possibilities of the dutor in the performance of the Uzbek folk instrument from a scientific and theoretical perspective. The role of the dutor in the national musical culture, its expressive capabilities, performance styles and aesthetic impact are highlighted. The pedagogical significance of the dutor performance in the formation of the artistic taste of the younger generation, the development of musical thinking and the upbringing of respect for national values is also substantiated. The article analyzes the effectiveness of modern methods, innovative pedagogical technologies and competency-based approaches used in the process of teaching the dutor.

Keywords: dutor, folk instrument performance, artistic and aesthetic education, musical culture, performance skills, musical thinking, national values

Introduction

In today's globalization process, preserving and instilling national musical culture, deeply instilling it in the minds of the younger generation and developing it on the basis of modern pedagogical approaches is one of the urgent issues. In particular, the dutor instrument, which occupies a special place in the system of Uzbek folk musical instruments, is recognized not only as a means of musical expression, but also as an important factor shaping the national spirit, aesthetic thinking and cultural identity. The melodiousness, richness of lyricism and direct impact on the human psyche of the dutor have made it one of the instruments that is widely spread and loved by the people.

If we look at historical sources, dutor performance is distinguished by its rich traditions, regional schools and unique performance styles. This instrument expresses the lifestyle, inner experiences, dreams and aspirations of the people and aesthetic views. In this regard, dutor performance, as an integral part of the national musical heritage, has not only artistic and aesthetic, but also educational significance. In particular, the dutor has unparalleled potential in guiding young people towards spiritual perfection, developing a delicate taste, musical hearing and creative thinking in them.

In the modern education system, approaches to music education are being radically updated, and innovative pedagogical technologies, a competency-based approach and interactive methods are being widely introduced. In this process, teaching dutor performance requires, in addition to traditional methods, organization on the basis of new pedagogical approaches. Because today the main goal of the educational process is not only to impart knowledge, but also to ensure the comprehensive development of the individual, to form his aesthetic taste, creative potential and professional competencies. A deep scientific analysis of the artistic, aesthetic and pedagogical potential of the dutor in the performance of the Uzbek folk instrument, determining its place in the educational process and developing effective teaching mechanisms are of great scientific and practical importance. This article highlights the aesthetic and educational potential

of dutor performance, its functional capabilities in music education, and the prospects for its development based on modern pedagogical approaches.

Analytical discussion. In the system of Uzbek folk instrument performance, the dutor is manifested not only as a musical instrument, but also as a cultural phenomenon expressing deep artistic and aesthetic content. Its melodiousness, range capabilities, and the uniqueness of the performance technique allow for a subtle and impressive expression of musical images. Therefore, dutor performance not only evokes aesthetic pleasure, but also directly affects the listener's inner state, demonstrating the psychological power of music. This aspect makes it particularly important as a means of artistic and aesthetic education.

The analysis shows that in dutor performance, the means of artistic expression - dynamics, rhythm, timbre, articulation, and the system of decorations (ornamentation) - play a key role in revealing musical content. In particular, subtle changes in tone, microintonation features and improvisational elements found in folk melodies require a high level of musical thinking and aesthetic taste from the performer. This serves to form not only technical skills in students during the process of learning dutor performance, but also a creative approach, interpretative thinking and musical perception. From a pedagogical point of view, dutor performance is an effective tool for ensuring the comprehensive development of students. Through it, important mental processes such as hearing, rhythmic intuition, memory, attention and creative thinking develop. Especially during practical performance activities, students acquire the skills of independent work, self-reflection and finding artistic solutions. This serves as an important factor in the formation of their professional competence. At the same time, modern pedagogical approaches are opening up new opportunities in teaching dutor performance. Classes organized on the basis of a competency-based approach are aimed at increasing student activity, developing their independent thinking and applying the acquired knowledge in practice. Interactive methods, including creating problem situations, giving creative assignments, and organizing ensemble performance, increase the effectiveness of dutor lessons. In addition, digital technologies - audio and video recordings, online platforms, virtual training programs - serve as an important didactic tool in improving performance skills. The role of dutor performance in instilling national values deserves special attention. Folk melodies and songs performed through dutor form a sense of national identity, preservation of historical memory, and respect for cultural heritage in the younger generation. This serves to effectively implement not only the educational, but also the educational function of the educational process.

Literature analysis:

A number of fundamental scientific sources serve as an important theoretical basis for studying the artistic, aesthetic, and pedagogical potential of Uzbek folk instrument performance, in particular the art of dutor. Research conducted in this area has formed important scientific conclusions from the point of view of musicology, pedagogy, and performance methodology.

First of all, in the work of T.S.Vizgo entitled "Uzbek folk instruments", the construction, performance capabilities and functional role of the dutor in the ensemble are scientifically analyzed. The author substantiates the timbre characteristics of the instrument and its importance as a means of artistic expression.

The works of Uzbek musicologists I.A.Akbarov "Dictionary of Music" and "Uzbek folk music creativity" extensively cover the theoretical foundations of dutor performance,

performance styles and musical terminology. These sources are of great importance in clarifying scientific concepts of dutor art.

In addition, in the work of R. Abdullayev “History of Uzbek folk instrument performance”, the stages of formation of dutor performance, regional schools and performance traditions are analyzed based on the principle of historicity. This work is an important scientific source in understanding the evolution of dutor performance.

In the pedagogical direction, N. Kadyrov’s works “Music Teaching Methodology” and “Fundamentals of Teaching Folk Instruments” cover methodological aspects of teaching dutor performance, principles of lesson organization, and a system of practical exercises. These sources are important for the effective integration of dutor performance into the educational process.

Also, within the framework of modern research, D. J. Elliott’s work “Music Matters: A New Philosophy of Music Education” substantiates the priority of practical performance in music education and shows the need for an activity-oriented approach to teaching folk instruments such as dutor. Lucy Green’s work “How Popular Musicians Learn” analyzes informal learning processes and reveals the possibilities of applying this approach to teaching dutor performance.

Conclusion

In the system of Uzbek folk instrument performance, dutor is of particular importance with its rich artistic and aesthetic potential and wide pedagogical possibilities. The research revealed that the dutor is not only an important component of the national musical heritage, but also an effective tool for forming the aesthetic taste of the younger generation, developing musical thinking and ensuring their spiritual maturity. Its melodiousness, diversity of expressive possibilities and wealth of performing traditions make the dutor an important didactic resource in the process of artistic education.

Also, in the process of studying dutor performance, students were observed to develop not only technical skills, but also competencies such as creative thinking, independent decision-making, interpretive approach and musical perception. This confirms that dutor performance is a comprehensively developing pedagogical tool. In particular, in the modern educational process, lessons organized on the basis of a competency-based approach, interactive methods and digital technologies significantly increase the effectiveness of teaching dutor performance.

As a result of the analysis, it can be noted that dutor performance plays an important role in instilling national values in the minds of the younger generation and in the formation of their cultural identity. Therefore, it is necessary to further improve the dutor teaching process, enrich its methodological foundations, and integrate it with modern pedagogical approaches.

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