

METHODOLOGICAL APPROACHES APPROPRIATE TO AGE CHARACTERISTICS IN THE ACQUISITION OF DUTOR CREATIVITY AND PERFORMANCE SKILLS

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Abstract: This article develops methodological approaches taking into account the age characteristics of students in the process of acquiring dutor creativity and performance skills. The relationship between musical perception, motor development, psychological preparation, the level of creative thinking and the speed of individual musical mastery of the student is analyzed on the basis of didactic principles, pedagogical laws and theories of music education. Also, the use of age-appropriate methodological models in the process of playing the dutor, theorems of step-by-step teaching, demonstrativeness and activity-based educational concepts are thoroughly substantiated.

Keywords: melody, creative thinking, performance technique, dutor, creativity, methodology, didactics, perception, motor skills, competence, technology

Introduction. Among our national instruments, the dutor occupies a special place, and its melodies, performance style, timbre capabilities and artistic and aesthetic content reflect the deep layers of Uzbek folk music. Taking into account the age characteristics of the student in the process of teaching dutor playing is one of the most important requirements of didactics. Because each age group has its own musical perception, psychomotor development, level of imagination, system of interests and opportunities for receiving pedagogical influence.

Pedagogical experiences show that if an age-appropriate methodological approach is not used in acquiring skills in dutor performance, the student experiences technical and artistic difficulties, the process of mastering it slows down, and creative potential is not fully manifested. Therefore, in teaching dutor, it is necessary to apply the principles of didactics - awareness, activity, demonstration, adaptation, gradualness, consistency, scientificity, consistency and individual approach - as the main methodological criteria.

This article develops methodological models based on age characteristics and studies effective teaching methods based on didactic theorems in the process of mastering dutor performance.

Age characteristics and didactic foundations in teaching dutor performance

Didactics is a science that studies the basic laws of musical education, and in teaching dutor playing, it is important to effectively organize the pedagogical process based on its principles.

1.1. Age psychology and the laws of musical mastery

- In students aged 7-10, musical hearing stabilizes, but complex motor skills are not yet fully formed.

- Between the ages of 11-14, artistic thinking, emotional sensitivity, and musical perception deepen.

- From the age of 15, independent interpretation, image creation, and creative search increase.

1.2. Didactic theorems of music education

Didactic Theorem 1:

A musical task that corresponds to the level of psychophysiological development of the student develops his performing skills at the maximum speed.

Didactic Theorem 2:

The demonstration given in the process of practical performance doubles the student's artistic perception.

Didactic Theorem 3:

Musical skills are strengthened when they are combined with qualitative conscious control of a repeatedly repeated movement.

These theorems are directly applicable to the methodology of teaching dutor.

Primary school students (7-10 years old):

basic methodological approaches

At this age, students' musical perception is simple, their imagination is strong, and their interest is directed towards a light musical character. The most favorable age for starting dutor teaching is 8-9 years old.

2.1. Psychomotor and technical development

Since the fine motor skills of the fingers are not yet fully developed in students of this age, it is recommended to use:

- light exercises,
- playing starting with two fingers,
- slow tempo,
- short etudes.

2.2. The principle of demonstration

- Demonstration is the main method for this age:
- the teacher shows short phrases,
- the student immediately repeats,
- the structure of the melody is explained through graphic images, color symbols, and steps.

2.3. Didactic-based methodological models

Model A - Repetition-based teaching

Since independent analysis is weak in younger students, the instruction-repetition method is used more.

Model B - Game methods

Musical games, rhythm games, "question-answer melodies" are effective for younger children.

Middle-aged students (11-14 years old): formation of creative thinking

At this age, students' abstract thinking develops, and the perception of musical content increases.

3.1. Development of artistic thinking

Students begin to imagine the images of the melody. Therefore, it is necessary to introduce:

- conversations about the content of the melody,
- descriptive questions ("what does the melody remind you of?"),
- dramatic expression exercises.

3.2. Didactic Theorem 4:

The formation of artistic thinking increases the level of expressiveness of musical performance; and increased expressiveness strengthens technical skills.

3.3. Methodological recommendations

- gradual teaching of melody analysis;
- introduction to the elements of the maqom;
- introduction of rhythmic complexity;
- transition to 3-4-finger methods.

3.4. Development of auditory memory

At this age, auditory memory develops at a high rate. Exercises:

- repetition of a short melody,
- finding variants,
- determining the difference between two melodies.

Adult students (15 years and older):

integration of performance and creativity

Adult students have strong musical thinking, analysis, and creative research. They are ready to work independently.

4.1. Interpretation and interpretation skills

At this stage, the teacher should support the student's personal creative vision.

- adding unique decorations to the melody,
- dynamics and agogic changes,
- free interpretation of the artistic image.

4.2. Didactic Theorem 5:

A student with independent analysis skills will master the performance technique twice as fast as if instructed by the teacher.

4.3. Improvisational approaches

For adults:

- exercises in finding a melody,
- free improvisation on the maqom,
- creating his own composition within the framework of the dutor.

4.4. Improving technical skills

- fast-paced exercises,
- complex etudes,
- double-sided playing,
- complex rhythmic forms.

Didactic integration of an age-appropriate methodological system

To develop an appropriate methodological system for each age stage, didactic laws are integrated.

5.1. Didactic Integration Model

1. Perception stage

- early age: getting to know the melody

2. Understanding stage

- middle age: revealing melody structures

3. Interpretation stage

- older age: creating an image

4. Creative practice stage

- all ages: improvisation

5.2. Monitoring and evaluation criteria

Evaluation indicators:

- rhythmic accuracy
- artistic expression
- technical skills
- auditory memory
- independent analysis
- creative approach

5.3. Didactic tasks of the teacher's activity

- selection of age-appropriate methods
- differential approach
- creation of motivation
- ensuring gradual complexity
- formation of a creative environment.

Conclusion. The establishment of age-appropriate methodological approaches to mastering dutor creativity and performance skills significantly increases the quality of music education. This process is based on the scientific foundations of didactics and must be adapted to the level of musical, psychological, motor and creative development of the student. While demonstration and game methods are effective for younger students, exercises based on artistic thinking and analysis are important for middle-aged students, and interpretation, improvisation and creative research are important for older students. Dutor performance includes not only technique, but also complex psychological processes such as perception, emotion, image creation, musical thinking. Therefore, an age-appropriate methodological model developed on the basis of didactics principles becomes the most important pedagogical mechanism for students to achieve artistic maturity. Developing artistic thinking in the process of teaching dutor art is one of the most effective ways to preserve national culture, instill a love for art and form creative thinking in future generations.

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