

## A SHORTAGE OF TEACHING AIDS AND TEXTBOOKS FOR NATIONAL MUSIC EDUCATION WITHIN SCHOOL CURRICULA

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**Abstract:** Ensemble performance on the dutor is one of the art forms that embodies the rich spirituality and values of our people. In this article, having studied the literature devoted to the discipline of “ensemble performance” in recent years, we will scientifically substantiate and analyze the problem of the shortage, shortcomings, and advantages of treatises on dutor ensemble performance.

**Keywords:** music, legislation, manuals, textbooks, ensemble, dutor, problem

### Introduction

Musical culture serves the formation of the spiritual, artistic, and moral culture of students, the implementation of national pride and patriotic education, the development of creative skills, refinement, and artistic taste, the expansion of their horizons, and the cultivation of independence and initiative. As we know, among musical genres, the most complex, but capable of reaching any corner of the soul, is musical performance, that is, playing folk instruments. Sozandalik is one of the ancient forms of Uzbek musical performance art, a factor that provides incomparable support to the life of humanity, the spirituality and development of our spirituality. For this reason, unique traditions have emerged from the distant past. These traditions are cherished among the people, developing in various forms, styles, and directions, passing from generation to generation, and preserving their spiritual potential. In other words, the art of music is a living process. Providing the integrity of musical education in instrumental performance Tashkent, Uzbekistan 114 Ensuring the continuity of musical education in instrumental performance demonstrates all the spiritual beauty when performing as an ensemble. Of course, the role of material sources, brochures, literature, and teaching aids, which serve as a foundation for musicians, is important.

The number of treatises written before the 20th century is unlimited. However, the development of them in the process of studying, the creation of new technological methods, and the reproduction of innovative brochures are rising to the level of modern requirements. Today, in accordance with the requirements of the times, deep reforms are being carried out in the education and upbringing system. The Decree of the President of our country Sh.Mirziyoyev “On Additional Measures for the Further Development of the Sphere of Culture and Art” dated February 2, 2022 (National Database of Legislation, 03.02.2022, No. 07/22/112/0099) PP-112 dated 02.02.2022) also provides for state support for the creation of scientific research and scientific and methodological sources in the field of culture and art. In the literature created on the basis of performance traditions, precisely theoretical, historical, traditional, methodological, and analytical aspects are highlighted. Below we list such teaching aids and textbooks for the ensemble of musicians, published during the years of independence. The textbook “Instrumental Ensemble” by O.A.Asaidov and Sh.N.Rakhimov (2011), the educational and methodological manual “Works for National Instrumental Ensembles” by Abduvakhob Sahiyev (2016), the

educational manual “Class of Ensembles” (folk instruments) by Zulkhorbek Turapov (2007) and the textbook “Class of Ensembles” (2019), the educational manual “Class of Ensembles” (Uzbek folk instruments) by Akhadjon Mamadaliev (2019), the educational manual “Methodology for Organizing Instrumental Ensembles” by Azizov Orifjon Ganievich (2019), the educational manual “Instrumental Performance and Ensemble” by Mirzaev Uktam Oripovich (2019), the educational manual “Instrumental Ensemble” by Komiljon Mirzaev (2020) and others. Their essence lies in the fact that, along with the comprehensive development of students’ talents, cultural level, performance skills, and hearing abilities, they aim to form artistic taste and broaden their worldview, introduce them to high examples of national and world music, and educate performing musicians.

Therefore, it is necessary to pay attention to their presentation in a language that is free from shortcomings and in accordance with the requirements of the time, understandable and simple for students. This literature covers the history of ensembles, from the formation of the first ensembles to the most famous ensembles and their performance styles. In some literature, the appearance of ensemble instruments is reflected in photographs, there is information about their structural composition, performance, sound production methods, and significance in ensembles. Importantly, the works of Uzbek and world composers written for various instrument ensembles are presented.

However, listing the list of literature specifically for the performance of dutor ensembles, ensuring the continuity of musical education in instrumental performance is a sad situation for dutor players. And yet, in Uzbekistan, the ensemble of dutar players is one of the most widespread among instrumental ensembles of the same type. Now let us consider the literature devoted specifically to dutar ensembles. In 2002, the textbook “DUTOR PLAYERS’ ENSEMBLE” was created by BOQIJON RAHIMJONOV. This textbook was published by the “Gafur Gulyam Publishing and Printing Creative House” and is intended for music and art colleges and lyceums. According to the annotation, the textbook is intended for ensembles composed of various dutars. It consists of methodological and practical parts. The methodological part is devoted to the assimilation of dutar strokes, position and appicature, scales in various ways. In the practical part, 18 works are given with explanations for mastering ensemble exercises. In the practical part, such works as the Uzbek folk melody “Yallama yorim,” V.N. Vasilev’s “Bolalar ashulasi,” the Uzbek folk melody “Qari Navo,” etc., are included for the dutor family - dutor prima, dutor secunda, dutor alto, dutor bass, Khoji Abdulaziz Abdurasulov’s “Bozurgoniy,” the Uzbek folk melody “Sharop I,” “Ajam I tarona” for the ensemble of unison dutor players. The textbook has very few shortcomings. For example, the symbol “simple beat” of the dutor zarbida was introduced by the author as a novelty as a downward (V) upward beat (^). But before and after this textbook, the same punctuation mark down (V) up (V) was used in all literature. In this regard, the student may have difficulty mastering the simple stroke “down and up.” Moreover, Bakhijon Rakhimzhanov, who is eager for innovation, is also famous for his several discoveries. Many are aware of his efforts to reconstruct dutor families. That is, he improved the bowl part of the dutor instrument in a flat form and installed metal frets instead of wear-resistant wooden frets.

The result was not very positive. Because holding dutars with flat bowls was very difficult. Moreover, metal modes damaged the fingers of the left hand and the fingers of the right hand

when played close to the mode, which left a bad impression on the performer. Perhaps, for this discovery to yield positive results, it would be necessary to demand a different material, a different template, from the master dutor players. However, the dutars, improved by Petrosyans and taking on today's appearance, can be brought to the level of playing with a strong and beautiful sound note. Of course, this dutar can cause some difficulties in the prima. Ensuring the continuity of musical education in instrumental performance Providing the integrity of music education in instrumental performance Tashkent, Uzbekistan 116 Ensuring the continuity of musical education in instrumental performance The performance of the dutor prima instrument, which is correctly tuned in terms of melody and purely produces octave sounds, by the performer without excessive physical sounds, testifies to the technical mastery of the performer. Therefore, amateur students can use B. Rakhimzhanov's inventions and perform melodies. However, we must take into account that this instrument causes some difficulties for those who regularly practice it. When discussing the reconstructed dutor families, let us also explain the dutor orchestras. What is the difference between a dutor ensemble and a dutor orchestra?

If both are composed of dutar families, then both can perform both monophonic and polyphonic works. The difference is that in a dutor ensemble there is 1 dutor bass, while in a dutor orchestra this number can reach up to 4. That is, in orchestras, there can be up to several pieces of the same instrument. This requires the conductor to ensure uniform performance of polyphonic melodies. The ensemble is distinguished from the orchestra by its small composition and a small number of instruments. In 2004, MANZURA AKMALJONOVA's textbook "DUTOR ORCHESTRA" was published by the "Gafur Gulyam Publishing and Printing Creative House." Intended for music and art colleges. According to the abstract, this teaching aid consists of two parts. The first part not only introduces the dutor orchestra but also discusses the history of the dutor, its types, development, and the resulting emergence of orchestral instruments. The main goal of this section is to provide instructions on organizing a dutor orchestra that meets the requirements of a polyphonic ensemble and is distinguished by the uniqueness of its sound colors, choosing a program, and conducting classes. The second part consists of Uzbek folk melody "Rajabiy" (recorded by V. Rakhimjonov), adapted and arranged for the dutor orchestra, Tajik folk melody "To'g' navosi" (revised by A. Lensky), Karakalpak folk melody "Nozli" (revised by G. Mushel), music by M. Moshkovsky "Spanish Dance," and Russian folk melody "Kamarinskaya" (revised by I. Feoktistov). The textbook is recommended as a resource for conducting and orchestral classes in music and art colleges. The work that Manzura Akmalzhanova started was very appropriate. And yet today, from music schools to colleges and higher educational institutions, there are many students with a high desire and talent for playing the dutar. 50% of applicants applying for the direction of folk instruments want to study in the dutor specialty.

However, both in colleges and higher educational institutions, the number of dutar players is reaching the point of poor quality. Because there are very few factors that influence the role and significance of young dutor players in ensembles and orchestras. If each instrument in the orchestra consists of 3 or 4 musicians, then the number of dutar players is 10, and sometimes their number exceeds 20, 30. We even hear that the conductor-teacher, who was forced to take this composition during the lesson to ensure the continuity of musical education in instrumental performance, "was fed up with it." This is a very sad situation. So, as a solution to this problem,

we need to include the lessons “Dutor Orchestra” in the educational tariffication plan separately. We believe that this will improve the quality of dutor performers through the dutor orchestra class.

Analyzing the literature, we can see that significant literature on ensemble performance has been created in our Republic during the years of independence. Of course, this is encouraging. However, just as every subject consists of certain levels of education, ensemble performance is no exception. As you can see, we are faced with the need to form literature on the performance of the dutor ensemble. Most of the methodological manuals on ensemble performance were prepared for higher educational institutions. The issue of teaching ensemble performance in secondary education has not yet been resolved. The aforementioned educational and methodological manuals will undoubtedly serve as the basis for creating more comprehensive literature on ensemble performance in music colleges and lyceums.

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