

# Forming Musical Thinking in Students with the Help of the National Dutor in Music Clubs Outside the Classroom

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## Abstract

This article discusses effective ways to form musical thinking in students using the national instrument dutor. The main attention is paid to the activities of extracurricular music clubs, revealing their role in the development of educational, aesthetic and creative potential. The unique capabilities of the dutor as a national musical instrument, its pedagogical significance in the formation of musical taste and auditory culture through melodies are analyzed. The article recommends practical methods that serve to increase students' interest in the national musical heritage, direct them to creativity and musical perception.

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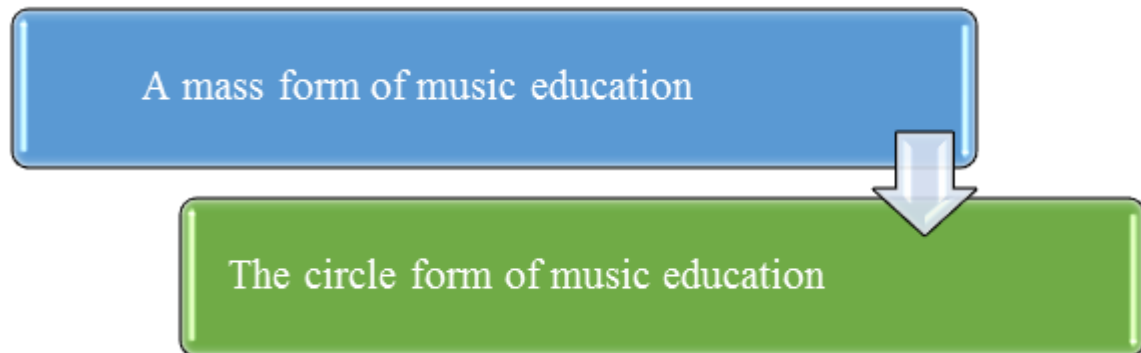
**Introduction:** After the Republic of Uzbekistan gained independence, new and significant work began to be carried out towards development in all areas. Significant work was also carried out in the field of deeper study of the long past of our Uzbek national musical heritage. In particular, broad opportunities opened up for comprehensive study of the history of our musical art, the history of its great representatives, and conveying it to our people.

The Uzbek people have a rich ancient musical heritage, in which the role of musical instruments is of particular importance. The Uzbek national musical instruments are considered the material and incomparable spiritual wealth of our people. Because each people glorifies its national and cultural heritage, its traditions and values, which have emerged over time, with the help of its national instruments. This musical heritage is still manifested today as a part of our spiritual culture.

**Methodology.** It is known from history that Uzbek folk instruments have been formed in a diverse, unique way and have developed over the centuries in accordance with all branches of music. Our great thinkers Abu Nasr Al-Farabi (9th century) in his “Great Book of Music” (“Kitab Al-Musiqa”), Safiuddin Urmavi’s “Kitab Uladvar” (“Circles of Music and Rhythm”), Abdulkadir Maroghi (14th century) in his treatise “Jome’ ulalhon” (“Complex of Tunes”), Ahmadi (14th century) in his work “Sozlar Ishadashi”, Zaynullobiddin Husayni (15th century) in his treatise “Qanuni ilmi va amali musiqiy” (“Scientific and Practical Laws of Music”), Abdurahman Jami’s “Risolai musiqiy” (“Treatise on Music”), and Darvesh Ali Changi (17th century) in their musical treatises scientifically addressed various aspects of the study and research of musical instruments and described the classification of musical instruments of their time.

**Discussion.** When thinking about the formation of musical thinking in students with the help of the national dutar instrument, it is certainly appropriate to briefly touch upon the essence of the goals and tasks set for the activities of specialized schools. The activities of the “dutar ensemble” in music performance in art schools are very diverse and cover a wide range of educational activities, the most important of which is the formation of students' performance skills on the traditional dutar instrument. The purpose of the subject "Traditional Instrument Performance" (dutor class) is to embody the knowledge students have acquired during their studies in the performance of the national dutar instrument, to teach them to approach cultural heritage correctly, to have a positive impact on their ideological, artistic and spiritual education, to provide information about the history of the emergence of our national words, their formation, structure and their role in modern musical performance, and to teach the methods of performing musical works on each of our national instruments.

The main goal of extracurricular music education is to involve students in as many public and club activities as possible, to comprehensively develop their worldview, to further increase their love for nature, national instruments, and our national values, as well as for the Motherland. In addition to these lessons, public and club activities are carried out. There are two forms of extracurricular music education, including:



The plan of mass work of a music teacher of a secondary school must be approved by the school administration. The plan of mass, musical work is drawn up in cooperation with the music teacher and the head of spiritual and educational affairs of the school, taking into account the age and interests of the students, holidays, meetings, events. This takes into account the musical education and abilities of the students. Each of the amateur club activities should be carried out on the basis of a clearly developed plan. In this case, depending on the type of activity, its main purpose, characteristics, and repertoire content, students are attracted. The work plan of the club activities is drawn up independently by the music teacher himself, depending on his own desires and capabilities. The teacher selects students for the club activities based on their musical abilities, desires, interests, and voices and creates various clubs. The club works in groups 2-3 times a week.

The basis of the club's work is music lessons. Students who are capable, curious, and actively participate in music lessons are selected for club work. In the lesson, each child's abilities and interests are taken into account and they are involved in one or another music club. What activates the club's activities is the school stage. Students perform songs and dances at events, gain attention in front of the school community, and participate in district, city, and republican competitions. This helps them enjoy their work, develop love for the Motherland, respect for the art of music, and a sense of affection among friends. In extracurricular educational work, the teacher can create various clubs depending on his capabilities:

1. Choir
2. Song and dance ensembles
3. Vocal ensembles
4. Instrumental ensembles (dutar players, rubab players, doira players, chang players)

5. Dance ensemble
6. Orchestras (drums, folk instrument orchestra, )
7. Solo songs
8. Traditional singing

Extracurricular forms of musical education include children's music schools, children's creative centers, children's theaters, and museums. Children attending these institutions are also under the supervision of a teacher, who should ensure their active participation in school life. The role of a primary school music teacher in school life is invaluable. In addition to music lessons, it is necessary to prepare activities in accordance with the needs of the time and develop students' interest in art.

The dutar is one of the most popular instruments in Central Asia. It has been widely used in performing practice. It was first described in the treatise "The Law of Knowledge and Practice of Music" by the 15th century musicologist Zaynullabiddin al-Husayni. There may have been several types of dutar in practice. However, it should be recognized that all the features of the dutar described in the treatise (handle, frets attached to the handle, strings, and tuning) are largely consistent with the current instrument.

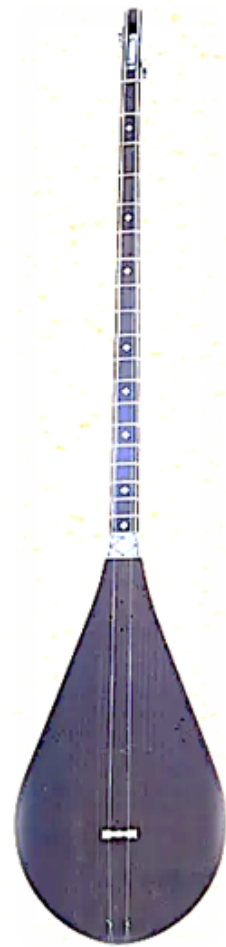
In the performance practice of Uzbek folk instruments, there are such excellent instruments as tanbur, rubab, dutor, gijjak, chang, nay, surnay, qonon, doyra. Each instrument has its own history of formation and improvement. The improvement processes are based on such aspects of the instrument as its shape, sound, and sound range. The dutor, according to the sources, has not changed in terms of form.

The dutor was distinguished among the instruments by its nature, delicacy, and mysterious sound. The main reason for this was that the sound of the instrument was not too sharp, and it had a soft and (chamber) chamber sound. These aspects have been preserved even now. This is one of the main reasons why the dutor has become more popular in the performance practice of women since ancient times.

The dutor class teacher first of all gives the student an idea of the structure of the dutor (head, handle, bowl, lid, ears, curtains, strings), parts and their use (playing by tapping), the names of the dutor strings and their tuning. He teaches the student the position of holding the dutor, holding its bowl and handle in the appropriate position, and has him practice. The dutor alto-sou consists of two strings and is tuned to a quarta (1st octave mi-lya) or a quinta (1st octave re-lya), depending on the piece being played. When playing the dutor, the student should move the right wrist and left fingers freely without tensing the muscles of the hand. It is especially important that the student does not slouch during the performance and that his shoulders are at the same height.

During the lesson, attention is paid to ensuring that the student's hands are not tired and do not get tired too much. When playing the dutor, it is important for the student to perform musical works accompanied by a piano. Playing the dutor accompanied by a piano teaches students to play in an ensemble. This develops the students' harmonic hearing. At the next stage, positioning and application are also important factors. Information about sound production and percussion on the instrument. After mastering these, one must move on to working with musical works. By working independently, the student improves his skills.

The general rules of playing the dutor should also be shown to the student in a practical way. When sitting, one should sit on one edge of the chair and keep the body free and straight. The right foot should be placed on the left foot. The dutor bowl is placed on the right foot and slightly pressed with the elbow of the right hand - dutor-tenor. The elbow of the left hand should be bent and not touching the body; the upper part of the dutor handle should be held with the left hand. The dutor handle should be slightly below the third joint of the index finger and based on the thumb. The palm of the left hand should not touch the dutor handle. All fingers of the left hand, except for the thumb, are in the shape of a circle and are placed on the handle, near the joint. The purity of the dutor sound depends on the correct placement of the fingers on the frets and the force with which the string is pressed.



The numbers of the fingers of the left hand are:

1 - index finger

1 - middle finger

3 - ring finger

4 - ring finger The thumb is indicated by the letter "b".

When playing the dator, this finger is used only to press the second string. It is placed in the middle of the right wrist on the edge of the dator bowl. The palm of the hand should be freely held bent over the strings and struck on the strings above the shield. The fingers should be gathered together and half-bent in the palm and should stand freely.

The dator has two strings made of gut or silk and has a range of one and a half octaves. The dator is mainly made in the shape of a pear. Monuments of fine art and written historical sources contain historical sources that Uzbek folk instruments, including the dator, have been played since ancient times. Abu-Nasr Muhammad Farabi, Abu Ali ibn Sino, Abdurahmon Jamiy and other scholars have provided quite complete information about the dator in their works.

The dator consists of two parts (a handle and a bowl), and the part connecting these parts is called a "bogiz". The bowl of the dator can be carved or made by combining ribs. The carved dator is used in Samarkand, Khorezm, and Turkmenistan and is carved from a single piece of mulberry wood. The ribbed dator is also made from mulberry wood, and 8-10 thin boards are bent together. The lid that is glued onto the bowl is also made of mulberry wood.

One of the main tasks of music education is to form musical thinking in students, that is, the ability to

understand and feel musical works, and to aesthetically perceive the world through musical images. In particular, extracurricular music clubs play an important role in this process. From this point of view, the pedagogical and aesthetic significance of forming musical thinking in students through our national instruments, in particular, the dutor, is incomparable.

**Conclusion.** Extracurricular activities are activities that are outside the curriculum, but are related to general educational and spiritual-enlightening activities. Music clubs introduce students to musical works based on their talents and interests, teach them to perform, and educate them in a spirit of respect for cultural heritage. The use of national instruments, in particular the dutor, in extracurricular music clubs at school is an effective way not only to introduce the younger generation to the national musical heritage, but also to form their musical thinking and aesthetic outlook. Such activities develop the student's spiritual world, moral values, and creative potential.

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