

Pedagogical Principles of Dutor Performance

Isayeva Nigora Rashidovna

Senior teacher of the State Conservatory of Uzbekistan, Independent researcher of the International Nordic University, Uzbekistan

Received: 12 February 2025; **Accepted:** 09 March 2025; **Published:** 08 April 2025

Abstract: This article analyzes the pedagogical principles used in the process of dator performance, their content and significance in the educational process. The methodology of teaching dator performance based on traditional and modern approaches, its role in the formation of musical worldview and creative thinking in students, is highlighted. The article also substantiates the practical importance of such pedagogical principles as an individual approach, consistency, efficiency, and support for creativity in teaching dator. The results of the study serve to determine effective methodological directions in the training of young performers studying dator performance.

Keywords: Dutor performance, pedagogical principles, music education, traditional instrument, methodology, creativity, student, national musical heritage, individual approach, performance culture.

Introduction: Music is a magical language that expresses the most delicate feelings of the human soul, a musical reflection of the spiritual wealth, culture and history of the nation. The dator, one of the invaluable heritages of the Uzbek people, is valued not only as a national musical instrument, but also as a means of expressing the spirit of the people, their hopes and dreams, their sorrows and joys. It is for this reason that dator performance is not a simple craft, but a means of spiritual education, a pedagogical school that elevates aesthetic thinking.

One of the important tasks facing the education system today is to preserve national values, while combining them with modern approaches. These principles are also of great importance in teaching the art of dator to young people. Becoming a perfect performer not only technically, but also spiritually and morally requires a strong pedagogical connection between the teacher and the student, a consistent transfer of knowledge and spiritual heritage. In such a process, pedagogical principles - such aspects as consistency, systematicity, individual approach, creative freedom - are of great importance.

Therefore, this article analyzes the main pedagogical principles used in the process of teaching dator performance, their content, role in forming a musical worldview in students, and their practical significance. The goal is to instill love for dator in the hearts of

today's young generation, to identify effective methodological directions that serve to educate them not only as performers, but also as people who treat their culture with love.

The process of teaching dator performance is a complex but enjoyable pedagogical activity, which includes not only musical knowledge and skills, but also spiritual and aesthetic education. The teacher's approach, based on important pedagogical principles in this process, directly affects the creative formation of the student.

1. The principle of consistency and systematicity

The importance of the principle of consistency in the process of teaching the dator is extremely important. First, the structure of the instrument, the technique of sound production in it, and then the melodiousness of the melodies, rhythms and performance styles are taught step by step. Each stage logically builds on previous knowledge and is strengthened.

2. The principle of an individualized approach

Each student has different abilities, interests and psychological characteristics. Therefore, an individual approach plays an important role in the pedagogical process. While some students develop quickly in terms of technique in dator performance, others may be stronger in feeling the content of the melodies. The teacher should choose an approach that is appropriate for each student and encourage their personal growth.

3. The principle of supporting creativity

When teaching dutor performance, special attention should be paid to the development of the student's creative thinking. Along with teaching the student ready-made melodies, it is also an important task to teach him to independently create melodies and improvise. This forms the ability to perform with musical thinking and emotion.

4. Teaching based on cultural heritage

Dutor performance is not just a technical exercise, but an art that embodies the spirit of the Uzbek people. Therefore, providing students with information about the historical roots of the dutor instrument, the work of great composers and performers, and educating them in the spirit of respect for the national musical culture is considered a pedagogical principle.

5. Motivation and emotional support

For the student to feel free and confident in the performance process, constant motivation, positive feedback, and encouragement are necessary. When the teacher expresses confidence in his student and points out mistakes in performance in a positive way, the student develops a strong desire to work on himself.

Literature analysis (review)

In the process of identifying and scientifically substantiating pedagogical principles in teaching dutor performance, many scientific sources, works of national and foreign researchers, methodological manuals, and practical experience were used as a basis.

First of all, one of the specialists who conducted scientific research on the national music and musical instruments of Uzbekistan, M. Kholmukhamedov, in his work "Uzbek Music Culture", describes in detail the origin of the dutor, its unique style of performance, and its place in folk art. The author deeply reveals the place of musical instruments in spiritual and educational education, which became an important scientific source in substantiating the pedagogical principles put forward in the article.

Also, in the methodological manual of T. Jorayev "Pedagogy of Musical Instruments", the teaching technologies of dutor performance, the composition of classes, and pedagogical approaches are clearly described. In particular, the ideas on planning classes based on the psychological characteristics of the student are widely used in the theoretical part of the article.

S. Amonova's scientific articles on the study of Uzbek national musical instruments contain valuable analyses of the personal qualities, professional skills, and creative approach of the dutor teacher. She puts

forward the principle of teaching based on national values in pedagogical activity, which was of great importance in substantiating the ideas written in the article about the need for teaching based on the national musical heritage.

Among foreign literature, the works of authors such as L. Vygotsky, J. Piaget, E. Gordon, devoted to the foundations of general music education pedagogy, determined the theoretical basis of the principles of age-appropriate teaching, motivation and emotional support in the development of musical talent. In particular, it is emphasized that the theory of learning through performance and hearing within the framework of Gordon's concept of "Music Learning Theory" can be effectively applied to pedagogical processes related to dutor performance.

In general, the above-analyzed literature created the opportunity to identify effective pedagogical principles in teaching dutor performance, implement them in practice and scientifically substantiate them. This served to strengthen the scientific and theoretical foundations of the article.

DISCUSSION

Dutor is not just a two-stringed instrument, it is an art instrument that expresses the spiritual world of an entire people. Through its sound, a thousand-year history, the pain and joy of the people, dreams and aspirations resound. Therefore, teaching dutor performance is closely related not only to mastering technical exercises, but also to enriching the student's inner world, opening his soul to musical beauty. It is at this point that pedagogical principles play a decisive role.

Experience shows that such approaches as a creative approach, individualized curriculum, increasing motivation, and instilling the national spirit significantly increase the student's performance potential. The teacher must teach his student not only to play a melody, but also to feel it, to express his thoughts and feelings through the melody. This is achieved through a pedagogical environment that supports creative freedom.

Also, in today's rapidly changing times, new tastes, modern styles and approaches enriched with technical capabilities are needed in the attitude towards the art of national instruments. However, these innovations should not deny the foundations of traditional schools, but rather take them to a new level. In order to develop dutor performance based on modern teaching methods, it is important to use advanced foreign approaches and adapt them in the national context.

In particular, the personal example of the teacher, his

faith in his own art, national musical heritage, has a strong influence on the student. Such a teacher, with his knowledge and experience, gives wings to the creative flight of his student. It is important that through the art of dutor, the younger generation is instilled not only melody, but also the spiritual education, morality, and aesthetic worldview of the people. The pedagogical principles of dutor performance are not only a component of the educational process, but also a means of educating national consciousness and musical thinking. Each approach, each pedagogical view affects the inner world of the student. So, a dutor teacher is a teacher who tunes not the instrument, but, first of all, the hearts.

CONCLUSION

The spiritual rise of each nation begins, first of all, with attention to its cultural heritage. In the rich musical culture of the Uzbek people, the dutor occupies a special place - it is not just a musical instrument, but the voice of the people's soul. The melodies passed down from generation to generation through the dutor are not only melodies, but also wisdom, education and history. Therefore, the process of teaching it also requires an extremely responsible and deep pedagogical approach.

The above analysis shows that in order to effectively teach dutor performance, a teacher must be not only an expert in his field, but also an educator who deeply feels the spirituality of his people. He should not only put an instrument in the student's hands, but also teach him to speak through melody to his soul. Such education is based on pedagogical principles that are consistent, systematic, based on an individual approach, creative and emotionally enriched.

Also, combining dutor performance with modern educational technologies, taking into account the interests of young people and introducing them to the spirit of national music is an urgent task for today's music teachers. Because this is not just art, but also a powerful tool that encourages the nation to realize its identity.

In short, the pedagogical principles of dutor performance serve as a solid foundation for preserving the Uzbek musical heritage, loving it and correctly conveying it to the future generation. If every teacher works on this path with creativity, love and dedication, the voice of the dutor will never fall silent - it will always sound in our hearts.

REFERENCE

Kholmukhamedov, M. Uzbek music culture. - Tashkent: Teacher, 1992. - 210 p.

Joraev, T. Pedagogy of musical instruments. - Tashkent: Art, 2005. - 145 p.

Amonova, S. Issues of teaching traditional musical instruments in national music education // Journal of Pedagogy and Psychology. – 2020. – No. 2. - B. 47–52.

Vygotsky, L. S. Pedagogical psychology. - Moscow: Pedagogy, 1991. - 320 p.

Piaget, J. Psychology is intellect. - Moscow: Pedagogy, 1994. - 288 p.

Gordon, E. Music Learning Theory for Newborns and Young Children. – Chicago: GIA Publications, 1997. – 190 p.

Nabiev, A. History of the musical traditions of the Uzbek people. – Tashkent: Fan, 2000. – 200 p.

Niyozova, M. D. Dutor performance and its educational significance // Issues of national culture and art. – Tashkent, 2021. – No. 3. – P. 33–36.

Karimova, Z. Methodology of teaching Uzbek folk instruments. – Samarkand: Zarafshon, 2019. – 132 p.