
ISSUES OF ACOUSTICS AND PERFORMANCE SKILLS IN DUTOR DRUM

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Abstract:	Keywords
This article discusses the history of the origin of ancient Uzbek music and the acoustics and performance skills of the Dutor instrument.	Uzbek national music, dutor drums, acoustics and performance skills, dutor family, seating pastanovka, applicable, term blow, reverse blow, simple blow, performance skills.

Introduction

Musical education for the younger generation in many countries of the world is of public importance and is considered an important means of questioning an individual. The musical upbringing of each country serves the social fabric of the people politically.

Raising a spiritually healthy generation in the development of our society is considered one of our top priorities today. (Matthew 24:14; 28:19, 20) Jehovah's Witnesses would be pleased to discuss these answers with you. Our respected President, Sha'drach, Me'shach and A'bed'ne'go, are clear evidence of our thinking, saying, "If you ask me what will afflict you, I will answer you as the middle and upbringing of our pharisees."

Music and art play a vital role in the development of the society in which we live. It is also a manashu that strengthens our traditions, uniting every nation and nation. It is impossible to say music, which can attract any heart and sow goodness in people's hearts and fight other bad ills. At the same time, you can understand how insistent and educationally important the music industry is. A wide range of opportunities for music to influence the human spirit have long attracted the attention of musicians, scholars, and scholars. They tried to identify features that affected the music industry's skepticism of humans as a cheerleader.

The rich content of each nation, the diversity of artistic images, and the characteristics of sound are unique, as well as the construction of rhythm and melody, as well as the creation of musical instruments. Musical instruments of the Uzbek people have developed musical

instruments for centuries and have passed from one performer to another orally. Classical (classical) skeptics of national instruments influence the same performing arts.

History of origin of Uzbek national lyries

The music culture of the Uzbek people has a long history of captivity, and many musicians and singers testify to the art of mentoral music in the form of folk and oral tradition, which is decided in the activities of the generation. Modern cultural monuments confirm that today's region of Uzbekistan had an ancient civilization created by the ancestors of the peoples of Central Asia. Musical instruments of the Uzbek people's ancestors were strong with the work of their brothers and sisters living in Central Asia.

Music art has been considered an integral part of the culture of peoples who lived in Central Asia from the earliest times. His directions and genres and skepticism have been questioned over the centuries as a product of the creative work and thinking of the Uzbek people, the ancient sugarcane who lived in Central Asia, Afghanistan, Pakistan, Iran, and Eastern Europe, the Horazmi, the Parthians, and the Baqtiryas. There is also enough evidence to calculate that the development of this type of art was greatly influenced by the peoples who lived in the desert, forest and mountainous regions of the vast region stretching from China's northern borders to eastern Europe. The development of the music industry is biodivous with the development of cultural life in the city, and its roots date back to the late second millennium B.C.E. and early first millennium B.C.E. The development of social relationships, the emergence and distribution of various professions, folk holidays, various ceremonies, and specially trained people, namely, the skepticism of the musicians' layer, accelerates the process of skepticism. On a common purpose, musicians, musicians, singers, and dancers were zealous to study the musical spiritual heritage left behind by all the people of art and their ancestors and to bring it to the next generation of people, while enriching them and continuing their teacher-disciple traditions.

Develop exercises that enhance performance skills in Dutor performance and study acoustic properties.

The Dutor class teacher first gives the student an understanding of the structure of the dator (head, program, bowl, cover, ears, curtains, characters, symbols), parts and their use (clicking), the name of the dator nets, and their configuration. He teaches the teacher how to hold the dator and sit down with his bowl part and program in the appropriate place.

The Dutor family is 6:

1. Prima
2. Seconds
3. Bottom
4. Tenor
5. Bass
6. Controbass

Depending on the poem, which consists of two nets, the dutor alt-word is adjusted to the word quartz (Octava mi-lya) or kivinta (1-octava re-lya). The reader should freely move his right hand wrist and left hand fingers without compressing the hand muscles as he plays the dutor. And it is of particular importance that his shoulders are the same height without folding during performance.

During the training, attention will be paid to the student's lack of hands and severe fatigue. It is important that the student performing in the dutor perform fortepiano the musical ages. Playing a dutor in fortepiano's direction teaches students to perform in an ensemble. This improves students' ability to hear harmonically.

In the next phase, inserting the physics and the application is also one of the most important factors. Information about sound and strokes in the instrument. After mastering these, he will certainly switch to working with musical works. By independent self-study, the reader improves his skills.

Dutor should also practically show the reader the general rules of playing. When sitting, you should sit on the edge of the chair and keep the wheel free and triggered. It is necessary to put the right foot on the left foot. The dutor bowl is placed on the right foot and slightly squeezed with the right hand elbow.

The left hand elbow should be folded and kept without sticking to the body: the upper part of the dutor handle should be held with the left hand. The indicator of the dutor handle should stand slightly below the third joint of the finger and on the basis of the thumb. The left hand should not be touched by a dutor handle, and all fingers except the thumb of the left hand are in the form of circles, which are placed near the neck of the handle. The purity of the dutor jar depends on how to place the fingers correctly on the curtains and what force to press the torso. Order numbers of the left hand fingers.

1- Pointing Finger

2nd Middle Finger

3- A barmaq

4th Jimjiloq

The thumb is marked with the letter "B". When blowing a dutor, this finger is used only when pressing the second torso.

In the middle of the right hand wrist is placed on the edge of the bowl. It is necessary to freely hold the armrough bent over the nets and throw a blow on the shield to the Tors. The bars should come together and stand freely, half folded into the palm.

The sound of a dutor is mostly formed with the right hand blading down the nets and with war. The bars should move freely and by a margin. The bottom pointer is hammered with a finger and up with a thumb, which is slightly sticky with each other, and when hitting the top, the thumb pointer avoids the finger a little to the left. Such a method of playing is called a single blow and is characterized by the following characters.

N- top-down hit war;

V- strike from bottom to top;

Letter signs of methods (shtirixes) in the dutor drummer.

Strike with a K-pointer finger;

BZ wrist blow - wrist stroke;

B- Thumbstroke

Pizz - pitssicato (finger click)

Tr – tremolo (rez) ko'rsatkich barmoq bilan uzluksiz chertish

Over time, the instruments will change and become perfect, or similar instruments will be created again to fill that instrument. To illustrate: Imagine that a man who is moving on a variety of ways that gifts may be made or later, as through a beetle. Chromatic curtain dutor families have been created to improve sound power and improve their technical strength. Thus, the dutor instrument has passed the test of time and has been developing to our day as a self-sufficient word that will brightly expose its performance characteristics. Dutor's skepticism process has been linked to the performance styles of powerful musicians, the schools and practical possibilities of hardworking craftsmen.

The sound of the dutor is very fluent. Some musical instruments are difficult to perform without a circle, but the fact that the dutor has the opportunity to perform his own methods and performances can help him to accept his or her solo performance. It is better to use it together with tanbur to hear the sound of Dutorinf well.

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