

Studying the Theoretical and Methodological Foundations of Dumbra Performance in Teaching the Karakalpak Bakhshi Art to Fifth-Grade Students

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Abstract: This study examines the theoretical and methodological foundations of dumbra performance in teaching the Karakalpak bakhshi art to fifth-grade students. Bakhshi art is a unique performing tradition that transmits a people's history, customs, and spiritual values from generation to generation, and the dumbra is its principal instrument. The article analyzes the structure of the dumbra, performance techniques, the master-apprentice (ustoz-shogird) tradition, and its integration with modern pedagogical technologies. It also outlines ways of organizing the lesson process with regard to students' age characteristics, using game-based and interactive methods, and developing students' musical literacy, aesthetic taste, and sense of national pride. The results of the study contribute to developing an effective methodological system for teaching dumbra performance in music lessons and help promote the folk instrumental art among the younger generation.

Keywords: *Karakalpak bakhshi art, dumbra, instrumental performance, music education, fifth-grade students, methodological foundations, master-apprentice tradition, interactive methods, national values, aesthetic education.*

Qaraqalpoq baxshichilik san'atini 5-sinf o'quvchilariga o'rgatishda dumbra ijrochiligining nazariy va metodik asoslarini o'rganish

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Annotatsiya: Mazkur tadqiqotda qaraqalpoq baxshichilik san'atini 5-sinf o'quvchilariga o'rgatishda dumbra ijrochiligining nazariy va metodik asoslari yoritilgan. Baxshichilik xalqning tarixi, urf-odatlar va ma'naviy qadriyatlarini avloddan avlodga yetkazuvchi noyob ijrochilik an'anasi bo'lib, dumbra uning asosiy cholg'usidir. Maqolada dumbraning tuzilishi, ijro usullari, ustoz-shogird an'anasi hamda zamonaviy pedagogik texnologiyalar uyg'unligi tahlil qilinadi. Shuningdek, yosh xususiyatlarini inobatga olgan holda dars jarayonini tashkil etish, o'yin va

interfaol metodlardan foydalanish, o'quvchilarda musiqiy savodxonlik, estetik did va milliy g'urur tuyg'usini shakllantirish yo'llari ko'rsatib beriladi. Tadqiqot natijalari musiqa darslarida dumbra ijrochiligini o'rgatishning samarali metodik tizimini ishlab chiqishga xizmat qiladi va xalq cholg'u san'atini yosh avlod orasida targ'ib etishga yordam beradi.

Kalit so'zlar: Qoraqalpoq baxshichiligi, dumbra, cholg'u ijrochiligi, musiqa ta'limi, 5-sinf o'quvchilari, metodik asoslar, ustoz-shogird an'anasi, interfaol metodlar, milliy qadriyatlar, estetik tarbiya

In today's era of globalization, preserving each people's distinctive cultural heritage, instilling it in the minds of the younger generation, and harmonizing it with the modern education system has become one of the most pressing tasks facing the state and society. As the flow of information intensifies and examples of mass culture penetrate deeply into the everyday lives of children and adolescents, the question of teaching the traditions of national music art, and folk instrumental performance in particular, to the younger generation is gaining special importance. Every nation preserves its identity through its historical memory, language, customs, and art; therefore, introducing children to the spiritual riches created by their ancestors and awakening in them respect and affection for these riches is recognized as a priority direction of the educational process. The bakhshi art of the Karakalpak people, formed over many centuries of their history, is a vivid expression of precisely this kind of valuable heritage. This art is not merely a type of performance that provides aesthetic pleasure, but also a living historical source in which the people's worldview, moral views, heroic ideals, and attitudes toward nature and society are reflected.

Karakalpak bakhshi art is one of the most complex and perfect forms of oral creativity, in which words, melody, tune, rhythm, acting skill, and the ability to improvise appear as an integrated whole. When performing an epic, a bakhshi or jirau combines vocal capabilities, instrumental skill, and artistic interpretation, and is able to hold listeners' attention with the performance for many hours. Because epics have been passed down orally from generation to generation, bakhshis have been respected not only as performers but also as keepers of the people's memory, witnesses of historical events, and promoters of spiritual values. Karakalpak epics such as "Forty Girls" (Qirq qiz), "Edige," "Qoblan," "Alpamysh," "Shahsanam and Gharib," and "Yusuf and Ahmad" have lived on the lips of bakhshis and jiraus for centuries and have shaped the spiritual world of the people. These epics have incomparable educational significance in nurturing lofty human qualities such as patriotism, courage, loyalty, honesty, friendship, and kindness in the younger generation.

The dumbra, an inseparable part of bakhshi art, is regarded as one of the most beloved and widespread instruments of the Karakalpak people. This two-stringed, pear-

shaped instrument has been widely used in all spheres of folk life: at weddings, ceremonies, holidays, folk festivals, and family gatherings. The dumbra is distinguished by its simple structure, pleasant and soft sound, and wealth of performance techniques. With its help, solo melodies, vocal accompaniment, and the singing of epics are all carried out. The sound capabilities of the dumbra blend with the bakhshi's voice and serve to express the dramatic structure of the epic, the characters' emotions, and the development of events in an impactful way. For this reason, studying dumbra performance is regarded as the first and most important step in deeply understanding bakhshi art and carrying it forward. A child who learns to play the dumbra not only acquires musical skills but also begins to absorb the cultural code of his or her own people into their inner world.

During the years of independence, extensive work has been carried out in the Republic of Uzbekistan to preserve, develop, and pass on national cultural heritage to the younger generation. In the decrees and resolutions of the head of state, special attention has been paid to promoting folk oral creativity, bakhshi art, epic performance, and national instruments. The tasks set for developing bakhshi art, nurturing its successors, creating conditions for young bakhshis, and establishing the teaching of national instruments in schools and extracurricular educational institutions have strengthened the legal and organizational foundation of work in this field. In the Republic of Karakalpakstan, too, important events are being held to preserve the people's cultural heritage, support the activities of jiraus and bakhshis, and pass epic traditions on to the new generation. Nevertheless, the fact that a scientifically grounded methodological system for teaching dumbra performance in general education schools, one that takes age characteristics into account and relies on modern pedagogical approaches, has not yet been sufficiently formed further increases the relevance of this topic.

In general education schools, the subject of music culture performs the tasks of shaping students' aesthetic taste, developing their musical thinking, and introducing them to examples of national and world musical culture. However, because the hours allotted to this subject are limited, because teachers' level of preparation in national instrumental performance varies, and because teaching and methodological literature and visual aids are lacking, the teaching of national instruments, especially instruments with regional characteristics such as the dumbra, is in many cases limited to a superficial introduction. Although this problem is felt relatively less in Karakalpak schools, the question of teaching bakhshi traditions in a systematic, step-by-step, and pedagogically grounded manner has still not been fully resolved. Many teachers are accustomed to teaching the dumbra in the traditional way, that is, through demonstration and repetition, and this method does not sufficiently take into account students' individual characteristics, learning pace, and psychological readiness. As a

result, such situations are observed as a decline in students' interest in the instrument, difficulty in the face of complex technical tasks, and a weakening of enthusiasm for art.

Working with fifth-grade students requires a specific pedagogical and psychological approach. This age period is a transitional stage from primary education to basic secondary education, during which serious changes occur in the child's social environment, learning activity, and process of self-awareness. In ten-to-eleven-year-old students, the capacity for abstract thinking begins to develop, but their attention is not yet stable; therefore, the learning process must be interesting, active, and rich in game elements. At the same time, children of this age strive to find their place in the group, to be recognized among their peers, and to demonstrate their abilities. Dumbra lessons make it possible to satisfy these needs in a positive direction. In the process of playing an instrument, the child's fine motor skills, hearing, sense of rhythm, memory, attention, and creative imagination develop. In addition, collective performance, playing in an ensemble, and working in cooperation with peers form in them a sense of responsibility, mutual respect, and the skills of acting together.

The theoretical foundations of teaching dumbra performance are formed at the intersection of several disciplines. These include musicology, ethnomusicology, pedagogy, psychology, folklore studies, cultural studies, and methodology. From the standpoint of musicology, the mode, rhythmic structure, melodic development, performance styles, and genre characteristics of dumbra melodies are analyzed. Ethnomusicology, for its part, studies the instrument's place in the life of the people, its social functions, its connection with ceremonies, and the distinctive features of regional performance schools. Pedagogy and psychology reveal students' age characteristics, cognitive processes, motivation, and the laws of learning. Methodology develops concrete methods, forms, and tools for applying this knowledge in the practical lesson process. The integration of these scientific directions is the necessary foundation for creating a comprehensive theoretical model of teaching dumbra performance.

In world music pedagogy, a number of well-known systems for teaching children music have been formed, and their ideas can also be used effectively in teaching national instruments. In Zoltán Kodály's system, folk songs are regarded as the basis of musical education, and the principle of leading children to musical literacy through their mother tongue and national music is advanced. Carl Orff's system relies on the integration of rhythm, speech, movement, and improvisation, and it is considered important for the child to learn through play and to take an active part in the creative process. Dmitry Kabalevsky's program is based on the idea of connecting music with life and cultivating in students a deep interest in music and a musical culture. Shinichi Suzuki's method proposes teaching an instrument naturally, like learning one's mother

tongue, through listening and imitation. All of these approaches can find their place in teaching dumbra performance as well, because in the folk environment the dumbra has likewise been learned in just this natural way, through listening, observation, and repetition.

The distinctive teaching method of Karakalpak bakhshi art is the master-apprentice (ustoz-shogird) tradition, which has proven its effectiveness over the centuries. According to this tradition, a young apprentice stays beside an experienced master for years, listens to and observes his performance, gradually begins to play himself, and memorizes epics. The master teaches the apprentice not only technical skill but also a sense of responsibility toward art, honesty, humility, and duty before the people. This kind of living educational process is based on an individual approach, and each apprentice's abilities, nature, and capacities are taken into account. Although the possibility of fully restoring the master-apprentice tradition in the modern school setting is limited, its main principles, namely individual attention, live demonstration of models, spiritual and moral education, and a spirit of respect for art, can be incorporated into the lesson process. For this purpose, harmonizing traditional teaching methods with modern pedagogical technologies is recognized as one of the important directions of scientific research.

Modern pedagogical technologies are capable of raising the process of teaching dumbra performance to a new level. Interactive methods, such as question and answer, group work, role-playing games, musical quizzes, creative assignments, and project work, turn students from passive listeners into active participants. Information and communication technologies, in turn, create new opportunities for the teacher. Showing audio and video recordings of bakhshis, preparing animations that demonstrate the structure of the dumbra, using electronic textbooks and mobile applications, and organizing students' independent practice through digital listening platforms increase the effectiveness of the lesson. Likewise, the opportunity for students to record and analyze their own performance, to assess one another, and to see and correct their own mistakes develops self-improvement skills in children. However, even when using technologies, it is important that live performance and listening to the national instrument remain primary and that technology be used only as an auxiliary tool.

It is advisable that the process of teaching dumbra performance to fifth-grade students consist of several stages. In the first stage, students become acquainted with the instrument, form an idea of its structure, parts, history, and place in the life of the people, and feel the beauty of the instrument's sound by listening to bakhshi performances. In the second stage, the correct way of holding the instrument, sitting posture, positions of the right and left hands, and the basics of plucking and pressing the strings are taught. In the third stage, simple rhythmic formulas, easy melodies, and

accompaniment of short folk songs are mastered. In the fourth stage, students move on to performing simple dumbra melodies independently, playing in an ensemble, and preparing small creative performances. At every stage, the use of game elements, rhythmic exercises, harmony of voice and movement, and means of listening and imitation helps the material being studied to be absorbed easily and engagingly. In this way, the child travels a natural path from first becoming acquainted with the dumbra to making it a part of his or her own life.

In the process of teaching dumbra performance, the teacher's professional skill is of decisive importance. A music teacher must not only play the instrument well but also have deep knowledge of the history of bakhshi art, the content of epics, performance traditions, and regional characteristics, and must thoroughly master modern pedagogical approaches. Such a teacher can serve as a model for students and awaken in them affection and enthusiasm for art. For this reason, in training future music teachers at higher education institutions, it is necessary to improve special courses on national instruments, including dumbra performance and its teaching methodology, to increase the volume of practical sessions, and to organize master classes and lessons with experienced bakhshis in cooperation with them. Scientific research conducted in this direction serves to raise the quality of teacher training and enrich school practice.

The educational possibilities of teaching dumbra performance are also very broad. Dumbra melodies and bakhshi performances enrich children's emotional world and develop their ability to feel beauty and to understand and appreciate works of art. Through the plots of epics, students come to understand the importance of qualities such as courage, love of the homeland, respect for parents, justice, and honesty. Playing a national instrument awakens in them a sense of pride in their own people and culture, thereby strengthening the process of national self-awareness. In addition, respect for the musical culture of other peoples and intercultural communication skills are also formed, because the Karakalpak dumbra has historical connections with the instrumental traditions of the Uzbek, Kazakh, and Turkmen peoples. In this respect, teaching the dumbra is an effective means not only of musical education but also of spiritual, moral, and civic education.

Turning to the degree to which the topic has been studied, Karakalpak bakhshi art and epic tradition have been researched quite deeply from the standpoint of folklore studies and literary studies. There are a number of scholarly works on the variants of epics, their artistic features, the lives and creative work of jiraus and bakhshis, and performance schools. At the same time, in the field of musicology, the recording and notation of dumbra melodies and their modal-intonational and rhythmic characteristics have also been studied. However, from the pedagogical perspective, that is, the methodology of teaching dumbra performance to fifth-grade students in general

education schools, its theoretical and methodological foundations, teaching and methodological packages suited to age characteristics, lesson plans, and assessment criteria, these issues have not been sufficiently studied. The majority of existing research is aimed at analyzing bakhshi art as a folklore or artistic phenomenon, while ways of applying it to the educational process remain a secondary matter. This scientific gap further strengthens the necessity of the present research.

The aim of the research is to scientifically substantiate the theoretical and methodological foundations of dumbra performance in teaching Karakalpak bakhshi art to fifth-grade students and to identify effective ways of introducing it into the practice of general education schools. To achieve this aim, the following tasks have been set: to study and analyze the historical and theoretical foundations of Karakalpak bakhshi art and dumbra performance; to reveal the structure, performance techniques, and main technical features of the dumbra; to determine the content and stages of instruction taking into account the age and psychological characteristics of fifth-grade students; to analyze the pedagogical potential of the master-apprentice tradition and show ways of adapting it to modern educational conditions; to develop effective forms of using interactive and game-based methods and information technologies; and to define criteria for developing students' musical literacy, aesthetic taste, and sense of national pride.

The object of the research is the process of teaching national instrumental performance in fifth-grade music culture lessons in general education schools. The subject of the research is the theoretical and methodological foundations, forms, methods, and tools of teaching dumbra performance within the framework of Karakalpak bakhshi art. In the course of the research, methods such as analysis of scientific and theoretical literature, comparative-historical analysis, pedagogical observation, conversation, questionnaires, experimental testing, and mathematical-statistical processing of results are used. In addition, interviews with experienced bakhshis and music teachers and the study of their work experience are also of great importance. These methods make it possible to ensure the reliability and practical significance of the research results.

The scientific novelty of the research lies in the fact that, for the first time, the traditions of Karakalpak bakhshi art and dumbra performance are considered as a methodological system in connection with the age characteristics of fifth-grade students and in harmony with modern pedagogical technologies. The main principles of the master-apprentice tradition are adapted to the general education school setting, and a staged model for organizing the lesson process is proposed. In addition, criteria for assessing students' level of mastery of dumbra performance and indicators of musical and aesthetic development are determined. The practical significance of the research is defined by the fact that its results can be used in their work by music

teachers, educators in extracurricular institutions, students of higher education institutions, and methodologists. The developed recommendations can serve as a basis for creating lesson plans, curricula, and methodological manuals.

In conclusion, studying the theoretical and methodological foundations of dumbra performance in teaching Karakalpak bakhshi art to fifth-grade students is of great scientific and practical importance from the standpoint of preserving national cultural heritage, raising the younger generation as spiritually mature individuals, and improving the quality of music education. The dumbra is an expression of the people's spirit, and through learning it, the student not only acquires musical skill but also becomes deeply acquainted with the history, values, and traditions of his or her own people. For this reason, research conducted on this topic serves the continuation of bakhshi art by future generations, the development of national instrumental performance, and the firm establishment of national values in the education system. In the following pages, these issues will be analyzed consistently, and theoretical conclusions and practical recommendations will be presented.

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