

DUTOR INSTRUMENT PERFORMANCE AND HISTORY. PERIODS OF DEVELOPMENT

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Annotatsiya:

Dutor cholg’usi O’rta Osiyo hududida eng qadimiy cholg’ulardan biri hisoblanadi. Ushbu maqolada o’zbek milliy cholg’ularidan biri bo’lmish dutor cholg’usi, uning tarixiy shakllanish jarayoni, ijro amaliyotiga tegishli ma’lumotlar keltiriladi.

Kalit so’zlar: Dutor, Zaynulobiddin Al-Husayniy, “Qonun”, cholg’u, takomillashtirish, rez, terma zarb, ufori zarb, tanovor zarb.

Аннотация:

Инструмент Дутор – один из древнейших инструментов Средней Азии. В данной статье представлена информация об одном из узбекских национальных музыкальных инструментов дуторе, историческом процессе его формирования, практике исполнения.

Ключевые слова: Дутор, Зайнулобиддин Аль-Хусайни, «Закон», музыкальный инструмент, совершенствование, рез, терма зарб, Уфори зарб, Танавор зарб.

Abstract:

Dutor instrument is one of the oldest instruments in Central Asia. This article provides information about one of the Uzbek national musical instruments, dutor, its historical formation process, performance practice.

Key words: Dutor, Zainulobiddin Al-Husayni, “Law”, musical instrument, improvement, rez, terma zarb, Ufori zarb, tanavor zarb.

Uzbek classical music has been shown as an example of spirituality and spirituality. Therefore, these music samples should be studied not only as a form of creativity and art, but also as an important part of culture. Uzbek classical music is so broad



that it is rare to find topics that it does not cover. The people were able to instill in their songs, epics, statuses and musical instruments the educational themes that can influence the spiritual development of a person. Through these musical samples, the people expressed their heartaches, love, romantic experiences, and dreams.

It is known from historical sources that culture, music and art of the Republic of Uzbekistan have always been at the highest level in Central Asia. We can see that this is clearly expressed in the fine art monuments found in the archaeological excavations in different parts of our country, valleys and oases. We can even witness that they reflect the first examples of transportation. This is evidence that travel has existed since that time. Information about ensemble issues in music is valuable in the treatises of great scholars and musicologists who have shown merit in the theory, history and practice of Uzbek music, such as Farobi, Maroghi, Kavkavi, Darvesh Ali Changi, and in recent years Fitrat. ' data. Although the historical sources give specific information about specific directions of musical art, it is evidence of harmony in national instruments as an accompaniment to a singer or a soloist. In the same process, if there is no specific information about the term ensemble or the types of ensembles, life experiences and performance traditions indicate the performance of simple acts of ensemble, group or collective performance practice. For example, in the treatise of Darvesh Ali Changi, which began in the 17th century, it is stated: - "Darvesh Ali learned his first music lessons from his father, Mirzo Ali Changi." In addition, he learns the lessons of music performance and general moral and human qualities from the famous music figures Khujand Ja'far Qonuni, Ali Dost Nayi, Hasan Kavkavi, Hafiz Mahmud, Hafiz Miraq Ibn Majruhi, who created before him. The image of a musician holding eight musical instruments and one side of the wall of the ceramic bathhouse are carved in relief. All the figurines and reliefs belong to different periods and include the period from the 4th-3rd centuries BC to the 1st century AD. Each figurine has one image of a musical instrument, and the reliefs have the same number of images. Thus, it is determined that there are a total of 9 musical instruments. They all belong to different groups of instruments. String groups include the nine-stringed, angular harp, the five-stringed cypher, the four-stringed lute, and the six-stringed, two-stringed dutor, divided into two subgroups by resonator shape. Apart from two figurines and a relief, the images on these pottery are not printed

The handle of the dutor is determined according to the jussa of the instrument. It has 14-15 curtains, which are made of silk, in a modern process, made of jilka (artificial thread) and woven from silk. Traditional dutor curtains are located in the diatonic



tone range. At the beginning of the handle, there are two special ears. The string of the ears is used for pulling and adjusting the instrument. In the instrument, two strings are installed for pure transmission of sound vibrations. The harrak located at the top of the instrument is called shaytan harrak and is placed between the ears with the first fret. The bottom bracket is made in a special shape and is fixed on the cover according to the tuning of the instrument. Dutor is one of the instruments with variable characteristics among Uzbek folk instruments. Therefore, the sounds (strings) of this type of instrument are adjusted to the required pitch (sound) for performance. In performing practice, the dator is adjusted according to the type of work being performed, i.e., a quarta, a fifth, a double (unison), an octave, and a second interval”

In performance practice, in the traditional style of performance, the fifth pitch is widely used. It is also known as Quarta-Tanovor voice, unison-koshtor, octave-Bayot voice.

Adjustment based on second and third interval is rarely used in modern process.

Among the traditional instruments, dator is widely used in the practice of performers of different ages as an instrument rich in various and colorful beats, elegant and feminine, rich in philosophical sound.

A single stroke is one of the simple strokes. During the initial learning period of the musician, the dator is moved on an open string based on the following symbols: “P” (down) and “B” (up).

P – (down) indicates a motion sign, in which all fingers except the thumb move down.

Downstroke – from top to bottom, except for the thumb, the other four fingers move down. This stroke is indicated by the symbol P (paw).

V – (up) movement sign, the thumb moves from below to the top, in which the four fingers remaining on the thumb are placed in a folded position and move together.

Upstroke – thumbs down from the bottom up. The index and middle fingers push from the base of the thumb so that the blow is strong. This tattoo is marked with the symbol B (thumb).

“Forms of stringed instruments before,” writes V. Belyaev, “were arc-shaped.” That is, a wooden (board) aegma has a body (corpus) and one or more strings are drawn to it. Over time, this wooden body straightened and took the form of a handle or handle of a musical instrument. At the same time, bowls, which act as suitable resonators, were first attached to living things (turtle, zihir) or plant fruits (pumpkin, coconut, etc.). The process of development caused each nation to create its own



musical instruments. The bowl of the instruments is made of what kind of equipment and its large and small size, length and length of the handle, and the number and ratio of strings have developed and improved over time.

By the present time, the shape of dutor has found its own shape, dutor is made from mulberry, apricot or walnut tree. Its pear-shaped bowl is made “ribbed” (that is, with thin boards glued side by side) or piled. The part of the bowl is over

In conclusion, it can be noted that in the modern process, it is important to study and publish the works of singers and musicians. After all, in the monographs dedicated to covering the creativity of musicians and singers, it is a tradition to give examples of their life, creative activity, teacher-apprenticeship, performance style and school, compositional creativity.

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