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**EUROPEAN INTERNATIONAL JOURNAL OF MULTIDISCIPLINARY  
RESEARCH AND MANAGEMENT STUDIES****VOUMOBISSUE2**DOI: <https://doi.org/10.55640/eijmrms-03-02-20>

Pages: 104-107

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**PECULIARITIES OF ACADEMIC AND TRADITIONAL PERFORMANCE IN DUTOR  
INSTRUMENT**

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**ABOUT ARTICLE**

**Key words:** Traditional performance, modern performance, dutor, national tunes, works of world composers, reconstruction.

**Abstract:** This article provides information about dutor sozi, a stringed national musical instrument, its family and performance characteristics.

**Received:** 10.02.2023**Accepted:** 15.02.2023**Published:** 20.02.2023

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**INTRODUCTION**

Human life cannot be imagined without music. Musical education is a tool that leads a person to beauty, and it forms aesthetic and emotional characteristics of a person. Real musical works develop the aesthetic, moral and political ideas of the time. Musical beauty is an important factor in the formation of a person's spiritual image.

Dutor means "two strings". The first information about this instrument can be found in the book "Tsyacha oskolkov zolotogo saza" by R. I. Sadokov, in Zainulobiddin Husayni's treatise on music, and in other literature. According to the information in the pamphlet "Musical Historian of Khorezm" by Bekjon Rahmon son and Muhammadyusuf Devonzoda, dutor could be found in all households before the conquest of Khorezm by the Mongols (in the 11th century). Even from the information that Kohna Urganch was a neighborhood of craftsmen who supported their families by repairing dutor and making kharrak, we can learn how popular the word dutor has been since ancient times.

Dutor is the most popular musical instrument among Uzbeks, Tajiks, Uyghurs, Karakalpaks and Turkmens in Central Asia, and each nation is distinguished by its uniqueness.

There are 6 different types of dutor in the dutor family. In Uzbekistan, the development process of dutor's performance took place in two directions. These are traditional (belonging to the performance of folk and traditional classical music) and modern (related to the creativity of composers) performance. Each direction has its own performance styles, possibilities and repertoire. Dutor differs from other stringed instruments with its pleasant, attractive, soft sound. The role of the dutor instrument is incomparable in promoting the national music art of our people to young people, and in forming their feelings of patriotism, humanity and beauty.

In traditional performance, works are performed in national dutor, that is, in tenor dutor. National dutor - ancient diatonic dutor curtains are separated along the gut threads, the ears are made of wood. It is made from mulberry, walnut, apricot and other trees. The tuning sounds 1 octave lower than the recording. The minor octave is tuned to D and A, or D and G. Strings woven from gut or silk are pulled. It is important to store in a dry, temperate place.

In the cultural life of our people, the teaching and learning of music, including playing the dutor, was carried out based on the traditional rules and regulations, that is, the "master-apprentice" system. Certain features of traditional culture, art forms and genres are also reflected in traditional teaching-learning processes. Dutor has undergone form changes throughout its long history. These changes have had a certain impact on the teaching-learning process. These circumstances accelerate the task of researching traditions, as well as methods, rules and forms that appeared in later periods in teaching and learning. The process of learning to play dutor is carried out in two stages:

1. Perception by seeing and hearing independently.
2. Special learning with the help of sight and hearing.

In our country, one of the development processes of dutor performance is modern performance, i.e., the burning associated with composer's creativity - it is sharply different from traditional (folk and traditional classical music) performance and, in my opinion, has many superior aspects. Because it is possible to perform academically in traditional performance. As mentioned above, the master-disciple has been shooting from generation to generation on the basis of pineapple. Nowadays, they organize and perform with the help of audio listening methods and, unfortunately, are limited to national tunes.

As for the modern performance, as a result of the reconstruction of our instruments under the leadership of A. I. Petrosyans from the 20th century, chromatic dutors were replaced with diatonic dutors of the tenor dutor, and silk dutors were replaced with leska. This reworked dutor is designed to play national tunes along with compositions by European and world composers. Dutor Prima was formed to perform the works of world composers performed on the balalaika. This made it possible for Uzbek musicians to achieve many achievements on the world scale.

A. I. Petrosyans and U. Zufarov reworked the dutor prima instrument into the dombira, the accompaniment instrument of the poets of Kashkadarya, Surkhandarya, and Samarkand, and separated it with chromatic dutors. The first octave is tuned to *lya* and *mi*. It will be heard as it is written. Dutor prima is a diminutive form of dutor. The cover is made of juniper instead of mulberry. This musical instrument belonging to the Dutor family has the highest pitch and is written in the treble clef. In terms of applicability, the rubob prima is played like a *gizjak* instrument. For example, *pizzicato*, *bidratma*, *sakatto*, etc. Dutor plays the role of soloist and accompanist in the prima orchestra. Dutor prima has a 460 mm scale.

The dutor seconds instrument was also reworked by A. I. Petrosyans and is probably similar in appearance and size to the Khorezm dutor. Its *jussa* is very convenient if it is taught to younger students by lowering the fourth and playing it with *alto*. Dutor second can also be used in orchestra and dutor ensembles. The tuning is the first octave *D* and *Sol*, two octaves lower than the national duto. This dutor *secunda*, which belongs to the newly developed dutor family, has a medium register in terms of sound. Its strings also consist of two silk strings, *quarta* is adjusted between The external appearance is slightly larger than the dutor prima, that is, the cup of the dutor is the same, but the length of the handle is different. Double bass and double bass instruments have a large bowl. The general volume ranges from the minor octave *Lya* to the second octave *Re*. Dutor second has a scale of 720 mm.

Dutor *alt* is made of mulberry or walnut wood. This instrument is another instrument with a middle register and is based on the traditional dutor. Instead of silk strings, *Kopron* string is pulled. The pear-shaped bowl is ribbed or carved. There is a wooden cover on the bowl part and a grate placed on top of it. This dutor was reworked by A. I. Petrosyans, and its chromatic dutors were carved from wood or ebonite. A half cap on top of the cover keeps it from being scratched and punctured. It sounds 1 octave lower than the dutor *alto*. The minor octave is tuned to the notes of *lya* and *mi*. The strings are made of synthetic *copron* with a thickness of 0.6 or 0.5 mm. It is important to store in dry and temperate rooms. Uzbek works, Tajik, Kyrgyz, Turkmen and other national works are performed on this instrument.

These dutores are intended for playing in an orchestra and ensemble. The range is from a small octave to the 2nd octave or a lya.

Academic performance is distinguished by the fact that it is performed without improvisations, based on a specific and solid note. In the last century, the scientific and practical work on Uzbek musical instruments created the foundation for the origin of the family of only one tenor - the Uzbek national status dutor.

This is the process of understanding the various methods of dutor, their harmonious combination, the process of memorizing melodies, and the acquisition of many professional and life skills necessary for the independent creative activity of a musician. There is a saying among dutor players that "To play dutor, a dutor player must have a soul." Every student who has completed his apprenticeship and started an independent performance should remember this quote.

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