



HISTORY, STAGES OF DEVELOPMENT AND PERFORMANCE POSSIBILITIES OF DUTAR MUSICAL INSTRUMENTS TODAY

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ABOUT ARTICLE

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Abstract: This article studies the origin of the dutar musical instrument, the stages of its historical development and its modern performance possibilities. The article analyzes the importance of the dutar instrument in ancient culture, its place in folk traditions and art. It also expresses its thoughts on the specific technical methods of dutar performance, the structure of the instrument and its place in professional musical performance in the present period. The possibilities of using the dutar instrument in modern performance, its importance and creative possibilities in international musical dialogue, as well as changes in the performance process with the help of technological innovations are highlighted.

INTRODUCTION

The Dutar is a traditional Uzbek stringed instrument, classified as one of the "chertim" musical instruments. Its origins trace back to ancient times, and it has been a key part of traditional performance styles across Central Asia. Historical records, including 15th-century manuscripts, highlight its use and significance. As a traditional solo instrument formed and among the leading instruments entered Historical formation of Dutar and aspects of harmony with other instruments going back to the distant past, musical described in pamphlets from the 15th century will come according to Farabi, the Khurasan tanburi shares several features with the modern Dutar, as its design and characteristics closely resemble it. According to the musicologist Zainul al-Din al-Husaini, the Dutar was first formally documented in his treatise "Legal Science and Practical Music." He described it as a two-stringed instrument with frets tied along its handle to produce a fourth interval. Traditionally made from mulberry wood, the Dutar consists of two main parts: the resonator (bowl) and the neck. Its strings, originally made of silk, are now commonly crafted from synthetic materials. But note it should be noted that the instrument described in the brochure is modern in every way close to the word Dutar.

The difference is only in form. Because The calyx of the described Dutar is smaller than the modern Dutar but it is bigger and the handle is shorter. The instruments of the times it is inevitable that it will undergo a process of change or improvement. Dutar is Uzbek, Turkmen, Tajik, Karakalpak of Central Asia It is a widely popular instrument among peoples. It should be noted that each folk teacher has some unique features. Dutar is a two-stringed musical instrument. Usually from a mulberry tree is prepared. The instrument is divided into two main parts: a) bowl (resonator); b) stack. The bowl of the instrument is 10-12 thin made by gluing ribs together and its upper part is covered with a special cover. A special device for hanging strings in the bowl of the instrument, i.e hangers are installed. The handle of the dutar is facing the jussa of the instrument is determined. It has 14-15 membranes, which are the intestine, in the modern process, it is made from jilka (artificial thread) and strings made of silk. Traditional Dutar curtains are diatonic located in the vocal tract. At the beginning of the chapter and there are two special ears. Pulling the thread of the ears and used to tune the instrument. In the instrument, two strings are installed for pure transmission of sound. The kharrak at the top of the instrument is the shaytan kharrak is called and is located between the ears with the first membrane. Bottom kharak is made in a special way and according to the tuning of the instrument mounted on the cover. Dutar has a variable feature among Uzbek folk instruments includes instruments. Therefore, the words of the instrument in this category (strings) are tuned to the desired pitch (sound) for performance. Dutar depending on the asai being performed in performance practice, i.e. quarta, adjustable to fifths, unisons, octaves, and second intervals. In performance practice, in the traditional style of performance, the pitch of the fifth is wide is used. Quarta-Tanovor sozi, unison-couplet, octave-Bayotare also called sozi names. Adjustment based on second and third interval is in modern process Dutar is among the traditional instruments for different and colorful beats Rich, elegant and feminine, rich in philosophical sound, the instrument is different as a sound is widely used in the practice of performers. 0 folk traditional and regional performance of Dutar in Uzbekistan styles are available. Ferghana-Tashkent and Khorezm regional styles There are several performing arts schools, each of which has its own characteristics. In Khorezm, special student statuses have also been established. Composers such as Mahmud Yunusov, Gulomjon Kochkarov, Fakhridin Sadikov, Zakiijon Obijov, Arif Kasimov, Nurmuhammad Boltayev, Pahlavon Rasulov, Yusuf Jabbarov, Turgun Alimatov, Sayfidin Yoldoshyev, Ismatilla Rahmatillayev, Abdurahmon Hamidov, Malika Ziyoyeva, and Ahmadjon Abdurahmanov are folk dutorists who have reached mastery in performance practice and have always been respected by our people.

2. By the second half of the 1930s, the music culture among the peoples of Central Asia underwent significant changes. In Turkmenistan, Kazakhstan, Kyrgyzstan, Uzbekistan, and Tajikistan, multi-voice national instrument orchestras were organized. In Uzbekistan, A.I. Petrosyants, along with a group of musicians and instrument masters, drew inspiration from the works of the Russian instrumentalist V.V. Andreev and conducted extensive scientific research on the sounds of Uzbek folk instruments. With the support of Master Usman Zufarov, a family of dutors was created: the Dutar contrabass, bass, tenor, alto, seconda, and prima. These instruments were suitable for multi-voice orchestra and ensemble performances and convenient for solo academic performance. The Dutar was the first folk instrument to be modernized. This modernization was not accidental. The Dutar is not only the most common instrument among the people but also has a musical scale closely aligned with the twelve-step scale, making it ideal for adaptation.

3. Each national musical instrument has its own history of formation, performance possibilities, unique and attractive sounds, and admirers. Conducting practical and theoretical scientific research on these

instruments and passing this knowledge on to the younger generation is a significant responsibility of experienced educators in this field. The Dutar is distinguished from other instruments by its melodious and mellow sound. Currently, Dutar performance art has developed in two main directions: traditional and academic. Traditional Dutar performance is characterized by four main schools: Andijan, Tashkent, Samarkand, and Khorezm. Uzbek folk songs, as well as works by Uzbek, neighboring, and foreign composers, are studied and performed on prima, alto, and traditional Dutar. To master performance in both directions, students must thoroughly understand the types of musical instruments, their history, and develop both theoretical knowledge and practical skills. This knowledge is reinforced through courses such as Solfeggio, Harmony, Musical Literature, Orchestra, Ensemble, Analysis, and Specialization. In this regard, training sessions for the Specialization course should focus on the following: teaching selected pieces using sheet music; practicing regular exercises, scales, and etudes; studying the performance styles of skilled musicians by analyzing scores, audio, and video recordings; and exploring new interpretations in performance. Through these training methods, students develop the following skills: distinguishing the performance styles of master musicians and forming their own unique style; reflecting the life and creative work of Uzbek, Russian, and foreign composers in their performances; and improving technical performance skills. This forms the foundation for producing well-rounded specialists with both theoretical and practical musical expertise.

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