

UZBEK FOLK INSTRUMENT – DUTOR

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Abstract: The Dutor instrument is a centuries-old instrument that appeared in the 15th century. The word Dutor is derived from the Persian-Tajik language and means 2 strings. The Dutor instrument is one of the most common instruments in the Uzbek, Turkmen, Tajik, and Karakalpak nations. Among them, the Uzbek dutori stands out for its soft and elegant voice.

Keywords: Dutor, music, method, history.

The first information about Dutor was given in the treatise "Scientific and Practical Rules of Music" by Navoi's contemporary, Zaynubbiddin al-Husayni. In the 16th and 17th centuries, the names of many musicians such as Yusuf Mawdudi, Mirquliy Dutori, with the nickname "Dutori" are mentioned. Percussion is very important in playing Dutori. In order to know it well, it is necessary to carefully study the types of percussion. Dutor exercises should be performed with different percussions depending on the variety and rhythm. The zarab should be struck close to the highest peak, i.e. in the middle of the throat of the dator. There are five types of dator zarab. Two of these are called the big zarab, two are called the small zarab, and the fifth is called the tanovar zabar. It is used in many tunes. This percussion is mainly played with the participation of the index finger and the thumb. Until now, the Uzbek dator instrument has gone through many stages of development and has been formed into a perfect musical instrument. In the 1930s, the Dutor family was established. Dutor Contrabass, Dutor Bass, Dutor Tenor, Dutor Alt, Dutor Primalar were included in these. Previously, the Dutor instrument was performed only as a soloist or ensemble, but now the Dutor has its own part in the Orchestra. Dutor tenor plays Uzbek folk songs and Uzbek maqams, while Dutor alto and Dutor prima play European works and works of foreign composers by skilled musicians.

The term "dutor", which is close to our musical instrument today, is mentioned for the first time in the treatise "Kanuni scientific and practical music" by Zaynubbiddin Husayni, created under the auspices of Alisher Navoi. According to Husayni's testimony, it is noted that this instrument was called "barbat" (the dictionary meaning is "urdaksyna") in ancient times. Barbat, on the other hand, is recognized as an ancient version of the respected musical instrument known as "ud" in the Islamic civilization in the section on science and music of Fakhriddin Razi's "Miftok al-Ulum" community.

Scientists, researchers who came to Central Asia for an expedition in the 19th century, local historians and ethnographers note that music is embedded in the blood of the local population. They wrote in their diaries and scientific treatises that dator can be found in almost every Uzbek household and that it is the most favorite musical instrument of the peoples of Central Asia.

Dutor is one of the widely used musical instruments among the Uzbek, Tajik, Turkmen and Uyghur peoples of Central Asia. Among the musical sounds of our country, dator stands out with its soft, homely sound. Currently, dator performance in our Republic is divided into four main local styles. These are:

Khorezm, Samarkand-Bukhara, Kashkadarya-Surkhandarya and Fergana-Tashkent styles.

In the last century, the first European musicologist, orchestra conductor and violinist August Eichhorn, who paid more attention to dator art and recorded the songs and melodies performed

in it, was. Among the many works recorded by Eichhorn, we can find a few dozen tunes performed in it as instrumental works and songs sung to the accompaniment of a dutor.

Khorezm and Fergana-Tashkent local roads stand out among these styles. Not only in folklore and classical art, but also in performance, these oases differ from each other in the structure and performance of the musical instrument. As a result of the improvement of the oases performance methods, various schools of dutor performance emerged. These performance schools are combined with the unique traditions, dialects and customs of the oases. First of all, it was embodied in the form of a musical instrument.

In Uzbekistan, there are mainly Khorezm, Kokan, Andijan, and Tashkent schools of performance. By the 20th-21st centuries, dutor performance began to develop at a professional level. A number of skilled performers were formed. Various forms and styles of dutor's beautiful pronunciation have appeared. It began to take a place in the language of the listeners due to the uniqueness of these different styles of performance. Young people interested in their styles also appeared, as a result, they turned into performing arts schools. Speaking about dutor performance styles, we cannot help but mention Khorezm dutor schools and their unique beautiful performance style. Among the many ways of performing in the Fergana-Tashkent oasis, the traditions of the Kokan dutor performing school stand out. Special status paths of Dutor's performance have been created in the traditional style.

In the Khorezm oasis, dutor playing is also unique, in which the right hand percussion is distinguished by the continuous continuous performance of the rez method. Exaggerating each powerful part, the four fingers of the right hand and the dulcimer touching the lid, scratching and clicking are key features. Dutor's right hand strokes are called "dast" in Khorezm. They combine the complex and attractive aspects of melody and method. According to the old musicians, the circle accompanying the epics also learned the method from dutor beats.

Thanks to the melodic structure and rapid development of the songs, the performers fully used the performance opportunities of the dutor. A number of master performers have made great contributions to the improvement of Khorezm dutor performance. Among them, Nurmuhammad Boltayev should be singled out. In folk tunes such as "Orazibon", "Karinavo", "Alikambar", "Qoradali", "Roviy", "Dilkhijroij" performed by the teacher, we can clearly see the Khorezm style of playing, i.e. hitting the lid and picking four fingers together. possible

Personal styles are important in the performance of Ferghana-Tashkent dutor. The performance ways of teachers who made a significant contribution to the art of music performance with their performances - Fakhriddin Sadikov, Mahmud Yunusov, Arif Kasimov, Zakirjon Obidov, Komiljon Jabbarov, Turgin Alimatov are exemplary styles in our music art.

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