

Description of Dutor Instrument in Historical Sources

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Abstract

The charm of Dutor's performance is to decorate the sounds created by his colorful beats with various decorations and glosses. That's why decorations typical of dator - kochirims have a proper place in traditional performance. This article provides information about one of the Uzbek national instruments, the dator instrument, its historical formation process, and performance practice.

Keywords: dator instrument, historical sources, improvement, cut, terma, zarb, spirituality.

Introduction

Uzbek classical music has been shown as an example of 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. Indeed, Uzbek national instruments are distinguished from other nations by their diversity and attractiveness. Since time immemorial, every Uzbek household has had a musical instrument. This tradition continues today. In this article, we found it necessary to dwell on the musical instrument "Dutor" and its historical development, which is the favorite instrument of the Uzbek people. "The spiritual and cultural monuments of the Kushan period of Khorezm are very rich and wonderful. For example, a large number of wall inscriptions were found during the excavations of the Tuproqkala palace of the III-IV centuries AD, carried out in 1945-1950 among them, the image of three musical instruments was identified. These are: a small six-stringed harp, a small two-stringed lute, and an hourglass-shaped double-sided percussion instrument. And images of three female musicians playing these three instruments. The image of one of the composers, the woman playing the harp, is very famous, but the other two are almost never published". "In the images on the ceramic vessels, there is a figure of a musician holding eight musical instruments and a relief image on one side of the ceramic khumdan wall. All the figurines and reliefs belong to different periods, from the IV-III centuries BC to the 1st century AD. includes the period of belongs to the string group. The string groups include the nine-stringed angular harp, the five-stringed kypher, the four-stringed lute, and the six-stringed two-stringed dator, divided into two subgroups by the shape of the resonator. Two figurines and except in relief, the images on these pottery are not printed". "The era of Amir Temur and the Timurids, without exaggeration, can be said to be a real renaissance period, when the musical art of not only the Uzbek people, but also the entire Near and Middle Eastern countries developed rapidly, reached the peak of maturity. After all, these nations not only formed a single state and established effective cultural relations, but also had the opportunity to connect spiritually with the largest countries of Asia and Europe. The owner always listened with



interest to the performances of musicians at the celebrations held in the palace, and liked to evaluate the newly created works. His qualities were well known to all the courtiers, from his heirs to his generals. The spiritual uplift characteristic of Amir Temur's era created a wide opportunity for almost all aspects of music art: musicianship and singing, music education, compositional creativity, music science matured. The traditional teacher-apprentice system of education, formed over the centuries, has gained wide popularity. In essence, this process created a real revival movement not only in Samarkand, the capital of Amir Temur's kingdom, but also in Bukhara, Khiva, Kitab, Balkh, during the time of his descendants Shahrukh, Ulugbek, Husayn Boykara, Babur and others. It was also busy in the cities of Kabul. The tradition of the Middle Ages demanded that the inhabitants of the city live in communities according to their occupations. Dutor is one of the traditional Uzbek percussion instruments. Dutor, which has been occupying a worthy place in the practice of folk performance for a long time, has now taken a place in the composition of all groups characteristic of the traditional style of performance. It was formed as a traditional solo instrument and became one of the leading instruments. Although the historical formation of the dator and aspects of harmony with other instruments go back to the distant past, it has been described in musical treatises since the 15th century. "According to Pharoabi's information, Khorasan tanburi with its many features reminds modern dator. However, the name dator and all its (form, structural, performance) possibilities were first described by the musicologist scholar Zaynul al-Din al-Husaini, who lived in the 15th century, in his treatise on the science of music entitled "Kanuni ilm va amali muzik" reached. In fact, it describes a dator instrument with two strings and eleven frets attached to the handle, the interval between them being a fourth interval. However, it should be noted that the instrument described in the brochure is close to the modern dator sound in all respects. The difference is only in form. Because the calyx of the described dator is slightly larger than the modern dator, and the handle is shorter. It is inevitable that instruments undergo a process of change or improvement over time. Dutor is a widely popular instrument among the Uzbek, Turkmen, Tajik, and Karakalpak peoples of Central Asia. It is worth noting that each national dator has some unique features. Dutor is a widely popular instrument among the Uzbek, Turkmen, Tajik, and Karakalpak peoples of Central Asia. In the bowl of the instrument, a special device for hanging strings, i.e. hangers, is installed. The handle of the dator 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 dator 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 performance practice, the dator is tuned to the interval of a fourth, a fifth, a double (unison), an octave, and a second, depending on the piece being performed. In performance practice, in the traditional



style of performance, the fifth pitch is widely used. It is also known as Quarta-Tanovor sound, unison-koshtor, octave-Bayot sound.

Adjustment based on second and third interval is rarely used in modern process. Among the traditional instruments, dutor 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 dutor 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, thumb moves from bottom to 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). Terma zarb (Tanovar zarb) is one of the widely used zarbs of dutor performance. It is mainly done with the thumb and index fingers. When the percussion starts from top to bottom, first the index finger then the thumb strikes the string downwards. This beat is indicated by the symbol "k" in the sheet music. When hitting from bottom to top, first the thumb hits the string and moves up, and then the index finger crawls out. It is indicated by the symbol "b". Of the four sixteenth notes, two are played down and two are played up.

In conclusion, the charm of Dutor's performance is to decorate the sounds created by his colorful beats with various decorations and glosses. That's why decorations typical of dutor - kochirims have a proper place in traditional performance. Among the musicians, they are called by expressions such as kochirim, kashish, miyan', molish, nolish, and tulkanlatan. Each ornament has its own appearance, style of performance and its own attractive sound. After human thinking has invented a stringed instrument and developed it to a certain extent, its universal development is formed and developed on the basis of the culture, spirituality and tradition of each nation. Each nation has its own musical instruments that are played through different means.

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