



History of the Dutar Instrument

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Abstract: This article talks about one of our Uzbek national instruments, the dutar instrument, which is a symbol of musical art. Valuable information about the history of the origin of the dutar, its description and improvement in ancient sources is given. Also included are stories about the Dutar instrument.

Keywords: Dutar, Temurids, Al-Husayni, Kazma dutar, Dilma dutar, Chromatic, without temperament, Prima dutar, Second dutar, Alto dutar, Bass dutar.

The sounds of musical instruments of the peoples of Central Asia are an ancient and unique living art. Unique ancient images, archaeological finds and images of medieval musical instruments that have come down to us allow us to imagine their existence since ancient times, and at the same time provide information that they were practiced by the ancestors of the Uzbek people from time immemorial.

Dutar, one of such musical instruments, is historically closely connected with the Uzbek musical culture, reflecting all the traditions and values of the Uzbek people, national traditions, and is a symbol of the Uzbek musical art.

On February 2, 2022, the President of the Republic of Uzbekistan Shavkat Mirziyoyev signed an important decision for the youth, but also for the entire people of Uzbekistan.

According to it, starting from the 2022/2023 academic year, educational institutions will implement a number of activities aimed at improving the cultural knowledge and skills of pupils and students, identifying and supporting young talents.

Schoolchildren will be taught how to play at least one of the national musical instruments, which will be noted in their education document (certificate).

It is mandatory for music teachers to have the ability to play at least one of the national instruments, and from the 2023/2024 academic year, at least three.

All these actions are efforts to ensure that young people are brought up in the national spirit and grow up with respect for the ancient values of our people.

The word Dutar in Persian means "Du" - two strings.

The dutar instrument was first mentioned in the artistic sources of the beginning of the Timurid period (XIV-XVI centuries).

Today we find the first information about the two-stringed dutar, which is widespread among the peoples of Central Asia, in the treatise "The Law of Musical Science and Practice"¹, dedicated to Alisher Navai Maulana Zainulobidin Al-Husayni.

¹Zakirzhon Oripov "Source study of music of Central Asia of the X-XV centuries" Tashkent-2017

In the sixteenth chapter of the work, the word *dutar* is mentioned, which is used as the basis for explaining the system of twelve *maqoms*. This treatise describes the *dutar*, which at that time had eleven frets tuned at quarter intervals.

However, it was very difficult to present the XV century word *dutar* mentioned by al-Husayni on the basis of this historical treatise.

Studying this problem, Professor I. Radjabov comes to the following conclusion: "It has a larger throat than our current *dutar*, a bowl smaller than an oud bowl, more than a *dombra*, strings made of silk or guts, and there are seven chords, the most the main sign, according to Al-Husayni, had two strings.

Not surprisingly, the word "*dutar*" was named to distinguish two-stringed instruments from multi-stringed instruments of this type.²

Radjabov in his treatise "On the Problem of *Makoms*" cites the story of *Fizagurs*, which prompted him to create the first musical instrument.

One of them: When an artisan fell asleep in the evening, he fell on a mulberry tree near the full moon synagogue and saw a shape similar to the current shape of a *dutar* falling to the ground in the shade of a tree and he drew this shape.

The next day he starts making a figure drawn from that tree. He connects a *dutar* wire made of mulberry silk and tries to play, but no sound comes out of the *dutar* because the bowl of the *dutar* is full. (In the old days, bowls for the *dutar* and *tanbur* stood in a nested position.) Then, when the master sat in front of the gate in thought, a group of young people passed along the street singing songs.

The sounds sounded confident, melodious and pleasant. After a long time, these guys returned with the same song, but their voices were no longer full of resonance. Their voices were muffled.

Then the master stopped one of the young men and asked with curiosity; - "*My children, when you passed recently, your voices sounded so loud, and now, when you return, your voices are no longer loud, but sound muffled. What is the reason for this?*" Then he replied: "Father, we were hungry when we passed recently. Now we are returning from hospitality, and we are full, this is the reason". The quick-witted master immediately cut out the bowl, covered it with a lid and, pulling the threads, tried to play. Now the *dutar* sounds as the master expected, and emits a pleasant tone.

Another treatise on *dustars* and *dutar* instruments is "Risolai Musiki", written two hundred years after Al-Husayni's treatise by the famous hafiz, composer and performer on the *chang* is Darwish Ali bin Mirza Ali bin Khoja Mahmud - Munavvar. The work of Darwish Ali consists of two parts: theoretical and historical.

In the last century, more attention was paid to *dutar* art, and the first European musicologist who recorded the songs and melodies performed in it was the orchestra conductor August-Eichhorn.

The *dutar* is one of the most ancient musical instruments, and there are even suggestions that it is a primitive form of the *tanbur*.

Due to the lack of sufficient information about the *dutar* in past treatises, we will focus on available sources.

Folk musical instruments entered the life and work of the peoples of Central Asia and became an integral part of human activity. Songs, games and tunes, accompanied by musical instruments, are performed at large folk ceremonies and family holidays. For example: Shepherds love the flute, master musicians have companions of folk musicians - *bakhshi sato*, *tanbur*, drum instruments, and the *dutar* is played at home (that is, inside the house).

Due to its thin, soft, low sound, the *dutar* was very popular with women. They not only performed folk melodies (*lapar*, *yalla*, *ulan*) on the *dutar*, but also accompanied the songs and danced.

²I. Radjabov "Makoms", Preparatory and special editor O. Ibrokhimov Tashkent 2006

There are several types of *dutar* in Uzbekistan. They are similar in the uniformity of strings, general appearance, connection of curtains, but differ from each other in length, sound range, assortment and manufacturing methods, and types of wood. This difference also results in a difference in the voice and timbre of the instrument.

For example: “In Khorezm and some regions of Turkmenistan, there is also a carved type of *dutar* bowl, known as the “Kazma” *dutar*. Among the performers, the ribbed *dutar* is widespread; it is called the “Dilma” *dutar*. In other regions of our republic, there are a lot of glued types of *dutar* bowls. In Bukhara and Karakalpakstan, the *dutar* bowl consists of two parts, in Samarkand - of four, and in Tashkent and the Ferghana Valley - of ten or even twelve ribbed *du*tars”³.

Such improvement of instruments indicates the gradual appearance of a two-stringed *dutar* instrument with a carved bowl, without a fret, a two-stringed, snapping drum instrument. Apart from the technical changes of *Dutar*, it is appropriate to highlight the changes in its sound range. *Dutar*'s vocal range has come down to us in the form of incomplete half-lines (chromatic), not divided into smooth tempos (without tempering). The pitch range in the lower octave has been expanded by adding frets. The seven-step diatonic scale in the upper octave began to move into an incomplete chromatic scale. Such changes were evolutionary in nature.

By the second half of the 1930s, great changes began to take place in the musical culture of the peoples of Central Asia. In Turkmenistan, Kazakhstan, Kyrgyzstan, Uzbekistan and Tajikistan polyphonic national orchestras of musical instruments began to be organized.

In Uzbekistan, A.I. Petrosyan, together with a group of musicians and instrumentalists, took the work of the Russian instrumentalist V.V. Andreev as a model and conducted continuous scientific and practical research on the words of Uzbek folk instruments.

Folk instruments that have survived until the 20th century and have come down to us were intended for the performance of our national musical works. In Uzbekistan, it was necessary to make some changes to folk songs in order to form polyphony and play the works of the composer. Because these instruments did not have a twelve-step, smooth sound line that creates a clean semitone.

Folk musicians understood the urgent tasks of improving the lyrics of Uzbek folk instruments in terms of performance on the instruments. As a result, workshops were opened to improve folk instruments. Well-known folk musicians conducted various studies on this subject. However, their attempts in this direction were not based on the rules of professional musical art. Regardless, they more or less contributed to the initial improvement work.

In the mid-1930s, work continued on processing Uzbek folk instruments.

The *dutar* is the first folk instrument to be recycled. It is no coincidence that the *dutar* was chosen as the first object of improvement of musical instruments. There were several reasons for this. For example:

Firstly: *Dutar* is the most common musical instrument among the people.

Secondly: in comparison with other instruments, the *dutar*'s pitch is close to twelve-step.

An outstanding instrumentalist, conductor, teacher, professor Ashot Ivanovich Petrosyan was the cause of a great process, having spent more than 40 years of his work, he is one of the devoted people who devoted most of his life to the search for new unknown sides of folk instruments.

In 1935, the restoration of Uzbek folk instruments began for the first time at the center for the arts of children. One of the tasks set before the specialists was the further expansion of the capabilities of Uzbek folk instruments, the transition to a 12-step tempered sound range.

In 1936, the first Tashkent Conservatory was established, and in the same year, the Uzbek State Philharmonic. At the Philharmonic, creative teams (orchestra, choir, ballet) were created under the

³G. Mukhammedov "Textbook of *dutar*" Tashkent-2015.

name "SEX". The well-known folk musician, conductor and composer of that time Tukhtasin Jalilov began to lead the Philharmonic Orchestra.

The orchestra team consists of 98 performers, and at the suggestion of Tukhtasin Jalilov, a low-register instrument "big gizhzhaks" created by master Usman Zufarov was presented. During this period, the unison form was used in the orchestra.

In 1937, N. N. Mironov created an orchestra of folk instruments. A year later, in 1938, among other regional creative groups in the republic, an orchestra of folk instruments was formed, which switched to the "note system". It began to be performed in an orchestra, on instruments converted into a tempered chromatic 12-tone system in the diatonic range.

In 1943, an experimental laboratory was established to make changes to musical instruments, repair them and create new sounds. Here, in turn, instruments with a diatonic sound range were transferred to a chromatic scale, and string curtains were replaced by wooden or metal ones, which were attached to the handle.

In this regard, a unique family of updated, newly created musical instruments (bow, mezbora, percussion-string, wind) was created. A number of tools have been improved, the artistic and technical aspects have been improved.

At the same time, the orchestral range was from the contract "E" to the fourth octave "G". Such a process, in turn, increased the artistic repertoire and technical capabilities several times, which, in turn, opened up opportunities for creativity in the general professional educational process.

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