



Journal Website:  
<http://sciencebring.com/index.php/ijasr>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

## Research Article

# STRINGS OF MY DUTAR

Submission Date: April 10, 2022, Accepted Date: April 17, 2022,

Published Date: April 30, 2022

Crossref doi: <https://doi.org/10.37547/ijasr-02-04-11>

**Khurshid Becnazarov**

Head teacher, Tashkent State Pedagogical University Independent researcher (PhD), Department of “Instrumental Performance” Uzbek State Institute of Arts and Culture, Uzbekistan

## ABSTRACT

This article deals with the history and construction of one of the Uzbek folk instruments, the dutor.

## KEYWORDS

National, culture, art, music, instrument, musician, ensemble, ornament, mulberry, master, reconstruction

## INTRODUCTION

“If you listen to me with pleasure, you can play the dutar,

Let the dust of the heart wash away from Dutor's joyful melody.

Dutor's two strings are like the pearl of life,

All the melodies in the dutar are played from the heart”

Dutor is one of the most popular musical instruments of Uzbek people. It is wrong to call the dutor only the Uzbek folk instrument, because



it is the national instrument not only of Uzbekistan, but also of the whole of Central Asia and many Eastern countries.

Of course, they differ from each other in appearance, sozi, strings and style of execution. For example, the handle and bowl of the Uyghur dutar are larger than those of the Uzbek dutar, the Afghan dutar is larger than the Uzbek dutar, but the Turkmen and Iranian dutars are made of metal wire. Uzbek and Tajik dutars are close to each other and their strings are made of silk.

Dutar (*persian.- two strings*) - 1) it is a stringed national musical instrument. It is a popular stringed instrument among Uzbek, Tajik, Uyghur, Turkmen and Karakalpak peoples. The Uzbek dutar stands out from other instruments with its gentle, elegant and juicy voice. It is mainly made of mulberry and apricot wood.<sup>1</sup>

The first information about the dutar is found in the 15th century work of Zaynulabiddin al-Husseini, "The Science of Law and Practical Music." However, the possibility of forming a complete picture of this instrument is limited. Since the style of performance is not clearly defined, many researchers conclude that the term "dutar" can be a two-stringed type of tanboor.

The 17th-century musicologist Darvesh Ali Changi's Risolai musiqiy, along with famous musicians and composers, discusses the making

of the dutar. "Most dutars are made of mulberry wood, and the strings are made of silk. That is why the sound of the instrument is juicy and soft, a result of the fact that mulberry and silk are in harmony with each other, are connected by invisible bonds, and are ultimately the products of one being." <sup>2</sup>.

In our society, the mulberry tree is a piece of love for other trees. Because there are so many benefits to this tree. In times of famine, the fruit was nutritious, and the leaves were grown on silk by giving them to silkworms. Another unique aspect is that the body is made of musical instruments, from which delicate melodies and melodies enter the hearts of people.

Honored Artist of Uzbekistan, Professor Dilmurod Islamov in his essay "Thoughts in the shadow of the mulberry" said: Another of the wonders of the mulberry tree is the musical instruments made from its body." <sup>3</sup>

There are many meanings in the folk sayings:

"If the mulberry tree didn't grow, there would be no dutar" <sup>4</sup>

In the late 19th and early 20th centuries, travelers to Central Asia were amazed to see the diversity and variety of national musical instruments here. Ethnographer August Eichhorn also collected instruments and described them. Eichhorn's

<sup>1</sup> «Madaniyat va san'at atamalarining izohli lug'ati» T.: «F. Fulom nomiдаги нашриёт-матбаа ижодий уйи», 2015, 44-bet.

<sup>2</sup> Семёнов А.А. Среднеазиатский трактат по музыке Дарवेशа Али. Из-во АН Уз.Т.:1946 г. 89 б.

<sup>3</sup> Д.Исломов. Шарқ мусиқаси тарихидан. Монография.Тошкент-2015, 130 б.

<sup>4</sup> Ж.Расултаев "Ўзбек дутор ижрочилиги. Тошкент-1997, 17 б.

collection consists of two parts, the first part – "Instruments of the Kyrgyz and other Mongol peoples", the second part - "Instruments of the peoples of Turkestan, Kashgar, Kokand, Afghanistan, Bukhara and Khiva." In the second section of the book, the instruments are divided into three groups: stringed, percussion, and percussion. Interestingly, it can be observed that the dutar included in the group of stringed instruments is no different from the traditional dutar currently in use.

Among the many works written by Eichhorn are the songs sung to the accompaniment of the dutar and a few dozen melodies performed in it as a work of pure musical instrument.<sup>5</sup>

V. Belyaev's book "Musical Instruments of Uzbekistan" (Musical Instruments of Uzbekistan), published in 1933, fully covers the musical instruments that existed in the early twentieth century, and each of them is taken seriously and given an in-depth scientific description.

Enlightened writer Abdurauf Fitrat in his book "Uzbek classical music and its history" said that "Dutar is lighter than tanbur because it is lighter than tanbur. Its handle is 7.0-7.5 decimeters and the bowl is 2.0 x 4.5. The curtain is thirteen in some places and fourteen in others".

He also said, "Because of the low movement of the dutar, many of our dutar players avoid touching the dutar by touching the board while playing. These days, our most famous dutar player, Haji

Abdulaziz from Samarkand, plays his dutar with enthusiasm because he plays it without hitting the board"<sup>6</sup>

In fact, if we look at the shape of the dutar, it consists of two parts (the handle and the bowl), and the part that unites these parts is called the "throat". The dutar bowl can be made from a combination of carvings or ribs. The carved dutar is used in Samarkand, Khorezm and Turkmenistan and is carved from a piece of mulberry wood. The ribbed dutar is also made of mulberry wood and is joined by 8-10 pieces of thin planks. The lid, which is glued to the bowl, is also made of mulberry wood. Typically, mulberry wood, which is made of dutar, is dried in the shade.

The dutar handle is made of apple wood and 13-14 intestinal membranes are attached to it. The total length of the instrument is 1200-1300 millimeters. In some places, dutars of 750-800 millimeters are also found. Adjusted to two narrow quartas (middle curtain word), quintet (head curtain word), unison (double curtain word) and octave intervals made of silk. The most common of these words are Munojot (quintet) and Tanovor (quartet). These words are not at a specific height, but can be set at different heights at the discretion of the performer and the singer.

Dutars for men and women have long been made in Uzbekistan. The bowl of the male dutar is larger and the handle is longer. Women's dutars, by

<sup>5</sup> Ж.Расултаев "Ўзбек дутор ижрочилиги. Тошкент-1997, 8 б.

<sup>6</sup> A.Fitrat. «O'zbek klassik musiqasi va uning tarixi» T.: «Fan», 1993. –28-29 betlar.



contrast, are smaller in size and have a relatively short handle, made by skilled craftsmen in a more subtle way suitable for women.

Although dutar melodies are mainly performed on the first string, the fact that the second string is added to the same melody and constantly resonates distinguishes this instrument from other instruments. Therefore, when recording dutar melodies, it is necessary to indicate the notes on both strings. This poses specific complications. The sound of the dutar is very soft, and although the timbre of the sound is not high, it is very pleasant to the ear and sounds good. While some instruments are difficult to perform without the accompaniment of a circle, the ability to play the method on the dutar itself helps it to be well received even on its own. There are a number of melodies for solo performance in dutar, such as "Rohat", "Turgay", "Dutor bayoti".

It is preferable to use the dutar in conjunction with a tanbur or gijjak, as well as in small instrumental ensembles, to make the sound clear and well audible.

Dutor is a soloist and a vocalist, who even created his own special status tracks in the traditional style. A bright example of this is the Khorezm dutar maqoms.

The dutar ensemble named after Ganijon Toshmatov has been operating in Uzbekistan since January 1, 1979.

Famous teachers of dutar are Hoji Abdulaziz Abdurasulov, Arif Kasimov, Fakhridin Sodiqov,

Turgun Alimatov, Zohidjon Obidov, Nurmuhhammad Boltaev, Gulomjon Kochkarov, Akrom Tuychiev, Ismatilla Rakhmatillaev, Abdurahim Hamidov, Malika Ziyaeva, Rozibibi Hodja.

Uzbek national instruments are mainly diatonic, which raises the issue of reconstruction due to the limited ability of composers to perform musical works of the peoples of the world. Its main purpose is to improve the sound (melody) properties, to create new technical possibilities in instruments, to introduce chromatic structures divided into 12-step smooth speeds, to expand the vocal cords, after achieving the subtleties of (sound).

Under the leadership of AI Petrosyans, a group of masters based on the experience and creative achievements of VV Andreev worked on the reconstruction and improvement of Uzbek folk instruments, their transfer to the European sound system. Master Usmon Zufarov created many related families of dutar and tanbur, gijjaks, while Matyusuf Kharratov expanded the upper register of dust at the expense of additional strings and movements. Yunus Rajabi in collaboration with Master Usmon Zufarov created dutar-bas, gijjak-bas, gijjak-alt, samples.

As a result of the improvement of instruments, our folk instruments have been transformed from diatonic to chromatic. Gradually, old models of traditional instruments began to appear instead of the old ones, and attempts were made to further improve the existing musical instruments. As a result, the dutar family was formed.

In this day, there are two sides to the question of how right or wrong such actions are, meaning that if the first party is justified, the second party is wrong.

It should be noted that today there are many young people studying dutar in children's music and art schools, specialized music and art schools, higher education institutions, including the Uzbek State Conservatory and the Uzbek State Institute of Arts and Culture.

Of course, all the conditions in educational institutions are sufficient to identify talented young people in this regard. This is evidenced by a number of laws that the state pays special attention to youth, culture and art.

The idea that there is no means by which art and sports can introduce a nation to the world is being proven today. After all, our artists and musicians take part in international art festivals, competitions and creative evenings held in different regions of the world every year, raising the name of our country to the skies and introducing our national art and classical music to the world. In this sense, the sounds of our national instruments are a factor in captivating the people of the world and expressing our identity.

3. А.Фитрат. «Ўзбек классик музыкаси ва унинг тарихи» Т.: «Фан», 1993
4. Д.Исломов. Шарқ музыкаси тарихидан. Монография.Тошкент “Фан ва технология”-2015
5. Ж.Расултаев “Ўзбек дутор ижрочилиги. Тошкент “Ўқитувчи” -1997

## REFERENCES

1. «Маданият ва санъат атамаларининг изоҳли луғ’ати» Т.: «Ғ.Ғулом номидаги нашриёт-матбаа ижодий уйи», 2015
2. Семёнов А.А. Среднеазиатский трактат по музыке Дарвеша Али. Из-во АН Уз.Т.:1946