

МЕДИЦИНА, ПЕДАГОГИКА И ТЕХНОЛОГИЯ: ТЕОРИЯ И ПРАКТИКА

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HISTORICAL DEVELOPMENT OF DUTOR PERFORMANCE

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Annotatsiya: Ushbu maqola o‘zbek milliy cholg‘ularidan biri hisoblanadigan dutor cholg‘usining tarixiy shakllanish jarayoni, uning ijro amaliyotiga tegishli ma’lumotlar va an’anaviy xonandalikga oid ijro yo‘nalishlari haqida yozilgan.

Kalit so‘zlar: Dutor, Zaynulobiddin Al-Husayniy, “Qonun”, cholg‘u, takomillashtirish, rez, terma zarb, ufori zarb, tanovor zarb.

Аннотация: В данной статье рассказывается об историческом процессе формирования инструмента-дудора, который считается одним из узбекских национальных инструментов, сведения о его исполнении и направлениях исполнения, связанных с традиционным пением.

Abstract: This article is written about the historical formation process of the dutor instrument, which is considered one of the Uzbek national instruments, information about its performance and performance directions related to traditional singing.

Keywords: Dutor, Zainulobiddin Al-Hussaini, "Kanun", tool, improvement, cut, terma zarb, ufari zarb, tanovar zarb.

Uzbek classical music as an example of spirituality and spirituality appeared. Therefore, these music samples are a form of creativity and art it should be studied as an important part of culture. Uzbek classical music is so vast that it cannot be covered topics are rarely found. People sing songs, epics, statuses and the influence of musical instruments on raising a person to be spiritually mature able to absorb educational topics. These music samples through which the people expressed their heartaches, love, romantic experiences, and dreams.

Indeed, Uzbek national instruments are colorful and attractive is distinguished from other nations. Every Uzbek household has one from time immemorial there was a musical instrument. This tradition continues today. This in our article, the favorite musical instrument of the Uzbek people, the "Dutor" music and its we found it necessary to dwell on its historical development.

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"The spiritual and cultural monuments of the Kushan period of Khorezm are very rich and is wonderful. In particular, III-IV of our era, conducted during 1945-1950 A large number of mural paintings during the excavations of the Tuproqkala Palace dating back to the 18th century inscriptions were found, including images of three musical instruments determined. These are: a small harp with six strings, a small lute with two strings and hourglass-shaped two-sided percussion instrument. And like these three instruments image of three female musicians. A woman playing the harp, one of the musicians' image is very popular, and the other two are almost nowhere to be foundnot done". "Eight instruments were held in the images on the pottery the figure of the musician and relief images on one side of the wall of the ceramic bathhouse processed. All figurines and reliefs belong to different periods and are from Melod includes the period from the previous IV-III centuries to the 1st century AD.

Har one figurine corresponds to one image of a musical instrument, as well as to reliefs so many images have been taken. Thus, there are 9 musical instruments in total is determined to be. All of them belong to different groups of instruments. Stringy nine-stringed, angular harp, five-stringed kiphara, four-stringed lute in groups and six, reminiscent of a two-string dutor, into two subgroups in the shape of a resonator there are dividing words. Except for two figurines and a relief, it is ceramic images on containers not printed". "Amir Temur and the era of the Timurids, without exaggeration, not only the Uzbek people, rather, the musical art of all Near and Middle Eastern countries has developed rapidly, it can be said that it reached the peak of perfection, it was a real Renaissance period. After all, these peoples form a single state and have mutually effective cultural relations not only established, but at the same time with the largest countries of Asia and Europe and those who have the possibility of spiritual connection. Musicians always perform at the celebrations held in the owner's palace listened with interest and appreciated newly created works. It's his his virtues were well known by the whole palace, from his heirs to his generals. The spiritual uplift characteristic of the era of Amir Temur is the art of music created a wide opportunity for almost all aspects: musicianship and singing, music education, compositional creativity, music science have matured. In the depths of centuries. The traditional teacher-student education system that has been formed has spread widely.

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In essence, this is the process that created a literal revival movement not only in Samarkand, the capital of Amir Temur's kingdom, but also his descendants Bukhara, Khiva during the time of Shahrukh, Ulugbek, Husayn Boykara, Babur and others. It was also hot in the cities of Kitab, Balkh and Kabul. A city with a medieval tradition according to the occupation of its inhabitants, it was necessary to live as a community (mahalla).

People well-known artists, according to the decree of governors or to create comfort for oneself they preferred to live together with their colleagues. That's it according to "singers' district", "composers' neighborhood", "composers' street". done. Around which the owners of this profession have gained special prestige and prestige, creative schools with special creativity, performance and scientific status were formed." Alisher Navoi patterns (musical-instrumental works) and peshravs (instrument works) is mentioned in "Boburnoma". Structurally complex The phenomenon of creating such works is not only Eastern, but also Western culture

It is rare in history. Moreover, after half a century, i.e. XVI-XVII Darvesh Ali Changi, a scientist who lived and created on the threshold of centuries, of this period Among the 24 popular methods, some are Ulugbek, 12 are Husayn Boygaro, and 7 are Alisher testifies that it belongs to Navoi's pen. Amir Timur and Timurid period musical instruments variety and diversity is distinguished by For example: oud (according to the name of the tree from which the wood is used) The Arabs spread the sound not only to the East, but also to the West (lute, lute, etc.). others came from this instrument), in the music theory of this period (music in pamphlets) to define intervals, tetra-pentachords, vowels and used in solo and ensemble performance. A perfect maqam system and maqam performance is integrated with the tanbur instrument perceived in unity. In the solo performance of the instrumental sections of the maqams, The tanbur also takes the lead in the circle performance of the parts of the song.

The formation process of the "Shashmakom" series since the XIV century started Although "Duvzdah Makom" continued independently, its components were used in the new series. In the first period, "Duvzdahmakom" were all the peoples of the Near and Middle East unique to the culture. This process has been going on since the time of the Timurids certain local characteristics began to influence. As a result, it is different from the whole system a series of separate works with national characteristics began to form.

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Unlike the primary system, they have a structure and composition according to the number, freedom will be the priority. There are 12 Arab statuses and 12 Uyghur statuses status, 7 Iranian looms, 7 Azerbaijani mugams, 6 Uzbek and Tajik statuses occurred. These series, in turn, are influenced by the local musical dialect prompted the creation of new perfect categories. In this way, Uzbek is Tajik on the land of Shashmaqom, Khorezm status, Ferghana-Tashkent status roads, various multi-part instrumental works were created. "By the famous composer Zaynulabidin bin Muhammad bin Mahmud al-Husaini The work "Law" was written on the order of Navoi, the author himself said about it mentions it in the introduction, in the ode dedicated to Navoi. The work consists of an introduction and 21 chapters. The fact that the author's work consists of 24 chapters written about in the introduction. But in the only Tashkent copy of the source only 21 chapters of the work have been preserved, and the last three chapters have been lost need The source defines musical concepts such as nagma, bod, jam, and lahn. Husayni's treatise "Kitabul-Advor" by Urmawi and Shirazi It is based on the works of "Durratud-taj" and in most cases their content repeats. In the work, there are 12 status systems that were popular during the Timurid period listed in order: Ushshok, Navo, Busalik, Rost, Husayni, Hijazi, Rohavi, Zangula, Iraq, Isfahan, Zirafkand, Buzurg. The 16th chapter of the source is called "Dar bayani dutor" and is the first about dutor data will be provided". Dutor is one of the traditional Uzbek percussion instruments. People from the distant past. At the moment, a student who has been taking a worthy place in the performance practice. He took a place in all the groups typical of the traditional performance style. Traditional It was formed as a solo instrument and became one of the leading instruments. Dutor's historical formation and compatibility with other instruments are long going back in time, it has been described in musical treatises since the 15th century. In fact, it has two strings and their interval is a quarter interval a stringed musical instrument with eleven frets attached to the handle is described. However, it should be noted that the instrument described in the brochure is comprehensive close to the modern dutor word. The difference is only in form. Because the calyx of the described dutor is slightly larger than the modern dutor, and the handle is shorter. Instruments change or improve over time it is inevitable to go through the process. Dutor is an Uzbek, Turkmen, Tajik, It is a widely popular instrument among Karakalpak peoples. It should be noted that each Folk art has few, but unique features. "Dutor is widespread among the Uzbek, Turkmen, Tajik, and

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Karakalpak peoples of Central Asia is a popular instrument. It is worth noting that every nation's teacher has at least a little for himself there are features.

In performance practice, in the traditional style of performance, the fifth pitch is widely used.

Quarta-Tanovor sozi, unison-koshtor, octave-Bayot sozi is conducted. Adjustment based on second and third interval is very rare in modern process is used. Among the traditional instruments, dutor is rich in various and colorful beats, elegant and performers of different ages as an instrument with a feminine, philosophical sound widely used in practice. A single stroke is one of the simple strokes. Preliminary study of sozanda dutor

"P" (down) and "B" (up) on the left hand during the period is moved on an open string based on beats. P means the (down) motion sign, where all except the thumb fingers move down. Downstroke - from top to bottom, except for the thumb, the other four fingers moves down. This stroke is indicated by the symbol P (paw).

V - (up) movement sign, thumb moves from bottom to top, in this case, the remaining four fingers of the thumb are put together in a folded position moves.

Upstroke - thumbs down from the bottom up. The beat is strong index and middle fingers push out from the base of the thumb. This tattoo is marked with the symbol B (thumb). Terma zarb (Tanovar zarb) is one of the widely used zarbs in dutor performance is considered It is mainly performed with the thumb and index fingers. When the blow starts from top to bottom, first the index finger and then the head A downward movement is made by hitting the finger string. This is a note with the symbol "k". shown. When the stroke is struck from the bottom up, the thumb hits the string first moves up, and then the index finger drags out. "b" it is indicated by the symbol. Two down, two of the four sixteenth notes played by hitting up.

On beat 1, the index finger moves downwards in an idle position.

From the 2nd stroke, the thumb moves down in the same position

The 3rd beat moves the thumb up.

From beat 4, the index finger moves up in the same position.

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