



## THE HISTORY OF THE ORIGIN OF THE DUTOR INSTRUMENT AND ITS PLACE IN UZBEKISTAN MUSICAL ART

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**Annotatsiya:** *Maqolada O'zbek milliy cholg'ularidan biri bo'lgan Dutorning kelib chiqishi tarixi, tuzilishi, ijrochilik an'analari haqida tahlil qilindi.*

**Kalit so'zlar:** *dutor, o'zbek milliy cholg'usi, torli-chertma asbob, maqom, xalq musiqasi, dator ijrochiligi, dator tarixi, dator tuzilishi, milliy musiqa, o'zbek san'ati.*

**Abstract:** *The article analyzed the history, structure, performance traditions of Dutor, one of the Uzbek national musical instruments.*

**Key words:** *dutor, Uzbek national musical instrument, string instrument, status, folk music, dator performance, history of dator, structure of dator, national music, Uzbek art.*

### INTRODUCTION

“The dator is a plucked stringed musical instrument, widespread in almost all countries of Central Asia, as well as in many foreign Eastern countries. The performance of musicians who have mastered the art of playing the dator, as well as examples of professional and amateur creativity, have been passed down from generation to generation and have become a tradition of preservation among the population that has lived in Uzbekistan for centuries. The melodies of songs, chants and instrumental melodies performed on the dator and accompanied by the dator contain a lyrical and philosophical content, colored by the works of the representatives of oriental classical literature Lutfi, Navoi, Atoi, Babur, as well as Zebiniso, Uvaysi, Nodira, Mahzuna, Ojiza and others. The diversity and richness of the dator melodies



reflect the aspects of the people's lifestyle and culture. "It embodies the exquisite brilliance of the musical thinking of the peoples of the East."

The word dutor is a symbol of art historically closely related to the musical culture of the Uzbek people. The first information about the dutor was given to us by Mawlana Zaynulobiddin al-Husayni to Alisher Navoi. We find it in the treatise "The Blood of Musical Science and Practice", written in the second half of the 15th century. This treatise mentions the dutor instrument, which at that time consisted of 11 frets tuned in intervals of a fourth. The source providing information about the dutor and dutor instruments is "Risolai muziqiy", written 200 years after Al-Husayni's treatise, and its author is the khanchi musician Darvish Ali bin Mirzo Ali bin Khoja-Mahmud Marvarid. This work by Darvish Ali consists of two parts: historical and theoretical.

## **DISCUSSION AND RESULTS**

Dutor alt- is considered to be a type of traditional dutor that emerged in the 1930s. Dutor is a traditional two-stringed musical instrument in Central Asia, Iran, and South Asia. Dutor is one of the Uzbek folk instruments, a two-stringed, wooden, and silk or metal stringed plucked instrument. Dutor is widespread among the peoples of Central Asia and has an ancient history.

The word dutor comes from the Persian-Tajik words "du" (two) and "tor" (thread, string), meaning "two-stringed". The origin of the dutor dates back several centuries. Its early forms may have originated in China, India, and Iran, but it took on a unique form in Central Asia and developed as an Uzbek national instrument. Among the people, the dutor performers were mostly women. Dutor performance was especially developed in the Khorezm and Bukhara schools. Famous composers and hafiz constantly used the dutor in their art.

The first written information about the dutor can be found in Chapter XVI of the treatise "Scientific and Practical Rules of Music" by Navoi's contemporary Zaynulobiddin al-Husayni. The names of musicians such as Yusuf Mawdudi Dutori from Herat who worked under the pseudonym "Dutori" in the 16th and 17th centuries have been preserved in sources. The current national dutor performance has its own distinctive styles. There are 4 main dutor schools, which are in the Andijan, Tashkent,



Samarkand and Khorezm regions. The dutor strings are strung from nylon (or other polymer threads). Wooden or bone frets arranged in a chromatic order are glued to the handle. On the basis of the dutor instrument (in accordance with Uzbek folk instruments), various types of dutor of different sizes were developed: dutorbass, dutor-double bass. In the mid-1930s, a group of music masters (V. Romanchenko, A. Kevkhoyans, S. Didenko) V. Andreyev, relying on his work experience, began to adapt the instruments (torlichertma) to the modern level of performance requirements based on the principle of 12-step equal temperament, that is, to modernize them.

The main goal of modernization was to create multi-voice ensembles and orchestral groups. At that time, A. Petrosyans had the idea of creating a family of instruments. " Based on the dutor tenor, the dutor family was created, consisting of dutor prima, dutor secunda, dutor alto, dutor bass and dutor contrabass.

The initial dutors were made only from natural materials. Their strings were made of silk, and the body was made of light but durable wood. Over time, as a result of the development of technologies, metal-stringed types of dutors appeared, which expanded its sound capabilities.

On the territory of Uzbekistan, dutor performance is widely developed mainly in such regions as Khorezm, Bukhara, Samarkand, the Fergana Valley and Kashkadarya. Each region has its own style of dutor performance, which reflects the rich history and cultural uniqueness of the performing art.

Dutor is a national musical instrument in Uzbekistan, played not only by men, but also by women. Especially in the Bukhara and Khorezm schools, the art of playing the dutor is widespread among women. For many years, it has been a favorite instrument of women, often accompanying lyrical songs, epics and dances. Famous artists have also emerged among dutor performers. In particular, Munojot Yulchiyeva and other hafiz performed classical songs to the sounds of the dutor, introducing our national music to the world.

Although the dutor has a simple appearance, its sound is very elegant and attractive. The instrument consists of the following main parts:





The resonator body is the most important part of the dutor, which amplifies the sound. It is often made of mulberry, walnut, or other hard wood.

The handle (bore) is long and thin, in which the frets (marked places for notes) are placed.

Strings - originally made of silk thread, now metal strings are widely used.

Plucking method - the dutor is a plucked instrument, which is played mainly with the fingers. Sometimes a nail or a special mediator (mizrab) can be used.

The melodies played on the dutor are divided into different styles: Maqom and classical music - the dutor is one of the important instruments in the Fergana-Tashkent, Bukhara-Samarkand maqom schools.

Folk songs and melodies - especially lyrical and epic works - are performed to the accompaniment of the dutor.

Dance melodies - in the regions of Khorezm and Bukhara, dances are performed to the accompaniment of the dutor, for example, "Andijan Polka" or "Tanavor".

### **SUMMARY**

Today, the dutor is widely used in national music ensembles and folklore groups. The art of playing the dutor is taught in music schools and conservatories. Modern performers are trying out various experimental genres and new styles through the dutor. The dutor is recognized as a national instrument not only in Uzbekistan, but also throughout the world, and is widely performed at various international music festivals. The dutor is one of the most widespread and ancient Uzbek national instruments, occupying a special place in folk music and classical art. Due to its rich history, unique structure and wide musical possibilities, it has become an integral part of our national culture. Even today, dutor performance is developing and merging with modern art.

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