



Historical Pedagogical Content And Characteristics Of Dutor Instrument Performance

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Abstract: With the passage of time, the history and unique culture of each nation develops. In particular, the Uzbek people have a rich national culture that is the envy of every nation. In this article, we covered the educational and historical development of dutor, which is a part of our culture, one of our national instruments, performance methods, schools created by master dutor players, based on the scientific research of our musicologists.

Keywords: Dutor, Dutor alt, Dutor prima, Dutor second, Dutor bas, Dutor statuses, "Shashmaqom" or "Khorazm six and a half statuses"

Music is defined as the reflection of human life in tones. Therefore, in imagining the world, the means of perception must also be able to spread an unobtrusive shape, a beautiful quality, and a flawless flour. Otherwise, it is inevitable that a person, who is the highest quality among all beings, will not have the ability to compare or compare. That's probably why, only man was created to enjoy the gift of creativity, having a mind, thinking, and having a flower in his hands.

Creativity has filled the world of music with words that emit wonderful melodies, creating magical instruments that are miraculous instruments. As a result, human life today cannot be imagined without musical instruments. Musical instruments have become a part of human spirituality. Each nation has created musical instruments in accordance with its national values based on its life, spirituality and tradition. The dutor, which reflects all the values and values of the Uzbek people, is a favorite musical instrument of our people. In practice, innumerable performance examples of dutor have been formed, which have found their own place in every age, every class of society, and the most beautiful performance examples have been created among the people. Dutor is one of the most popular musical instruments in Central Asia. It is widely used in



performance practice. It was described for the first time in the treatise "Kanuni ilm va amali muzik" [1] by the musicologist scientist Zainul al-Din al-Husaini, who lived and worked in the 15th century. A number of dutor types may have existed in practice. However, it should be recognized that all the features of the dutor described in the brochure (handle, curtains attached to the handle, strings and adjustments) are in many respects compatible with the current instrument. Uzbek folk instruments include tanbur, rubob, dutor, gijjak, chang, flute, trumpet, ganon, and doyra. Each instrument has its own history of formation and improvement. Improvement processes are based on aspects such as shape, sound, sound range of instruments. Dutor, as written in the sources, has not changed in form. Dutor stands out among instruments for its nature, subtlety, and mysterious sound. The main reason for this was that the sound of the instrument was not so sharp, and it had a soft and (camera) homely sound. These aspects are still preserved. This is one of the main reasons why more and more women have become more popular in performing arts. In the past, there have been various directions of dutor performance. In the practice of folk art, the soloist and chornavoz music, even in the traditional style, caused the creation of their own special status paths. A vivid example of this is Khorezm dutor statuses. So, the performance of the dutor is important because of its versatility.

By the 20th century, dutor performance developed at a professional level. Solo performance gained its place, especially in the utozon style. This, of course, is evaluated by the performance opportunities achieved by the dutor in the past performance practice, and the creativity of skilled performers who portrayed the dutor performance traditions among the people. As a result, oasis and individual performance styles were formed and popularized in dutor performance. The emergence of such performance styles made it possible to reveal the aspects of the human nature of music more widely. The widespread popularity of Dutor's performance is the result of the performer's effective work. Shinavanda-listeners got to know each other's brilliant, colorful works and mysterious performance styles. Styles become schools of self-execution over time. There is no doubt that the Khorezm dutor performance school or the Kokan performance school was created on the basis of such traditions. In fact, there are a number of aspects of instrumental tracks that have been formed and developed at the school level, and they have a certain complete status. First, the repertoire of performance, that is, the musical samples or series of works



created within this style. Secondly, the structural aspects of the works and, of course, the specific characteristics of the performance. Without these principles, it is difficult to imagine performance at the school level. But, on the other side of the issue, time, creativity, performance practice are of primary importance to reach the school level.

We can witness that all the principles mentioned above are formed in practice at the Khorezm Doctoral Performing Arts School. It is recognized by experts that the dutor statuses created in practice are different from the internal complex functional arrangements such as "Shashmaqom" [2] or "Khorazm six and a half statuses", and are formed in a simple and related way to statuses. Mulla Bekjon Rahman ogle and Muhammad Yusuf Devonzodalar in their book "Musical History of Khorezm" state that "Dutor maqams are on the one hand classical music, and on the other hand are administrative (practical) full-length works called folk tunes." [3] From this, it can be concluded that individual musical examples, which have gained popularity among the people and were created in the classical way, are called dutor statuses. There are places where Dutor sozi is described as follows: - "Dutor sozi is more popular than tanbur among the people in the Khorezm region, but it has not been properly disciplined until tanbur." Although dutor nagmas are equal to tanbur nagmas, they could not give the importance given to tanbur only to dutor nagmas. Because it is more difficult than tanbur from the point of view of clicking. [4] This opinion explains that, although Tanburcha is not skilled in the performance of dutor status, he has a complex and unique style. That is probably why Khorezm dutor performance style is noted as rich in beats, colorful and, most importantly, "noisy" performance style typical of Khorezm oasis. This performance is characterized by rubbing the movements of the right hand against the lid of the instrument. It is appropriate to give special recognition to the performances of famous dutor players of this oasis, such as Matkarim Hafiz, Jumanyoz ota Hayitboev, Otajon Koshmo, Sharif Botir, Nurmuhammad Boltaev, Yusuf Jabbor. At the moment, it is important that these ways of execution are properly continued by young people. It was also noted by Abdurauf Fitrat that Samarkand's way of performance is different compared to Khorezm dutor performance style. He said, "These days, our most famous dutor player, Haji Abdulaziz from Samarkand, is listened to with admiration because he plays without hitting his hand on the board." will pass. It should be mentioned that the dutor



performance styles of the Fergana-Tashkent oasis are also very colorful. Because there are many styles of performance in this oasis. Only the Kokan dutor performance school itself is imbued with its own traditions. These traditions can be seen only in the work "Kokoncha". The intense interpretation of Dutor's chart, the variety of beats, the skill and charm of the left and right hands are the core of the performance of the style. Special performance styles are of great importance in the emergence of performance schools. Therefore, in the oasis of Fergana-Tashkent, we witness the formation of many individual dutor performance styles. In the practice of music performance, many famous artists who brought the performance of dutor instruments to the standard and worked at the level of mentors. Among them are master artists such as Zahidjon Obidov, Fakhridin Sadikov, Mahmud Yunusov, Arif Kasimov, Ghulam Kochkarov.

In the 20th century, the development of dutor performance was connected with the effective creative activities of these teachers. However, each artist had his own way of clicking or playing in dutor performance. This aspect is the basis of their skill. This dutor is expressed in the movements of the left or right hand when performing. In the practice of performance, the name of this musician is also imprinted (it certainly serves as an example for future generations or to make it easier to remember and learn). In particular, one of them is Zahidjon Obidov, who reached the level of a skilled musician in his time and was known for his dutor performance.

Besides being a performer, Zahidjon Obidov was also engaged in creativity. It is possible that this situation caused him to search for different metrorhythmic methods in his performance. Because, in Zahidjon Obidov's dutor performance styles, the movement of the right hand has gained special importance. The basis of Sozan's personal performance style is also related to the movement of his right hand. The basis of the style is the use of different shapes and forms of fingers and hand strokes, as well as the use of accents, replacing reverse strokes. Zahidjon Obidov focuses on the right hand and decorates the melody with colorful methods and beats. Increases the action that gives the work charm. But he ignored the left hand. This style is also sealed in practice as a unique aspect of performance. Mahmud Yunusov, a well-known dutor musician and master artist, who has the opposite character to Zahidjon Obidov's style, and who has gained popularity among the people. Mahmud Yunusov is known for his unique style of dutor performance. This style is based on correctness of right hand movement, uniformity, exclusion of elastic movements and small strokes. But



the success of the style and its appeal to the people is embodied in the charm of left-handed performance. Mahmud Yunusov was able to use the Uzbek national baikal and kochirimbezak very skillfully with his left hand. This was the basis for the sound of the melody emanating from the speaker.

Among the people, especially in the criteria of studying dutor, the good mastery of the technical aspects specific to performance has always been of particular importance with its effectiveness. It should be noted that the dutor performance of the 20th century is connected with the academic performance style of folk instruments. Because this style caused the development of dutor family instruments. The style based on the technically skilled performance of dutor is associated with the name of the famous master dutor player Arif Kasimov. In the traditional direction of Dutor's performance, it is permissible to recognize two outstanding teachers who have given a unique and attractive style. These are the artists Fakhriddin Sadikov and Turgun Alimatov, honored by the people. From the 30s of the 20th century, new views began to emerge in the art of Uzbek music, especially in creativity and performance. [6] The magic and charm of music began to be reflected more deeply and in harmony with the spirit of the times. Fakhriddin Sodikov has presented his unique dutor performance style for the future generation in his many years of creative and performance work.

Turgun Alimatov's style is widely popular and is distinguished by its originality. It is permissible to admit that he has a masterful performance style, perfectly balanced movements of the right and left hands. Dutor's sound is flat, smooth and beautiful, the balance of all processes in its attractive sound is the basis of Turgun Alimatov's performance style.

In this style, every polish and decoration on the left hand is stamped with the movements of the right hand. Each of the movements in proportion to each other will delight the heart of the listener. It cannot be ignored, because the movements are in harmony with the melody, and the melody radiates beautifully and attractively in the chant. It will charm any person. Another unique aspect of Turgun Alimatov's dutor performance is the adaptation of tanbur and sato musical traditions to dutor. If the ability of one instrument is enriched with the characteristics of two and three instruments, the sound emitted from it will surely be rich, beautiful and powerful.

This serves as an example for executive practice.



Modern dutor performance is enriched with colorful styles and is developing in the process of its development and within the requirements of the time. An example of this is the process of the dutor's educational system, i.e., taking a place in the program of schools, lyceums, and higher educational institutions. Because dutor is one of the favorite songs of the Uzbek people, which have lived in harmony with the ancient times. Dutor has always been consumed in different oases of Central Asia based on its dialect and tradition. [7] Folk mass performances, dayi or wild performances, and traditional classical performances have always decorated folk performance.

Dutor, in fact, developed to the point of classicism with a tendency towards folk style. Dutor had its place in the performance practice of the folk instrument and played a worthy role in the development of the culture of the time and was appreciated as a necessary instrument. That's probably why, in our time, various compositional ensembles of dutor, solo styles have increased even more. It is gratifying that young people have a positive attitude towards it and accept it. His desire to teach young people the secrets of dutor performance is a sign of his future development.

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