

DUTOR INSTRUMENT AND ITS MODERNIZATION

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Abstract: *since the years of Independence of the Republic of Uzbekistan, enormous changes have occurred in the Uzbek musical art, one of them is the return of instruments to musical life, which gave them a new life. Our musical instruments now have the right to skillfully perform not only Uzbek works, but also works of foreign composers, works of different peoples and nationalities and composers from all over the world, show the capabilities of the instrument, and clearly demonstrate the skill of the performer. These huge improvements not only gave new life to the dutor instrument, but also led to a new look at the instrument, the creation of performance schools, as well as a new attitude and approach to the instrument among the musician himself. Centuries later, our national musical instruments came to us by word of mouth, thanks to the master-apprentice tradition. The instrument managed to collect a very large repertoire.*

Keywords: *music, art, dutor, performance, instrument, tradition, school, note.*

ИНСТРУМЕНТ ДУТОР И ЕГО МОДЕРНИЗАЦИЯ

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Аннотация: *с годы Независимости Республики Узбекистан в узбекском музыкальном искусстве произошли огромные изменения, один из них – возвращение инструментов в музыкальную жизнь дало им новую жизнь. Наши музыкальные инструменты теперь имеют право умело исполнять не только узбекские произведения, но и произведения зарубежных композиторов, произведения разных народов и национальностей и композиторов со всего мира, показывать возможности инструмента, наглядно демонстрировать мастерство исполнителя. Эти огромные улучшения не только дали новую жизнь инструменту дутар, но и привели к новому взгляду на инструмент, созданию школ исполнения, а также новому отношению и подходу к инструменту у самого музыканта. Спустя столетия наши национальные музыкальные инструменты дошли до нас из уст в уста, благодаря традиции мастера-ученика. Инструменту удалось собрать очень большой репертуар.*

Ключевые слова: *музыка, искусство, дутор, исполнение, инструмент, традиция, школа, нота.*

The most beautiful and beautiful melodies of Uzbekistan were created for dutor instruments. Dutor was now not only an accompanist, but also a soloist in large polyphonic orchestras. Among our composers, Mustafa Bafoev, Aydin Abdullaeva, Rustam Abdullaev, and our young composers have been writing beautiful works for the dutor instrument. Oydin Abdullaeva's piece "Dutor's Fantasy" for dutor has been selected as a compulsory piece in the Republic competition for many centuries, and the participants have been performing it very skillfully in the contests.

We can easily call every dutor performer a composer. The reason is that the dutor instrument is played in unrepeatable rhythms every time, and the given notes are played with a new interpretation, which makes the instrument popular among our people. Dutor is a symbol of our nationality and traditions. In it, we can see pictures of girls sitting in a circle, playing dutor, and playing hirgoi in old finds and miniatures. It can be seen that the dutor instrument has not only become a favorite instrument now, but it has been a favorite instrument of girls for a very long time.

Uzbek folk instruments have inherited centuries-old traditions in their development in modern performance art. Their roots go back to ancient times. Objects, materials, and ancient resources found in various archaeological excavations testify that there were various musical instruments before him.

It is known from history that various folk instruments were used in everyday life, during hunting, in palace life, cultural festivals, and public elections. Folk instruments have gradually developed and improved over the centuries, satisfying the spiritual needs of people.

In the Middle Ages, music performance acquired three different independent styles. The first of them is the Fergana-Tashkent executive line, the second is the Khorezm executive line, and finally the third is the Bukhara-Samarkand executive line. In addition to simple tunes and songs according to their structure, there were categories of status categories of complex vocal-instrumental musical forms according to the tonality of the scale.

Along with modernization, Dutor has preserved the traditional style of performance. The traditional type of dutor instrument has been working in ensembles since the emergence of new performing groups in the 50s of the last century, that is, the formation of makom and dutor girl ensembles under the State Committee of Television and Radio Broadcasting of Uzbekistan. For twenty years, the People's Artist of Uzbekistan, academician Yunus Rajabiy has been the organizer and artistic director of the makomchilar ensemble, and the famous composer, musician, artistic figure of service in Uzbekistan F. Sodikov has been the artistic director of the ensemble. The creative team performed the most famous pieces of Bukhara Shashmaqomi, Ferganacha-Tashkent direction and Uzbek folk music, based on traditional performing arts. The instruments of the maqamchilar ensemble include flute, chang, kanon, rubob, tanbur, sato, dutor, gijjaks and doyra. Since those years, the Dutor instrument has been used as a leading and accompanying instrument in ensembles. It is commendable that his most important task is leading the singer in the main scenes.

Famous musician, composer, author of lyrical songs and instrumental tunes, People's Artist of Uzbekistan Ganijon Toshmatov became the organizer and leader of the dutorchi girls' ensemble. The audience was captivated by the originality and diversity of the ensemble's performance repertoire. The unique feature of the ensemble was that the dutor girls kept the folk tradition alive. They sing along with playing dutor. In some cases, their performance serves as an accompaniment to senior

dancers ("Khorazm lazgisi", "Doira dom-dom"). This ensemble of students is doing very well so far. It operates under the Uzbekistan State Philharmonic. To this day, hundreds of concerts, creative evenings and reporting concerts are held.

If we return to the modern dutor instrument, the prima alto and bass types of the modern dutor are used. Modern dutors are performed on a large scale, working in ensembles that perform on the basis of polyphonic notation, and in groups of polyphonic chambers and large orchestras. Modern dutor has its place in polyphonic ensembles and orchestras and has a beautiful timbre.

In the 60s of the last century, along with the rapid development of the executive, special attention was paid to the stimulation of the executive. In this regard, the tradition of holding executive reviews is very widespread and it has begun to acquire an orderly character. In the 70s, the reputation of performing Uzbek folk instruments grew considerably. In particular, in 1973, the young singer Shukhrat Yoldoshev took part in the All-Union competition of musicians-performers held in Voronezh of the Russian Federation. He demonstrated the sweetness, high flight and color of his voice, timbre elegance, and new technical capabilities of the instrument. Sh. Yoldoshev was given a high title along with the first place award. This testified to the success of the Uzbek cheerleaders. A significant increase in performance was celebrated with awards. A group of young musicians and dutor performers were awarded the Youth Union of Uzbekistan award for their high skills and active concert performance. "Qirq kiz" Nukus dutorchi girls' ensemble and Uzteleradio's dutorchi girls' ensemble and other creative teams were awarded with prizes.

The issues of mastering the wealth of Uzbek folk music and promoting the rich musical heritage are always in the focus of the musical community. In 1983, the Ministry of Culture of Uzbekistan decided to hold a competition of performers of the Republic status at the suggestion of the Department of Oriental Music (founded in 1971) at the Tashkent State Conservatory. The first audition was held from February 1 to February 11, 1987 in the Great Hall of the Tashkent State Conservatory named after Mukhtar Ashrafi. The selection board was chaired by a distinguished scientist in Uzbekistan, doctor of art studies, professor Fayzulla Muzaffarovich Karomatov. About sixty performers and singers took part in the review. The review has become a true celebration of music and has helped to identify new performances by undoubtedly talented status performers.

Thus, the promotion of the republican audition contests not only affects the level of performance culture, the development of talented young people, but also enriches due to the works created by Uzbek composers for solo instruments, ensembles, and orchestras. In this, the international character of the art of Uzbekistan was clearly demonstrated. The interaction of sister cultures is the guarantee of their further development in the current conditions.

The contribution of the republic's generation of teachers to the formation and development of the performance art of Uzbek folk instruments is invaluable. Many years of experience of teachers prove that almost every student can be treated individually, regardless of his talent. When working with performers, the teacher must first be able to instill in students a love for their profession. The creation of modern musical instruments has the first masters who determined the shape, dimensions, quality of the material, its systematization, external decoration and other works.

Comparing and studying the musical traditions of folk instruments provides rich material for modern musicians to imagine how musical instruments have evolved and evolved over several centuries, even millennia. The experience gained by the instrumentalists allows them to define what the instruments should be in terms of modern performance culture. Uzbek folk instruments made by masters Sh. Shoumarov, U. Zufarov, M. Harratov embody heritage, unique creative approach and high professional qualities. Folk masters in Tashkent, Bukhara, Namangan, Urgench and other cities felt the necessity and relevance of improving folk instruments. As noted by T. Vizgo and A. Petrosyants: "Creative experiments on the improvement of folk instruments became more and more desirable and sought a clear goal.

High attention to musical instruments and the popularization of performance in them led to the creation of the Tashkent national musical instrument experimental factory. Founded in 1965, this factory was the only enterprise in Central Asia that mass-produced folk instruments such as flute, trumpet, trumpet, chang, rubob, doira, dutor, drum, gijjak, kobiz, and string, as well as a number of instruments of Central Asian peoples. Currently, a scientific production laboratory under the State Conservatory of Uzbekistan has been established, and our skilled musicians are not only making musical instruments, but also conducting research on them.

Uzbek musical instruments have gone through such a difficult path of development. In the way of these researches and development, a new life has been given to all musical instruments, so the dutor instrument has a unique and incomparable place today due to great changes in the long and long stages of development.

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