

THE STRUCTURE AND COMPONENTS OF A DUTAR

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Abstract: historically, Central Asia, including Uzbekistan, is rich in science, art and culture, due to the fact that the main tributaries of the Great Silk Road pass through this region. The analysis of each field shows that the past has shown that our science, art and culture, while deeply rooted in history, have had an impact on other cultures, especially in these lands. The works and writings of our scholars, who created in the 19th century, are a clear example of this. From time immemorial, dutars have been widespread in Uzbekistan, Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan, and Uyghuristan. despite the fact that the principles in execution were very close to each other. The development of the art of music led to an increase in the demand for musical instruments, which in turn led to the development of the art of composition.

Keywords: culture, art, science, history, music, instrument, dutar.

СТРУКТУРА И КОМПОНЕНТЫ ИНСТРУМЕНТА ДУТАР

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Аннотация: из истории известно, что в Центральной Азии, включая Узбекистан, богато развивались наука, искусство и культура, которые являлись основным центром Великого шелкового пути. Анализируя каждую область, видим, что наши наука, искусство и культура, будучи глубоко укоренившимися в истории, оказали влияние на другие культуры. Работы и сочинения наших ученых, которые творили в XIX веке, – яркий тому пример.

Испокон веков музыкальный инструмент дутар был широко распространен в Узбекистане, Казахстане, Кыргызстане, Таджикистане, Туркменистане и Уйгуристане, несмотря на то, что принципы их исполнения были очень близки друг к другу. Развитие музыкального искусства привело к увеличению спроса на музыкальные инструменты, что, в свою очередь, привело к развитию искусства композиции.

Ключевые слова: культура, искусство, наука, история, музыка, инструмент, дутар.

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The components of the dutar are mainly made of mulberry wood, as Darvesh Ali Changhi writes in his Risolai musiqiy in his section on 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, which is the result of the harmony of the mulberry and the silk, the invisible bonds, and, finally, the products of one being”.

Darwish Ali Changi begins the fifth chapter of “Risolai Musiqi” as follows.

Sayyidzoda, a mature man, a fruit tree in the garden of Sayyid, a descendant of Khoja Navruz Khojagi, a master of all disciplines, his qualities are known to the world. Especially when the tanbur is played, the people of peace and the people of consciousness are fans of its lively, scattering melodies. Zaman tied two strings for his dutori strings - night and day. It is not surprising that the moon and stars appear every night for the sake of his tanbur bowl and goose. Although he is attributed to the tanbura, his rank is much higher and higher than that. However, it is true that this work was both a hatim with him and a worthy one. It will be night and day with the adornment of its tanbur; the universe rotates in the order of the dutar; the moon shines with the bowl of the tanbur; the stars are fixed by the memory of its corner (1, 39a).

Composing is a unique art of making music, and the owner of the field is a person who knows music and is usually a musician or a member of the musician dynasty. In creating an instrument, the composer must not only have a delicate taste, but also a deep knowledge and skills about the word, as well as the secrets of carpentry. They need to be able to distinguish wood, their hardness and softness, sound properties, and the ability to choose the right quality materials.

There are dozens of types of national instruments available today, and since it is not possible to cover all types of musical instruments, it is possible to create similar instruments. The dutar composer, in turn, learns the secrets of tanbur and sato instruments because of their common raw materials and the similarity of the principles of word formation. Over the centuries, instruments have been perfected by musicians and raised to the level of art.

Dutar is mainly made of different varieties of mulberry and apricot trees. Only mulberry varieties are named differently in the dialects of Uzbekistan, for example: in Samarkand, Bukhara, mulberry, Balkh mulberry, white mulberry, in the Fergana Valley, mulberry, quail mulberry, pearl mulberry, black mulberry, shotut, white mulberry, rooster mulberry, hashaki mulberry is called guest mulberry. In all regions of the country, apricot or maple trees are used because they are hard on the handles. Rarely do masters in Andijan make willow for dutar bowls, and in Samarkand-Bukhara they make apples or walnuts. One of the main parts of the dutar, the skull and the lid of the skull are made of mulberry, and small pieces, such as the handle, the ear, the harpoon, and the extra harrak, are made of apricot wood.

The main factor that has a significant impact on the quality of the instrument is the collection of raw materials, the proper drying and processing of wood in special conditions during the production process. In the construction of the tanbur bowl, the annual layers of the tree are made of wide, wide wood, while the dutar is made of narrow wood, in contrast to the ribs of the bowl. This, in turn, depends on the type of tree, where it grows, and where the tree grows in low sunlight and in very cool places, the annual layer is wide and wide. In the dry season, when the sun rises, the annual layers of the tree are compressed and narrow. The wood used for dutar, tanbur and sato is dried for more than 5 to 25 years after cutting, and each master has his own methods.

For example, Master Stone and Master Osman dried their raw materials under a tin roof. Master Rahim from Tashkent, Master Qahhor, Master Mahkam, Master Rahmatilla, Master Kokand from Moydinjon and many other masters dried the cut tree trunks in the attics of their houses or in special buildings that do not receive sunlight.

The dutar bowl is a piece of wood known throughout history that is carved like a tanbur. Such dutars are called "carvings", "excavations" and are found mainly in Khorezm, Samarkand, and occasionally in Bukhara, and in Kashkadarya and Surkhandarya regions such dutars are called dombra. Over the centuries, musicians have made changes to improve sound quality and eliminate various imperfections. This, in turn, led to the development of new instruments as the dutar improved.

The skull is the main source of sound for the dutar. The dutar, which is a combination of several pieces of wood, is described as "yegma", "rib", and in Khorezm "zilma". The style of making it can vary from one region to another. Typically, the number of ribs ranges from 9 to 11, and the width and length determine the size of the rib cage. The dutar skulls of Tashkent masters are 19-20 cm wide, 40-45 cm high and 18-20 cm deep, while in Bukhara, Samarkand and Khorezm they are slightly smaller, 17-18 cm wide and 34-37 cm high. cm, depth 17-18 cm, in the Fergana Valley, on the contrary, it is larger, 20-21 cm, height 42-46 cm, depth 19-20 cm. The fact that 12-14 ribs are cut from a selected piece of wood, which consists of one body, affects the quality of sound output from the skull. The cut ribs are moistened and bent using heated electric rollers to form a cup, then the moisture in the wood is dried for several days until dry. The master puts these products into the mold one by one with a razor blade, collects them in the throat of the dutar and hardens them with a special wooden glue.

The neck is conical in shape and is made of a single piece of wood. The part that connects the skull and the handle is the part that needs to be joined together very delicately and finally with great precision. Made of maple, apricot, and walnut wood, the back of the throat is decorated with flowers, birds, or pearls, and the bones are glued together in a geometric shape. This, in turn, enhances the aesthetic appearance of the instrument.

Another component of the dutar is the handle. It is made mainly of apricot and walnut wood and is fastened with curtains. Typically, the handle of the instrument is made of pearl, bone or plastic material and is installed to prevent the curtains from being eaten away by friction during continuous pressing with the fingers. Fergana Valley - In Tashkent, the dutar handle is between 106 and 110 cm, the instrument range is 95-105 cm, the Khorezm dutars are 90 cm longer and the range is 80 cm.

The dutar cup lid is the most important resonator part that determines the sound quality of the instrument. It is made of yellow mulberry wood, and it is desirable to have a broad-leaved, eyeless, smooth fruit with no branches. The raw material selected by the composer is shaped into one or two pieces 4-5 mm thick, depending on the specific mulberry navigation, and glued to the bowl.

The strings of the instrument are made of silkworm silk, which is mainly fed from mulberry trees, and is flattened to a uniform diameter. Because the main parts of the dutar are made of smoke and the strings are made of the same body, its delicate, melancholy, melodious voice evokes calmness and serenity. The curtains of the national dutar are tied to the pole with a diatonic sound made of sheep's gut or kapron thread. Torgir is made of solid wood, bone and metal, hardened at the bottom of the skull ribs. As with all mezbabic instruments, the dutar is made of maple and apricot wood, the main means of playing the strings. The unison, the pure quartet, and the quintet are sometimes adjusted in octave intervals as the two strings are tied together.

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