

# THE HISTORY OF THE ORIGIN OF THE WORD DUTAR AND METHODS OF ITS PERFORMANCE

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**Annotation:** This article discusses the role of the dutar in the national musical art of Uzbek musical instruments, as well as the methods of performance, teaching methods and history of the origin of this instrument. There are many different schools of performance of the national instrument, the dutar, which is our national instrument, and you can learn a lot about their differences and methods of playing through this article.

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In recent years, the country's education system has undergone radical reforms. Indeed, the state attaches great importance to the development of culture and art in our country, the establishment of modern cultural on the basis of world best practices, strengthening their material and technical base, comprehensive support for creative intellectuals. In particular, the Resolution of the President of the Republic of Uzbekistan No. PP-3022 of May 31, 2017 "On measures to further develop and improve the sphere of culture and arts" national and universal values, education in the spirit of love and devotion to the motherland. Resolution No. PD-3892 of August 1, 2018 "On measures to create conditions for the development of public-private partnership in the field of culture and arts" also calls for further development of the field of culture and arts The main goal is to expand the network of institutions, expand the network of institutions in this area and strengthen their material and technical condition, the organization of quality services to the population and the creation of favorable conditions for public-private partnership.

The importance of music education in educating the younger generation as highly cultured and aesthetically mature people is invaluable. In particular, Uzbek music has great potential in this area. It is known that the process of educating students in the spirit of musical aesthetics should be based, firstly, on the observance of the basic general principles of music pedagogy, and secondly, on the provision of special conditions related to the education of taste. The process of forming a musical aesthetic taste is directly related to the development of the ability to perceive music. First of all, it is necessary to mention the principles of the components that provide musical perception. No matter how many important theoretical ideas about music are expressed, if we do not constantly work to inculcate them in the public consciousness, if we do not organize our activities in this way in a well-thought-out and systematic way, we will not achieve our goal. It is possible to awaken a sense of nationalism, to instill in young people a sense of pride and pride in their homeland, their parents and themselves. There is no doubt that our national musical instruments and national musical works will be of great help to us. Instrumental performance is one of the most popular types in the field of music. At the same time, there are musical instruments that are popular among all peoples of the world.

The *dutar* is a very popular and beloved instrument among the peoples of Central Asia. The *dutar* is a percussion instrument that is popular among Uzbeks, Tajiks, Uighurs, Turkmen, Karakalpaks and other peoples living in Uzbekistan and neighboring countries. The term *dutor* means "du" in Persian - "two" and "narrow". The names of some of its parts have a special meaning. For example, the terms "ear", "harrak", "kosakhona" and others have the same meaning. Musical works created for *dutar* and *dutar*-like stringed instruments should be studied by musicians of the world and performed at a high level to the delight of music lovers. It would be a mistake to call a music performer first music, then technical ability, then dynamics, and so on. Because all aspects of the work are carried out simultaneously, interdependently. From the first step of the student in the field of music, this process continues throughout the creative activity.

According to historical written sources, the dutar was first mentioned in the 15th century. Zaynulobiddin al-Husseini, a musicologist of his time, wrote a book entitled *The Law of Science and the Practice of Music*, which contains information about the dutar. The musical instrument described in the pamphlet is not much different from the modern dutar. The differences can be seen mainly in the formation of dutars. There are a number of legends about Dutor and its history, the process of its creation, the periods of its popularity. The legend of the great oriental scholar Fisagurs, who inspired the creation of the first instrument 9, is quoted by musicologist I. Rajabov in his pamphlet "On the question of status". "One day in a dream of Fisagurs, an old man came to him and said, 'Get up early tomorrow and go to the Gaddafi market. There you will find one of the secrets of wisdom.' " The old man came in again that night in a dream and repeated what he had said the night before. When Fisagurs woke up and went to the market for the second time, he was struck by the sound of a cotton-spinning bow. He realized that the wind was blowing through the holes in his head, arms, legs, and tail. "Something will work," he said, picking it up. He then placed a handle in the largest hole in the turtle's bowl (where the turtle's head protruded) and tied a rope around it. At first, this sound system was very simple and straightforward. People started calling him "barbat". Musicians of the post-Fisagur period developed this pleasant melody (barbat) and based on it created 2-3-4 stringed musical instruments. Scientists, researchers, local historians and ethnographers who came to Central Asia on an expedition in the 19th century note that music was absorbed into the blood of the local population. They wrote in their diaries and scientific pamphlets that the word dutar can be found in almost every Uzbek household and that it is the favorite instrument of the peoples of Central Asia. Dutor is one of the most popular instruments among the Uzbek, Tajik, Turkmen and Uighur peoples of Central Asia. Among the musical instruments of our country, the dutar stands out with its soft, domestic sound. Currently, dutar performance in our country is divided into four main local styles. These are: Khorezm, Samarkand-Bukhara, Kashkadarya-Surkhandarya and Fergana-Tashkent styles. The Khorezm and Fergana-Tashkent

local roads stand out among these styles. Not only in folklore and classical art, but also in performance, these oases differ from each other in the structure and performance of musical instruments.

As a result of the improvement of oasis performance methods, various schools of dutar performance emerged. It is in harmony with the unique traditions, dialects and customs of the oasis of performance schools. It was originally a musical instrument. As for the types of dutars, Turkmen, Tajik, Uyghur, Khorezm and Uzbek dutars were formed during the historical development. Although they do not differ much in structure, in any case, they look a little different from each other. For example, the similarities between Uyghur and Tajik dutars are that their cups are slightly larger than those of Turkmen and Khorezm dutars. It should be noted that in Uzbekistan, there are two types of dutars: male dutors and dutars for women. Women's dutars, by contrast, are made by skilled lyricists so that the bowl is smaller and the handle is also relatively short, feminine and delicate. The appearance of oases and dutars of different nationalities will inevitably affect the traditions of performance. From this point of view, we can see the formation of Uzbek, Turkmen and Khorezm dutar schools. It is worth noting that Dutor was the basis for the creation of even major works. An example of this is the Khorezm dutar maqoms.

The melodies performed by the dutar and tanbur instruments in Jornavoz are in harmony with each other. In particular, we can see in the example of melodies or songs performed on these instruments. Another important aspect of the dutar is that the percussion of the right hand acts as a "methodologist" when performed solo, often leading to a solo performance without a circle. In the XX-XXI centuries, dutar performance began to develop at a professional level. A number of talented performers were formed. There are many different ways to play the dutar. It's one of those moody times where he would break into endless soliloquy with himself. Young people became interested in their style, and as a result, it became a school of performance.

Speaking of dutar performance styles, we can't help but mention the Khorezm dutar schools and their unique style of performance. The traditions of the Kokand dutar school differ from many other performing arts in the Fergana-Tashkent oasis. There are special status tracks in the traditional style of dutar performance. The dutar is also unique in the Khorezm oasis, where the right hand percussion is characterized by a continuous performance of the rez method. One of the key features is to exaggerate each strong contribution, using the four fingers of the right hand and the touch on the lid, scratching and clicking. Dutor's right-handed strokes are called "dast" in Khorezm. Due to the melody structure and rapid development of the letters, the bakhshis took full advantage of the dutar's performance. A number of master performers have made a great contribution to the development of Khorezm dutar performance.

Uzbek dutar performance is magical, attractive and unique. It contains a number of oasis traditions, countless ornaments and polishes, and countless melodies. Studying them and mastering the traditions of different schools is an opportunity to further develop the art and fully convey the charm of the dutar to the listener. Our intention is that the next generation will enjoy the heritage of traditional dutar performance, which is a part of multifaceted Uzbek art.

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