



THE ROLE OF DUTOR'S INSTRUMENT IN PEOPLE'S PERFORMANCE

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Abstract

The art of music has a profound effect on the human psyche and is an important means of changing one's mood. It can lift a person's spirits and make them happy, but it can also make them sad and depressed. So understanding music and feeling it is a very complex process. The role of national instruments in inculcating this process in the minds of young people, in acquainting them with the musical works of various processes is invaluable, especially the role of the dutar chols in this regard.

Introduction

Dutor's role in the performance of folk instruments is invaluable. As for the traditional dutar, they are made of mulberry wood and silk. In practice, there are different types of dutar. The female dutar is slightly different from the male dutar, with a smaller skull and a shorter handle. The weight of these dutars is much lighter than other words and is played much more gently with the fingers. The main part of the dutar is the skull handle and the main body (corpus), as well as the curtain and the harp, the strings of which are stretched along the handle. The dutar bowl has ten or twelve ribs and is shaped like a pear. The top of the bowl is covered with an adhesive lid. There is a small circular hole in the middle of the lid, which is called the sound chamber. There is a shield on the cover, close to the handle. When playing the dutar, this shield protects the cover from accidental damage with nails. At the bottom of the bowl is a hook that holds the words of the dutar. The cover has a two-pronged notch for the strings. When you install the curtain, its position will be the distance between the curtain and the twelfth curtain. The dutar handle is attached to the top of the bowl. The handle and the head are made of the same piece of wood. There are 22 to 24 curtains on the handle, which are made of wood or silk. The upper bouts featured two cutaways, for easier access to the higher frets. The upper bouts featured two cutaways, for easier access to the higher frets. The strings are wrapped around the ears. If it is pulled tight, the volume will increase, and if it is released, the volume will decrease. Right-handed technique is very important in the art of playing the dutar.

Skilled dutarists adjust the dutar differently when playing different melodies. For example, the quartet is set to "Tanovar", the fifth to "Munojot", the second to "Qosh





soz", the sixth to "Bayot" and the octave to Ajam sozi. This style of performance is very useful for playing folk melodies and maqom melodies.

Well-known literary critic and musicologist Abdurauf Fitrat in his book "Uzbek classical music and its history" says the following about the structure of the dutar: more popular. It has a handle of 7.0 to 7.5 decimeters and a bowl of 2.0 to 4.5 decimeters. The curtain is thirteen in some places and fourteen in others. Due to the small number of curtains, the maqom melodies are not played with the dutar. Due to the low temperature of the dutar, many of our dutar players avoid playing the dutar by touching the board with their hands. These days, our most famous dutar player, Hoji Abdulaziz Rasulov from Samarkand, is eagerly listened to because he does not hit the board."

In addition to the words of Abdurauf Fitrat, it can be said that the strings of the dutor are made of silk and, as mentioned above, they are pulled in a rather loose order close to the handle. That's why the sound of the dutar is not so loud. Folk musicians adjust the dutar differently. Its two strings are tuned more to the quartet and quintet, and less to the octave. A characteristic feature of the dutar sound string is that its curtains are arranged chromatically in the lower octave (excluding the fourth stage), with the upper part forming a diatonic sound string. Depending on the amount of curtains, the total range of the sound series ranges from one and a half octaves to two octaves. A piece written for a dutar can also have a double sound.

If we analyze the participation of the folk instrument dutar in the process of passing music lessons, we can say that the most convenient musical instrument for passing music lessons is considered to be the piano or Kashgar rubobi from the national words, many school teachers. It seems that piano and Kashgar rubabs have a lot of opportunities to carry out this process, as other instruments do not have such opportunities, but it must be admitted that in the course of music lessons accompanied by piano, its polyphonic performance there are conveniences such as the ability to select octaves by adapting the children's voice to the alien feature, and a much higher power of the instrument's resonance.

The peculiarity of the Kashgar rubab in this process can be explained as follows: first of all, this word is more common among the population (from young children to the older generation) than our other national instruments. Of course, the contribution of the famous rubobchi - musicians is great. Secondly, the word has a number of conveniences (relative to the squeak) that allow the teacher to sit or stand, and the timbre of the voice is much better, as well as to allow the teacher to walk while standing. However, this does not mean that you can take music lessons only on the





instruments mentioned above. The words tanbur, dutar, and kamonu also play a role in this process.

Bizning nazarimizda tanbur sozida yakka navozlikda va maqom hamda mumtoz qo'shiqlarimizga jo'rnavozlik qilish, dutorni ko'p holda xonaki asbob deb tushunib, uni faqat tor doirada chalish mumkin degan fikr ko'pchilikning qarashida mavjud. Kamonli sozlardan g'ijjak sozining esa pardalari yo'q, uni o'rganish ancha mushkul, shu bilan birga ko'p holda g'ijjakni o'tirib chalishga mo'ljallangan soz deb o'ylab, mazkur sozni ham maktabda musiqa madaniyati darsini o'tishga ancha noqulay cholg'u sozi deb hisoblaydilar. Aslida esa ushbu sozlar vositasida ham musiqa darslarini ancha samarali o'tish mumkin deb o'ylaymiz.

When we analyzed the textbooks of I-VII-grades, it became clear that in the lesson to get acquainted with the national musical instruments (in particular, dutori, tanbur and gijjak, sato), the history of their origin, types, possibilities of performance much less information is given about. Students do not have a deep understanding of the words mentioned above. There is almost no talk about the potential of these instruments in the process of teaching music culture. To date, dutar, tanbur, and kamon have played an important role in teaching music. For example, the unique timbre of the tanbur, the lyrical sound, the different styles of performance, or the melancholy (or cheerful) sound of the dutar, the twinkling of a bell, certainly attract the attention of the students. As for the word gijjak, it is said in ancient treatises that this word is in fact similar to the human voice. The squeaky sound quickly accompanies the students' voices, making it easy to synthesize the melody.

Accompanied by the above instruments, you can play them while sitting, standing, or walking between class lines during a music lesson. In this case, the word gijjak is played in the form of a belt. Today, not only older singers, but also young talented singers sing to the accompaniment of tanbur, dutar and gijjak. For example, people's singers of Uzbekistan Mahmud Tadjibayev, Beknazar Dosmurodov, Hasan Rajabiy, Honored Artists of the Republic Uktam Ahmedov, Erkin Ruzimetov (tanbur), Nematjon Kulabdullayev, Abdurashid Vohidov (dutor), Ahmadjon Dadayev, Olmas Rasulov, Salohiddin Azizbaev (gijjak) are singing along with these words. The most important thing is that the music teacher is able to play the instrument very skillfully and masterfully.

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