

DUTAR IN THE WORKS OF UZBEK COMPOSERS AND BASTAKORS (BASED ON THE 21ST CENTURY)

Zulfiyakhon Muminova¹

¹Senior Lecturer of the Department of Preschool and Music Education, Institute for Retraining and Advanced Training of Specialists and Managers of Preschool Education (Tashkent, Uzbekistan)

Abstract. This article focuses on the professional development of the dutar performance school and explores its possibilities. Dutar performance stands out for its extensive repertoire, versatile performance opportunities in traditional and academic contexts, and the diverse range of national performance styles. The instrument enables musicians to learn and perform not only Uzbek and related peoples' folk songs but also works by Eastern and European composers, showcasing the global reach of world music. Similar instruments to the dutar have a widespread presence among the peoples of the Central Asian region, underscoring the longstanding friendship and cultural cooperation between these nations with shared roots. However, the unique identity and historical phenomena of each nation are not only reflected in the external appearance of instruments but also in their distinct voice, style, and performance programs. Therefore, it is crucial to pay attention not only to the musicians' contributions but also to the works of composers. The article presents analytical insights into the performance methods employed in works that continue the mentorship tradition in the art of instrumental performance on the dutar, composed by Uzbek bastakors (composers).

Key words: dutar, performance style, musician, school of performance, tradition, melody, method, doira, composer, bastakor.

Cite: Muminova, Zulfiyakhon. "Dutar in the Works of Uzbek Composers and Bastakors (based on the 21st century)". Central Asian Journal of Art Studies, vol. 8, no. 2, 2023, p. 179-191. DOI: 10.47940/cajas.v9i2.694.

The author has carefully reviewed and approved the final version of the manuscript and declares no conflicts of interest.

Introduction

The study of Uzbek folk music, including the art of musical performance, has been a significant focus for musicologists during the 20th and 21st centuries. Among the traditional musical instruments, the *dutar* holds particular importance in promoting solo and group performance art. Extensive research has been conducted on the *dutar*'s history, performance traditions, reconstruction processes, and performance programs.

In the series of publications titled "Musical Heritage of the Uzbek People" in the 20th century, by the renowned scholar Fayzulla Karomatli, the usage of *dutar* by the Khorezm bakhsh and their distinctive characteristics in appearance and sound were highlighted. Karomatli's book "Uzbek Instrumental Music" provides interpretations of prominent works such as "Ko'shtor," "Turgay," "Ilgor," and "Munojot," which hold significant positions within the *dutar*'s performance styles, tuning, and performance programs in the context of local styles (Karomatov 123-135).

During the 1930s, reforms in Uzbek national musical instruments and the development of performance art led to the introduction of a new educational system based on musical notation. Noteworthy specialists, including research musicologists from the Research Institute of Art Studies, musicians, and masters, played pivotal roles in this process.

The Uzbek music performance art is deeply rooted in the mentor-apprentice tradition, and the experience of scientists and performers has been essential in its implementation. The creative endeavors of skilled masters such as Usman Zufarov, Xusan Zokirov, Mahkam Miraminov, and Rixsixon Xo'jaxonov focused on the reconstruction, improvement of instruments, and the creation of twelve-stage temperamental chromatic sounds. This creative group also devoted attention

to the *dutar*, one of the most beloved traditional musical instruments of the Uzbek people, designed for playing national melodies in the traditional genre. The scientific research carried out by this creative group influenced not only musicologists but also professional practitioners and *dutar* players, leading to the creation of manuals based on the interpretations of experienced teachers, their performance styles, and compositions.

Jasur Rasultoev's guide, "Uzbek *Dutar* Performance," covers performance skills rooted in the mentor-apprentice tradition, the process of instrument making, and techniques for right and left hand movements, as well as local schools of performance. Malika Ziyayeva's educational-methodological manual, "Dutar," explores various performance styles of skilled musicians of the 20th century, such as Zakirjon Obidov, Mahmud Yunusov, Arif Kasimov, and Turgun Alimatov, providing a comparative analysis. Additionally, Fakhridin Sadiqov's *dutar* performance, which holds particular significance within a unique school, is described based on distinctive characteristics. Over time, the performance of the *dutar* has been refined through the teacher-disciple traditions passed down from generation to generation.

Methods

The *dutar* instrument, traditionally practiced among the people, has undergone adaptations to be incorporated into modern orchestras. Musicologist Viktor Vinogradov's research proposed replacing the diatonic tone row with a twelve-tempered chromatic tone row. This led to modifications such as replacing frets and semi-frets with pinned iron frets and changing silk strings to lace. These developments expanded the range of the *dutar*, resulting in a softer and melodious sound and extending its range to the second octave note 'la.' As a result, the

performance possibilities and repertoire of the dutar were enriched.

Several educational manuals have been published to support the learning and mastery of the dutar. These include "Dutar Textbook" by Muhammadjon Asilov and Feoktist Vasilyev, "Dutar Study Book" by Akbar Ilyasov, "Dutar Navolari - 1, 2" and "Dutar Taronalari" by Orif Qosimov, "Ensemble of Dutar Players" by Boqijon Rahimjonov, "Dutar" by Shavkat Rahimov, "Dutar Specialty" by Mavluda Safarova, "Traditional Dutar Performance" by Iqbol Toshpolatova, "Dutar Textbook" by Gulchehra Mukhamedova, "Dutar Sounds" by Gulom Quchqarov, "Dutar" by Gulchehra Muhamedova, "Inclined Heart to Dutar" by Mirobid Inoyatov, "Cry of the Heart" by Manzura Mukhammedova, "Heart Bouquet" by Mirsodiq Ergashev, "Dutar Songs" by Ruzibi Hojjeva, "Khorazm Dutar Songs" by Farogat Muminova, "Dutar" by Nasiba Turgunova, and "Dutar" by Saida Qulmatova. These textbooks contribute to the professional educational process related to the dutar.

Moreover, it is worth mentioning that works composed for dutar and piano hold an important place in the repertoire of Uzbek composers and bastakors. These compositions reflect the unique creative exploration of each period, showcasing the distinctive national thinking, means of expression, performance styles, and characteristic features. Highlighting the unique sound capabilities and characteristics of the dutar, both solo and group performances have played a significant role in capturing the attention of creative individuals. However, the published textbooks only provide brief analytical information about the dutar and its performance styles, as well as the musicians' performance skills.

Results and Discussion

In the field of traditional instrument making, each sozgar Master has their

own techniques and criteria for crafting instruments. One notable example is Khirajiddin Mukhiddinov, who learned the art of traditional instrument making from Usman Zufarov, an honored musician and artist from Uzbekistan. Mukhiddinov's research focused on developing instruments with high musical and acoustic quality, as well as establishing proper practical applications for these instruments. His main emphasis was on the composition of instruments such as the dutar, rubob, and tanbur, which belong to the group of plucked string instruments.

In 1953, experimental work was conducted to expand the sound range of the dutar, enhance its timbre, enable the playing of European tunes and compositions, and integrate it into multi-voiced ensembles and orchestras. As a result of these experiments, similar types of the dutar were created. The reconstruction process of the dutar typically considers two main criteria: musical and acoustic sound and timbre characteristics of the instrument, as well as the visual and performance characteristics.

Looking at the past, in fact, the heritage



Figure 1. Traditional dutar



Figure 2. Dutar alt

of Uzbek folk music has been passed from generation to generation, based on oral mentor-apprentice tradition. Currently, the application of foreign experiences in accordance with the modern requirements of the development of science, the teaching of music art based on world standards, the use of educational methods aimed at the implementation of new tasks served as the foundation for the creation of new principles in the dutar performance. After all, one of the main goals was to create works created by skilled representatives of music art not only for professionals, but also to popularize them in popular form. In the process of education, not through the listening method, but it was conducted by connecting theoretical and practical activities at the same time. In particular, it consists in creating educational literature, reflecting performance programs in notation, enriching them with musical ornaments and new interpretations. It was in the process of reconstruction by the *sozgar* masters that modifications were also made to the traditional dutar, which is currently used in our practice. In particular, in ancient times, dutar's curtains were connected by gut strings, whereas in modern times capron has

been immortalized into synthetic strings, diesis between the re and mi notes, and the *xas parda* to which the bemols are connected. Therefore, since 70-es of the 20th century, the role of Uzbek *bastakors* and composers in creating musical compositions for traditional dutar, as well as for reconstructed one is incomparable. In this regard can be mentioned well-known compositions like "Tebranur", "Rez-rez" (Orif Qosimov), "Dutorim" (Fahriddin Sodiqov) "Ko'ngil guldastasi", "Chaqqon o'yna", "Shahdam, ildam" (Mirsodiq Ergashev), "Dutar naqshi", concert-poem "Jilolar" (Mustafo Bafoev), "Gulzorda" (Qahramon Komilov), "Mustaqillik nashidasi" (Mirsodiq Ergashev) for traditional dutar. Other compositions for reconstructed alt dutar like "Tabassum", "Dilnoz" (Orif Qosimov), "Dutor navolari" (Fattohxon Nazarov), "Bahor nafasi" (Sulton Qosimov), "Orzu" (Umida Hamidova), "Sharqona Navo" (Fantasy for dutar and chamber orchestra), "Qo'shtor", fantasy "Termalar" (Habibulla Rahimov), "Dutar ifori" (Oydin Abdullaeva).

At this point, we will analyze the following work created by composer and musician Mirsodiq Ergashev for dutar. The song "Ko'ngil guldastasi" was composed in two parts, the scale is the 'G-minor'. The first part is in the *Maestoso* tempo, in ordinary 2/4 time signatures (figure 1), and the second part is in the *Animato* tempo in 6/8, where used the traditional rhythm of *ufar in doyra*.

Although the tune "Ko'ngil guldastasi" was originally created for the traditional dutar, nowadays viola dutar and piano parties are also widespread. Enriching and complicating the performance style of the work with different types of beats depends on the skill of the musician. Part I in mirsodiq Ergashev's interpretation was recommended to be performed on a simple percussion. (simple beat; ▼ down, ▲ to the top).

It was in the performance of this work, part I Sultan Kasimov, that an artistic

Maestoso

M.M. ♩ = 84

M.Ergashev musiqasi

Example 1. Music by Mirsadik Ergashev “Kungil guldastasi”.

decoration was given, enriching it with simple and reverse beat and rhythmic figures. (reverse beat; ♩ ♩ ♩ ♩).

Part 2 of the work was written in the

musical ornaments, i.e. forschlag and voice pinch.

Let’s take a look at another composer Mustafu Bafoev’s “Dutar naqshi”. This

Maestoso

M.M. ♩ = 84

M.Ergashev musiqasi

Example 2. Music by Mirsadik Ergashev “Kungil guldastasi”.

ufori style, where this beat can be used in several ways. In the author's tutorial called "Ko'ngil guldastasi", the right hand tattoo is expressed as follows:

As well as, in this part with a merry and lively character, it is recommended to use

work has a complex form and was created in the fantasy genre. Today, there is a tradition of playing it in two different tempos. “Dutar naqshi” is a large work, created in a 6/8 time signatures for traditional dutar and piano. It should also be noted that Mustafu

Example 3. Music by Mirsadik Ergashev “Kungil guldastasi”.

Bafoev's compositional work has a unique style, and the musical tones reflecting the theme of solemnity and grandeur are clearly noticeable in the melodies of the works with philosophical content created on the basis of the composer's thoughts.

In the blend of chords between *dutar* and the accompanying piano, there are kind of duets, which reminds question-and-answer statements. This work, written in the form of a fantasy, consists of an introduction and a cadence parts. The speed between them gradually increases. Beats develop based on the principle of simple to complex. In the cadence part, the musician is given the opportunity to freely express his creative skills.

The first part of the "Dutar naqshi" is in *Allegretto* tempo and is performed using simple beats (Example 4)



Example 4. Mustafó Bafoev's "Dutar naqshi".

The second movement is set to a *Senza metrum* (*Andante*) tempo, played using *rez*, simple down and up beats.

Honored artist of Uzbekistan, conductor and one of the devotee teachers of his field G'ulom Qo'chqarov. He worked in a music school and amateur music-art groups. He carried out his labor activities in the music school and musical-artistic amateur communities. The young generation is still using the creating notes collections and textbooks by him.

In particular, *sozanda's* composing work was dominated by melodies such as "Shodiyona", "Dutar sadosi",

"Gulshan", "Dilrabo", "Yosh dutarchi". The composer's tunes, such as "Sevinch", "Dilrabo", "Yor xumori", intended primarily for students of the school of music and art. The composer's tunes, such as "Sevinch", "Dilrabo", "Yor xumori", created for *dutar*, have been performed by many musicians in their own style. In particular, we can cite the example of the song "Sevinch" in the performance of the composer.

Example 5. Music by Gulyam Kuchkarova "Sevinch".

Composer and musician G'ulom Quchqarov adapted To'xtasin Jalilov's tune "Ey sabo" for *dutar*, and it is performed in Uzbek folk instrument orchestras: (figure 8)

The analytical conclusions were reflected in the text of the note through

the song "Ey sabo", the distinctive *dutor* performance style of G'ulam Qo'chqarov. In the interpretation of *sozanda*, it is distinguished not from *melizms*, but it is distinguished by the use of simple and combined beat (*терма запó*).

Abdurahim Hamidov also appears as a musician who created his own performance style in the performance art. His work as an associate professor at Muxtor Ashrafiy Tashkent State Conservatoire was effective and led to the growth of many talented students such as Iqbal Tashpulatova, Shuhrat Razzoqov, Go'zal Muminova. In the analysis of the performance style of the

Example 5. Music by Gulyam Kuchkarova “Sevinch”.

master, we can distinguish it mainly by means of his performances such as “Ajam Taronalari”, “Chorgoh”, “Kurd”, “Miskin”, “Sharob”, “Qo’shtor” and “Dutar bayoti” (figure 9).

We can observe that today’s tunes played on the dutar instrument are linked with the musician’s name, and the originality of the tunes is expressed in the

movements of the left and right hands. In practice, it serves as an example and a direction for the future generation, creating a choice.

Conclusion. It is known to all of us that today, in the performing direction of musical arts, the attention to learning the unique interpretation styles of each bastakor, continuing and developing the

Ey sabo

Og’ir, sayqallantirish

T.Jalilov musiqasi
G'.Qo'chqorov dutorga moslashtirgan

Example 6. Music by Tuxtasin Jalilov “Ey sabo”.

mentor-apprentice tradition has been increasing over the years.

Therefore, it is no exaggeration to

say that studying their historical roots, scientific theory and practice, conducting research is one of the most important

Dutar bayoti

O'zbek xalq kuyi
A.Hamidov repertuaridan
Z.I.Mo'minova notaga oldi

The musical score is written in G major (one sharp) and 2/4 time. It consists of five staves. The first four staves contain the main melody with various ornaments (V, ~, x) and a first ending bracket. The fifth staff shows a simplified version of the melody with only the V ornaments.

Example 7. Uzbek folk music "Dutar bayoti". In execution Abdurahim Hamidov.

and urgent tasks in the instrumental performance art. In particular, we can see that there is an increasing interest among professionals in the analysis of the history of one of the the dutar, the most beloved ancient musical instruments of the Uzbek people, its performance styles, schools, the styles of scientific-theoretical and modern interpretation of the generations of musicians based on the mentor-apprentice tradition.

Dutar has been distinguished by its originality, the breadth of performance opportunities in traditional and academic performance areas, and the wealth of performance programs for several years. This instrument created opportunities to learn and perform not only Uzbek folk songs, but also works of East and European composers from world music samples.

It is not an exaggeration to say that this, in turn, serves the world recognition of Uzbek music through participation in concert programs, festivals, republican and international competitions, and playing instruments.

On the basis of the above-mentioned works, it is possible to learn not only the performance possibilities of the dutar instrument, but also the history of its origin, the dutar family, performance methods and possibilities, and information about plucking. Although dutar has two strings, the sounds played on it, includes the unique styles and scales that cannot be found in any other instruments. That is probably why the national musical instrument is considered to be the material and spiritual wealth of every nation. The dutar is mainly intended for

the performance of folk tunes and songs, and is now defined over the years based on the performance styles and schools of the musicians.

It is known that many teachers have conducted creative researches on the instrumental performance art of Uzbek folk musical heritage, especially in the formation of dutar instrument.

Nowadays, we witness that their performance schools and styles serve as an example for the youth and future generations. The unique creative features of skilled musicians who have worked in the amateur and professional spheres are based on their thinking and skill. Therefore, we must acknowledge that the work of

Fakhriddin Sodiqov, Orif Qosimov, Turgun Alimatov, G'ulom Qo'chkarov, Zokirjon Obidov, Mahmud Yunusov and Abdurahim Hamidov, who have become a history today, is very valuable in the development of dutar performance art.

In conclusion, the dutar holds a special place among the proud family of Uzbek national musical instruments. However, there are ongoing challenges in its further improvement, research, development, understanding its history, performance schools, modern requirements, general methods of performance, and methodology. These issues pose significant challenges for researchers in the present day.

References:

- Jabborov, Ahmad. "O'zbekiston bastakorlari va musiqashunoslari". [Bastakors and musicians of Uzbekistan]. Tashkent, Young century descendants. 2004, pp. 470. (In Uzbek)
- Khamidov, Abdurahim. "O'zbek an'anaviy musiqa ijrochiligi xrestomatiyasi". [Reading book of Uzbek traditional musical performance]. Tashkent, 1978, pp. 74. (In Uzbek)
- Karomatov, Fayzulla. "O'zbek xalqi muzika merosi (Yigirmanchi asrda)". [Musical heritage of the Uzbek people (in the 20th century)]. Vol.-1. Tashkent, Gafur G'ulom publishing house of literature and art. 1978, pp. 462. (In Uzbek)
- Karomatov, Fayzulla. "Uzbekskaya instrumentalnaya muzika". [Uzbek instrumental music] Tashkent, Gafur G'ulom publishing house of literature and art. 1972, pp. 158. (In Russian)
- Odilov, Ahmad. "O'zbek xalq cholg'ularida ijrochilik tarixi". [The history of performance in Uzbek peoples' instruments]. Tashkent, Teacher publishing, 1995, pp. 166. (In Uzbek)
- Rasultoev, Jasur. "O'zbek dutor ijrochiligi". [Uzbek dutor performance]. Tashkent, Teacher publishing, 1997, pp. 109. (In Uzbek)
- Rasultoev, Jasur, and Khamidov Abdurahim. "Dutor". O'zbekiston milliy ensiklopediyasi. [National Encyclopedia of Uzbekistan]. D-letter. Tashkent, Teacher publishing, 1989, pp. 441. (In Uzbek)
- Turgunova, Nasiba. "Cholg'u ijrochiligi" (Dutar). [Instrumental performance (Dutar)]. Tashkent, Namangan publishing, 2020, pp. 115. (In Uzbek)
- Turg'unova, Nasiba. "Ritual songs "Yor-yor" of the Fergana valley of Uzbekistan". Euro Afro Studies International Journal, no.3. 2021. pp. 13-23 <https://doi.org/10.5281/zenodo.4534223>. (In English)
- Ziyaeva, Malika. "Dutor". [Dutor]. Tashkent, Edit – publisher publishing, 2008, pp. 76. (In Uzbek).

Зулфия Муминова

Мектепке дейінгі білім беру мекемелерінің басшылары мен мамандарын қайта даярлау және біліктілігін арттыру институты (Ташкент, Өзбекстан)

ӨЗБЕК КОМПОЗИТОРЛАРЫНЫҢ ШЫҒАРМАШЫЛЫҒЫНДАҒЫ ДУТАР (XXI ғасыр мысалында)

Аңдатпа. Мақалада дутар орындаушылық мектебінің кәсіби жетілдірілуі, сондай-ақ, аспаптың мүмкіндіктері сипатталған. Дутарда орындаушылық бағдарламалардың байлығымен, дәстүрлі және академиялық бағыттағы орындаушылық мүмкіндіктерінің кеңдігімен және нақты ұлттық орындаушылық стильдердің алуан түрлілігімен ерекшеленеді. Бұл аспап тек өзбектер мен туысқан халықтардың халық әндерін ғана емес, сонымен қатар әлемдік музыка үлгілерінен Шығыс және Еуропа композиторларының шығармаларын үйреніп, орындауға мүмкіндік береді. Орта Азия өңіріндегі халықтар арасында дутарға ұқсас көнелігімен ерекшеленетін аспаптардың қолданыста екендігі белгілі. Бұл тамыры ортақ бауырлас мемлекеттердің ғасырлар бойы қалыптасқан достығына айғақтайды және олардың арасындағы мәдени ынтымақтастық күні бүгінге дейін жалғасуда. Бірақ әр халықтың болмысын, тарихи құбылыстарын бейнелейтін үрдістер олардың сыртқы келбетінен ғана емес, үнінен, мәнерінен, орындаушылық бағдарламаларынан да көрінеді. Осы орайда музыканттардың қызметі ғана емес, композиторлардың шығармалары да назар аударуға тұрарлық. Сондай-ақ, мақалада өзбек композиторларының дутарда аспаптық орындау өнеріндегі тәлімгерлік дәстүрін жалғастыратын шығармаларды орындау әдістемесіне талдаулық тұжырымдар берілген.

Түйін сөздер: дутар, орындау стилі, музыкант, орындау мектебі, дәстүр, әуен, әдіс, дойра, композитор, бастакор.

Дәйексөз үшін: Муминова, Зулфия. «Өзбек композиторларының шығармаларындағы дутар (XXI ғасыр мысалында)». Central Asian Journal of Art Studies, т. 8, № 2, 2023, 179 - 191 б. DOI: 10.47940/cajas.v9i2.694.

Автор қолжазбаның соңғы нұсқасын оқып, мақұлдады және мүдделер қайшылығы жоқ екендігін мәлімдейді.

Зулфия Муминова

Институт переподготовки и повышения квалификации руководителей и специалистов дошкольных образовательных учреждений (Ташкент, Узбекистан)

ДУТАР В ПРОИЗВЕДЕНИЯХ УЗБЕКСКИХ КОМПОЗИТОРОВ И БАСТАКОРОВ (на примере XXI века)

Аннотация: В статье описано совершенствование на профессиональном уровне школы исполнения на дутаре, а также его возможности. Исполнение на дутаре отличается богатством исполнительских программ, широтой исполнительских возможностей в традиционном и академическом направлениях, разнообразием специфических национальных стилей исполнения. Этот инструмент дает возможность разучивать и исполнять не только народные песни узбеков и родственных народов, но и произведения восточных и европейских композиторов из образцов мировой музыки. Известно, что среди народов Центрально-Азиатского региона широко распространены инструменты, подобные дутару, отличающиеся своей древностью. Это свидетельствует о многовековой дружбе братских государств, имеющих общие корни, и продолжающегося по сей день культурного сотрудничества между ними. Но процессы, представляющие идентичность и исторические явления каждой нации, проявляются не только в их внешнем облике, но и в их голосе, стиле и программах исполнения. В этом плане заслуживает внимания не только деятельность музыкантов, но и произведения композиторов. Изложены аналитические выводы по методам исполнения произведений, продолжающих традиции наставничества в искусстве инструментального исполнения на дутаре, сочиненных узбекскими бастакорами и композиторами.

Ключевые слова: дутар, стиль исполнения, музыкант, школа исполнения, традиция, мелодия, метод, дойра, композитор, бастакор.

Для цитирования: Муминова, Зулфия. «Дутар в творчестве узбекских композиторов и бастакоров». Central Asian Journal of Art Studies, т. 8, № 2, 2023, с. 179 - 191. DOI: 10.47940/cajas.v9i2.694.

Автор прочитал и одобрил окончательный вариант рукописи и заявляет об отсутствии конфликта интересов.

Авторлар туралы мәлімет:

Зулфия Ибрагимовна Муминова – Камолиддин Бехзод атындағы Ұлттық өнер және дизайн институтының тәуелсіз зерттеушісі, Өзбекстанның мәдени мұрасын сақтау, зерттеу және насихаттау жөніндегі Бүкіләлемдік қоғамның басқарма төрағасы (Ташкент, Өзбекстан).

Сведения об авторах:

Зулфия Ибрагимовна Муминова – старший преподаватель кафедры Дошкольное и музыкальное образование Института переподготовки и повышения квалификации руководителей и специалистов дошкольных образовательных учреждений (Ташкент, Узбекистан).

Information about the author:

Zulfiyakhon I. Muminova – Senior Lecturer of the Department of Preschool and Music Education, Institute for Retraining and Advanced Training of Specialists and Managers of Preschool Education (Tashkent, Uzbekistan)