



The Role And Importance Of Using Dutor As Makom Instrument In Developing Students' Aesthetic Qualities At Specialized Music Schools

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ABSTRACT

This article provides information about the role and importance of the dator in developing the moral aesthetic features of the students at specialized music schools through the use of dator as makom instruments.

KEYWORDS

Dutor, aesthetic training, makom, melody, instrument.

INTRODUCTION

Musical instruments are a means of glorifying human spirituality in melodies. They are an inseparable part of folk art, a miraculous and

expressive instrumentsa that has been formed among the masses from time immemorial, made by masters of the word, and is constantly

being improved. They are considered as the national pride, traditions and values of each nation are reflected in the instruments, and the melody that emanates from them is in line with this.

LITERATURE REVIEW

It is known from history that Uzbek folk instruments have been developed over the centuries in a colorful, unique way and formed in accordance with all branches of music. Scholars of the great past Al-Farabi (IX century) in his "Katta musika kitobi" (The Great Book of Music) [1], Safiddin Urmavi (XII century) in his handbook on music, Abdulkadir Maroghi (XIV century) in his handbook "Jami al-alhon fi-ilm al-musikiy"(All about the Science of Music), Ahmadi (XIV century) in the work "Sozlar munosarasi"(Discussion on Instruments), Zaynullobiddin Husseini (XV century) in the handbook "Risola dar bayoni konuni va amaliy musiqiy"(The Law of Narration and Practical Music), Abdurahman Jami (XV century) in the "Musika risolasi"(Handbook on Music), Amuli (XVI century) in the "Musika risolasi (Handbook on Music), Darvesh Ali Changi (XVII century) in his "Musika risolasi"(Handbook on Music) focused on various aspects of the study of musical instruments and described the classification of musical instruments of that time [2].

RESEARCH METHODOLOGY

By writing this article, we have focused on the history of origin, the theoretical foundations on dutor, and the structural aspects of it. We tried to use conversational, oral research methods. We referred to the ancient literary sources and the books by modern Uzbek

musicologists as well. In particular, the historical and scientific handbooks by Fitrat "O`zbek klassik musikasi va uning tarixi"(Uzbek classical music and its history)[3], M. Yusupov "O`zbek Khalk musikasi"(Uzbek folk music) IX-volume [4], Yu.Rajabi "O`zbek Khalk musikasi"(Uzbek folk music) IV-volume [5], I.Rajabov "Makomlar"(makoms)[6], O.Matyakubov "Maqomot" [7], B.Matyakubov "Doston navolari" (Melodies of Doston)[8] are widely used.

ANALYSIS AND RESULTS

In the modern world of progress, special attention is paid to such factors as a new look at the traditions of the past, the proper use of advanced technology and the education of the perfect man. It is clear, music is considered to be the most important factor in the education of a perfect person, that is, it can be the basis for the spiritual and spiritual upbringing of people.

It is known that musical instruments and related patterns are an important part of folk music. This is evidenced by the fact that it has emerged to the present day, has taken its place in real life, and the practice of performing with a musical instrument is rising to its higher level, and gained a special place in the culture of mankind. The Uzbek folk instruments can be classified as technically advanced and in terms of the level playing. Most of these instruments are distinguished by their rich performance capabilities and perfect design and structure.

The diversity in singing with dutar (solo, double, ensemble and orchestra) prove its high level of professionalism and great potential [9].

Dutor is one of the string musical instruments in traditional Uzbek. The dutar, which has long occupied a worthy place in the practice of folk performance, is now part of all groups typical of the traditional style of performance. It was formed as a traditional solo instrument and became one of the leading instruments in music art.

Although the historical formation and aspects of dutar and its harmony with other instruments go back to ancient times, it has been described in musical manuals since the 15th century only. 'Khorasan tanbur' which was described by Al-Farabi is reminiscent of a modern dutar with many of its features. However, the musicologist Zaynullobiddin al-Husseini, who lived in the 15th century mentioned about the term 'dutor' for the first time with all its (formal, structural, executive) features, described it in his handbook "Qonuniy ilm va amal musikiy" (The Scientific and Practical Basis of Music). [10] In fact, it describes a dutar instrument with two strings and eleven tuners attached to the handle, forming a quart interval among each of them.

Dutor is a popular string instrument among the Uzbek, Turkmen, Tajik and Karakalpak peoples of Central Asia. It should be noted that each folk dutar has at least a small national peculiarities. The dutar is a two-stringed musical instrument. It is usually made from mulberry wood. The instrument is divided into two main parts: a) cosakhona (resonator); b) dasta (long handle).

The resonator of the instrument is formed by fixing 10-12 thin wooden-ribs together and the top of it is covered with a special lid. There is mounted a special device for hanging strings, is

hangers in the resonator of the instrument. The handle of the dutar is set according to the figure of the instrument. It has 14-15 curtains, which are made of gut, in the modern process, from synthetic yarn and the threads are made of silk.

Traditional dutar curtains are placed in a diatonic vocal cords. At the beginning of the handle are two special tuners (called 'quloqlar' ears'). The ears are used to pull strings and adjust the instrument. The instrument is equipped with two harraks for pure transmission of sound. The harrak at the top of the instrument is called the 'shaytan' harrak and is placed along with the ears and the first curtain. The lower harrak is made in a special form and is installed on the cover of handle of the instrument to adjust it.

Dutor is one of the most varied Uzbek folk instruments. Therefore, the words (strings) of this category of instruments are adjusted to the curtain (sound) required for performance. The dutar is set differently in the performance, depending on the work being performed, i.e. quartet, quintet, unison, octave and second interval.

Dutor is widely used in the practice of performers of different ages as a musical instrument rich in various and colorful strokes, elegant and delicate, rich in philosophical sound.

In Uzbekistan, the dutar has traditional folk and regional methods of performance. The regional styles include Fergana-Tashkent and Khorezm dutar schools, each with its own characteristics. Special dutar makom kinds are formed in Khorezm,

Mahmud Yunusov, Gulomjon Kochkarov, Fakhridin Sodikov, Zokirjon Obidov, Orif Kasimov, Nurmuhhammad Boltaev, Pahlavon Rasulov, Yusuf Jabborov, Turgun Alimatov, Sayfiddin Yuldashev, Ismatilla Rakhmatilov, Ismatilla Rakhmatillaev, Ahmadmatjon Rakhmatillaev, Shuhrat Razzakov and others have always been respected by Uzbek people.

The dutar is especially important in developing the aesthetic quality of students at specialized music schools by using the dutar as makom instruments. As mentioned above, dutar being one of the most ancient instruments of the Uzbek people has the power to effect on the human body. Popular national melodies of songs such as "Aliqambar", "Qoradali", "Koshchinor" were originally performed with the dutar. Of course, the dutar also symbolically "played a great role" in the preservation of ancient melodies up to this day.

CONCLUSION

We can say that enough attention is paid to the national culture and art values after the independence of the Republic of Uzbekistan, as in all spheres of the social life. In a short period of time, a lot has been done for the development of musical art in single. The power of spiritual riches is incomparable, especially in the upbringing of the younger generation with respect to the national spirit and the sense of devotion to the motherland.

The spiritual wealth means science, culture, art, literature and history. It is no exaggeration to say that the development of a person in the spirit of such national values will lead to the perpetuation of society and the nation.

It is known that the interest for makoms, folk melodies and songs is growing among our people. To train mature executive specialists and meet such demand and need is the most significant task.

The study of the rich musical heritage of the Uzbek people and its promotion among the general public should be the responsibility of the enthusiastic initiators and talented performers of our art. Because in the direct transfer of the great musical heritage from former masters to the contemporary performers, which has survived to our time, the excellent executors not only served as a bridge, but also exemplified themselves with their music creations.

Nowadays, if one looks and observes the field of traditional music performance, we can see how versatile, vibrant and increasingly well-designed it is. In order to continue this tradition, we are, the youth, must not only become performers, but also become professional teachers as well. Growing up as such an expert will play an important role to pass on our traditional musical heritage to the next generation.

In order to continue this tradition we need young people talented, well-educated, and who love and respect own profession, and are able to share spiritual and enlightening nourishment to the nation by their artistic music performance.

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