

DUTOR BAS CHOLG‘U IJROCHILIK SAN‘ATI TARIXI

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Annotatsiya: Mazkur maqolada dutor bas cholg‘usi kelib chiqishi, takomillashtirilishi xususida hamda ijrochilik maktabi shakllanishi, ijro dasturlari, orkestr va ansambl ijrochiligidagi o‘rni haqida fikr yuritiladi.

Kalit so‘zlar: Xalq cholg‘ulari, turdosh cholg‘ular, dutor bas, tessitura, mizrob, ko‘p ovozlik, jo‘rnavorlik, yakkanavorlik, kompozitor, ansambl, orkestr.

ИСТОРИЯ ИСКУССТВЕННОГО ИСКУССТВА DUTOR BASS

Аннотация: В данной статье рассматривается зарождение и развитие басового инструмента дутор, а также становление исполнительской школы, исполнительских программ, его роль в оркестровом и ансамблевом исполнительстве.

Ключевые слова: народные инструменты, музыкальные инструменты, контрабас, tessitura, мизроб, полифония, аккомпанемент, солист, композитор, ансамбль, оркестр.

HISTORY OF DUTOR BASS PERFORMING ART

Abstract: This article discusses the origin and development of the dutar bass, as well as the formation of the school of performance, the role of performance programs, orchestral and ensemble performance.

Keywords: Folk instruments, related instruments, dutar bass, tessitura, mezrob, polyphony, chorus, solo, ensemble, orchestra.

Music is one of the unique types of art and has a very ancient history. This type of art has attracted the attention of geniuses of all times. For example, one of the great philosophers of his time, Aristotle, made the following comments about the art of music: "Music has a certain moral influence on the soul. "Music has such a quality that it should be included among the means of educating young people," he says. The Uzbek people have a beautiful and unique musical art imbued with their own national traditions and values. It is about instrumental music, which is one of the most common types of musical art among the people. Musical instruments are a tool that glorifies human spirituality in tunes, i.e., a product of folk creativity. National musical instruments have been formed and improved over many years based on oral and written sources. It tells the history of Uzbek folk instruments we can see that many musicologists and thinkers have mentioned our national instruments and their formation in their treatises. In particular, the early renaissance encyclopedic scholars Abu Ali Ibn Sina (Kitab ush Shifa), Al Khorazmi (Chapter VII of the second article of Mafatih al-Ulum "On Music"), Abu Nasr Farabi (the second of the treatise "The Big Book on Music" book), Safiuddin Urmavi ("Risolatun ash-Sharafiya", "Kitab ul-Adwar"), Abdurrahman Jami ("Risalai muzik"), Darvesh Ali Changi ("Tuhfatus-surur"), Zaynulobidin Husayni ("Kanuni ilmi va amali muzik" - the last chapters of the work "The Science and Practical Laws of Music",) and treatises written by other musicologists describe musical instruments of the 9th-17th centuries. A number of scientific researchers have been carried out to further expand the performance capabilities of national musical instruments. In the practice of musical instruments, the ideas of organizing multi-voiced teams were put forward in addition to soloist and based on this idea, N.N.Mironov tried to introduce the style of multi-voicedness in the traditional ensemble, but Uzbek folk instruments are mainly diatonic sound.

Because it was in line, it was necessary to process and improve the instruments. A group of masters led by A.I.Petrosyans started scientific research based on the experience and creative achievements of V.V.Andreyev (Russian musician, skilled balalaika player, folklorist scientist who reworked the Russian folk balalaika and created major and minor types). The purpose of research: - to increase the technical capabilities of musical instruments; - expand the range; - application of creative works of Uzbek and world composers in various genres along with samples of Uzbek classical music to performance practice; - processing of similar samples of instruments; - it was planned to organize multi-vocal teams in the performance of the instrument. For the first time, a dutor instrument was selected for improvement, and Master Usman Zufarov formed new models of the same type. With the help of similar family samples, the participation of all register voices was ensured in the performance of multi-voice ensemble and orchestra. As a result, dutor prima, second, bass and contrabass instruments from the same family were processed, and dutor alto and tenor instruments were improved. From this point of view, we can know that dutor bass instrument is the product of these scientific and practical studies.

Initially, the instrument was designed for the performance of multi-voice teams. Due to the large bowl, thick handle, and small range, performance possibilities were limited. Therefore, further improvements were made to the instrument. Because of the efforts of several creative teams established in the early 1950s, a new and improved example of the dutor bass instrument was created, the performance possibilities were expanded and the technical inconveniences mentioned above were eliminated. Dutor bass instrument consists of three parts: head part, handle part and bowl parts. In the head part there are ears holding the strings and the upper horn, in the handle part there are 24 curtains that create sound, and to understand the curtains more clearly, 2, 5, 7, 10, 12, 14, 17, 19, 22, 24 curtains are white circles (various decorative ornaments) is denoted by In the cup part, there is a resonator hole, a sound-conducting cover and a shield to prevent damage to the cover during performance. There is a hook that holds the strings at a certain height and a hook that connects them to the ears. The four strings

of the double bass are tuned in the interval of a fifth. The first string is tuned to a small lye sound; it can be gut or kapron. The second string is tuned to the minor octave of D, the third string is tuned to the major octave of Sol, the fourth string is tuned to the major octave of C, and these strings are made of metal. The quality of the strings is important for the sound of the instrument. The sound of the instrument is pleasant and sounds according to the demand of the performer. The tessitura of the Dutor bass instrument is from the sound of the small octave of D to the sound of the second octave of D. The instrument is played with the help of mizrab. A mizrab is a sounding device, a special device used to play stringed words; it comes in different shapes based on the strings of the instrument. It is made of wood, hard leather, bone, animal horn, metals.

We should highlight the work done by our teacher Ashot Konstantinovich Nazarov in the art of musical performance, as well as in musical education, in order for the dutor bass to have its place and its fans. Dutor is a highly educated specialist in the development of the art of performing the bass instrument, the organization of the performance school, the training of suitable performers, training manuals and textbooks on teaching methods, and the formation of performance programs Uzbekistan. The works of associate professor of the state conservatory A.K.Nazarov are commendable. Dutor bass special class was opened in 1948 at the Tashkent State Conservatory (now the State Conservatory of Uzbekistan). A.K.Nazarov graduated from this class and taught in the master's bass class since 1960. During his 42-year coaching career at the Uzbekistan State Conservatory, he trained more than 60 highly educated musicians-performers in the field of Uzbek folk instruments, master bass instrument performance. Among them are Turgun Pattakhov (deceased), O'tir Oripov (deceased), Bakhtiyor Ziyayev, Sadulla Muqimov, Muhammadjon Badelov, Zulkhorbek Turopov, Sherzod Umarov, Sirojiddin Muhammadiyev, Farrukh Irisov, Dilshod Hakimov, Dilshod Madiyev, Mirzakhan Jorayev, Valijon. Dadakhanov, Abduvokhid Khalikov, Tal'at Tatirov, Mashhurbek Turdiboyev and several other musicians have been working successfully in various art centers of the republic, relying on the lessons they received from their teacher. Currently, one of his students,

Z.Z.Turapov, professor of the State Conservatory of Uzbekistan, continues the scientific and creative work of the late teacher A.K.Nazarov, associate professor of the State Conservatory of Uzbekistan, and makes a worthy contribution to the formation of dutor bass performance. So, what is the role of dutor bass in polyphonic ensembles? At the end of 1938, under the leadership of A.I. Petrotsyans, a multi-voice ensemble and an orchestra were created with the participation of improved and reworked instruments. This instrument strengthens the sound of the lower register of the orchestra or ensemble, serves as a base and support and gives a resonant, full tone. Dutor bass instrument can be played not only as an accompanist, but also as a main (solo) part depending on the nature of the work. Having 2-4 double bass players in small and medium-sized orchestras and 4-6 double bass players in large orchestras gives the orchestra a special sound. There are five groups in the orchestra of folk instruments, and the dutor bass belongs to the group of stringed instruments.

This group includes rubob prima, kashgar rubobi, Afghan rubobi, tanbur, dutor alto, dutor bass and dutor contrabass. Due to its similarity in many respects, the dutor bass performs the same function as the gizjak (qobuz) bass from the group of stringed instruments. For example, these instruments are tuned to the word fifth, and their ranges are the same. Dutor bass, dutor contrabass, double bass, double bass are the mainstays of multi-voiced ensembles and orchestras. Up to now, he is a master bass player in the orchestra of folk instruments under the State Philharmonic of Uzbekistan, chamber orchestra of folk instruments “Sugdiyona”, student orchestras of the State Conservatory of Uzbekistan and orchestras of educational institutions throughout the republic. Has the place of studying in continuous musical education institutions is the main factor for a performer to have excellent knowledge. Children’s music and art schools, specialized art and culture schools, and the art university also provide education on this instrument. It can be seen that the dutor bass instrument was not only an accompaniment in the orchestra, but also a soloist. Musicians can develop performance skills through practical exercises, constant work on themselves, and creative research. Performance skills are not only the skills of technical exercises, but

also the performance of works of art and the understanding of their essence. Composer and composer play an important role in the art of musical performance.

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