

## Healing Songs of Dutar

Sodiqjonova Dildorahon Dilmurodjon qizi

Teacher, direction of education instrumental performance (folk instruments) Andijan State University,  
Uzbekistan

**Annotation:** This article discusses the use of the dutar in performance. We can see that it is based on dutar's level of capability and performance. It focuses on the healing properties of dutar.

**Keywords:** art, music, musical instruments.

We have no right to forget that attention to literature and art, culture is first of all attention to our people, attention to our future, as our great poet Cholpon said, if literature and culture live, the nation can live.

Just as there are marvelous mysteries in this ancient world, there are various mysteries in our music world. During the years of independence, the focus has been on our national instruments and the field of performance. Promotion of our national instruments and performance traditions at large-scale international festivals and competitions, international scientific conferences plays an important role in the development of culture and art of the Republic of Uzbekistan. In the place and importance of the melody of words the development of the dutar is enormous, as evidenced by the research conducted by our scientists.



In historical manuscripts, literary works and musical treatises, the names of all the musical instruments that appeared in the practice of the peoples of Central Asia are rarely expressed. Musical pamphlets contain information about the instruments (about their shape, structure, strings, preparation criteria, trees used for the instruments). For instance, from stringed instruments: borbad, lyre, rud, kabuz, violin, navha, nuzha, kanun, harp, rubab, tambour, dutar; from wind instruments: ruhafzo, shammoma, organun, sibizgi, nayi anbon, chagona, bulamon, zurna, flute, double flute, trumpet; from percussion instruments: daf, doyra, nogora, safoil. Al-Farobi, Abdurahman Jami, Amuli, Darvesh Ali Changi, Abdurauf Fitrat, Viktor Belyaev in their treatises paid great attention to the words of the instrument, highlighting their place in practice, some philosophical features and a certain classification. Typically, musical instruments have been used in various areas of performance practice. First of all, it should be noted that the simplest instruments were created and widely used in everyday life. Such instruments exist in the musical world of every nation and are still in use. The dutar (a kind of musical instrument like lute) is one of the instruments preserved and used in the practice of Uzbek folk performance.

Thanks to many years of research by our scientists, we have learned a lot about the dutar today. There are several types of dutar today, including dutar alt, dutar prima, dutar sekunda, dutar tenor, dutar bass, and dutar double bass.

We now turn to the origins of the dutar. The dutar is a traditional musical instrument found in Central Asia, Iran, and South Asia. It is called "two strings" (du- duki, tartar) in Persian. Its creation dates back to the centuries BC. Dutar is one of the instruments that has been serving the Uzbek people for centuries. This instrument is not only the instrument of the Uzbek people, but also the favorite Tajik, Uyghur, Karakalpak and Turkmen peoples. The dutar is also tuned to quartet, quintet and unit. If we pay a little attention to its healing properties and, of course, when we talk about it, we will definitely mention the attention of our ancestor Ibn Sina to the science of music and how he started treatment with this music. That's where we hear about the healing properties of the dutar and how it affects the heart. Music has long been considered healing because it is the sound that emanates from the heart to the human heart. Thanks to many years of research by our scientists, we have learned a lot about the dutar today. There are several types of dutar today, including dutar alt, dutar prima, dutar sekunda, dutar tenor, dutar bass, and dutar double bass.

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We're just spreading the word from a simple wire. It is up to us, the musicians, to give it strength and melody. A music can be played by one musician or another musician at all. How well a musician performs, how well he feels, how well he plays, of course, depends on the musician himself. So it is no exaggeration to say that research in medical science has shown us that our artillery vessels are connected to our hearts. Because each of our fingers is connected to the fourth finger, the third finger, the second finger in each, to the blood vessels in our hearts, when we press the tune, the tone of dutar, we feel that the sound that is given to us from our heart is performed by human inner feelings and emotions. possible.

It is no secret that not only the dutar, but all other instruments have their own secrets. Today, every performer knows very well that his instrument has a secret somewhere, and they say that when I press this word, it makes a juicy sound when I press it a little higher or lower or a little bit the edge. Where does this juice come from, of course, when we press it with our fingers. For example, in circles, when we play more or less in words, they say that the finger is sweet. If we pay attention, people who don't understand music and listen to it from the outside will wonder how and why they say that their finger is sweet. Either the noxu is sweet in the circle, or the tremola is very soft, it is very pleasant to the ear, and in the case of enchanting a person, this finger shows the sweetness. Dutar has similar characteristics. We have to be good musicians to be able to make the sound juicy.



When we press that sound, we need to know how to convey it to the listener with some secret inside. So we can enchant anyone who is a stranger to music and doesn't understand it with the healing melodies of this dutar, and of course we are faced with the question of what kind of teacher to choose. The performance of someone is different from the music of the second performance, nor do we distinguish what we like best from our heart, and we try to learn more about that person's performance. I think that's what Dutar's healing

is and what we like. The work of Rozibibi Hojiyeva, who conducted this research, is a clear proof of our work.

The role of the dutar in professional performance is also invaluable. This process is characterized by the performance of world instruments on the instrument. It is well known that the works of Eastern and European composers, in particular, have more meaning and significance in dutar singing. Because based on these trends, Uzbek composers such as Arif Kasimov, Doni Zokirov, Gofir Godirov, Hamid Rakhimov, Mardon Nasimov, Mustafo Bafoev, Kahramon Kamilov, Abdusayid Nabiyev, Alisher Rasulov created a modern style for the dutar their works have found their place in the practice of performance.

Thus, summarizing the above information, our national musical heritage is divided into two great directions from the past, namely, emerging from each other, complementing each other, as well as unique features. consists of the following directions: We tried to convey the science to the students, finding it necessary to give a brief account of the history of Dutar.

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