

## DISADVANTAGES IN THE PRODUCTION OF SOUND IN THE DUTOR AND THEIR ELIMINATION

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DOI: <https://doi.org/10.37547/ssa-V2-I4-04>

**Abstract:** This article is dedicated to the elimination of errors and shortcomings in the production of sound in dutor, and their correction. The article provides information about the main points, the formation of sound in the dutor, the carrying of sound intonation, and the dynamics of sound.

**Key words:** dutar, performance mode, musician, position, applique, strokes, curtains.

### INRODUCTION

A performer-composer should develop the skills of creating sound and controlling it from the very first days of learning how to perform in dutor. The methods of producing sound on the dutor instrument are unique, and the student needs to master and distinguish them. First of all, the main factor is the sitting position, the fulcrums holding the dutor, and the position of the left and right hands.

**Key Points:** the initial point is the placement of the dutor's cup on the upper part of the knee of the right leg; touching the right hip of a person from the back of the pelvis; placing the bent part of the right hand on the upper part of the skull; and finally, holding the handle with the left hand and moving over the curtains in the performance.

The position of the right hand when making a sound in dutor determines the quality of the sound, and at the same time, it causes the student to achieve the mastery of the performance skill or vice versa. For example, if the stem of the dutor is played in a higher part towards the stem, the sound of the dutor is muffled, as if a muffled sound comes out when a person speaks from the mouth. If the dutor is played in the lower part towards the harrak after the handle, a soft artificial sound rich in upper aberton will come out. Both of the above cases are considered wrong, and in order to produce a quality sound, it is recommended that the student perform in the place where the curtains of the studio are finished. It is in this place that the purest sound can be achieved, depending on the quality of the dutor instrument. In addition, the amplitude of the movement of the wrist and the precise tapping of the strings with the fingers determine the quality of the sound.

### THE MAIN FINDINGS AND RESULTS

**The most common shortcomings** for carrying the pronunciation of the sound: first - not noticing the sentences, not following them; the second - to artificially

enhance the dynamics of sounds, to exaggerate them in unnecessary places, to play strong parts rough and to give a feeling of rhythm, etc.

In order to overcome the shortcomings, the student should be able to identify small phrases and periods when he begins to perform with the help of notation. Each phrase has its own climax because it highlights a musical theme, which is usually the highest note of the phrase. As all sounds are subordinated to this note, the sentence acquires its meaning by gradually increasing the sound to this note and, after opening the peak note, reducing the sound force again. These sub-topics are not processed with a large dynamic, but this process is performed relative to the given dynamics. Due to the fact that a period covers several topics, whichever sentence has the highest veils forms the climax of that period, and all the sub-sentences tend to this climax. In performance, this approach creates a musical, dynamic movement with waves, enriches the work and reveals its meaning.

The dynamics of sound, along with adding excitement to the work, serves as the main factor in conveying the essence of its content to the listener. But we observe that some students violate these criteria and turn into defects. For example, in the performance of whole or half notes in the tremolo style, despite the fact that they were not written by the author, artificially increasing the sound, creating a crescendo-diminuendo, exaggerating the sound in unnecessary places, rough playing the strong parts and creating a rhythm performance is observed by giving the feeling. This, in turn, leads to a violation of the meaning of the melody and a change of the sentence.

Most students fail to use the full dynamic range because they are unable to assess their performance potential when playing dynamics. For this, it is necessary for the performer to determine the lowest *ppp* and the strongest *fff* of sound quality, and then to distinguish all *pp*, *p*, *mp*, *mf*, *f*, *ff* dynamics from each other. The remaining *crescendo*, *diminuendo*, *sf*, *sp*, *sff*, *spp* dynamics are performed on the basis of the aforementioned dynamics. As soon as the student realizes his capabilities, the ground is laid for correcting problems in dynamically carrying sounds, paying attention to sentences, and analyzing works.

As mentioned above, after mastering the skills of creating sound on the dutor instrument, the student directly learns the performance methods. These are

E-ISSN: 2181-2918; P-ISSN: 2181-290X

different performance methods known to many, and different letter symbols are used to designate them.

When performing scratch down:

“П” - a symbol used in the expression of wrist strokes, click strokes, thermal strokes;

“п” - and a sign representing the performance of rez, triol rez, half rez.

Clicks up:

“V” - a conventional symbol in the expression of wrist strokes, click strokes, thermal strokes;

“v” - rez, triol rez, semirez is a sign of expression in musical notation.



Dutor uses special finger symbols to achieve different beats by changing the fingers of the right hand during performance.

“b” – plucking the strings with the thumb;

“k” – plucking the strings with the index finger;

“b.z.” – wrist stroke, that is, using all fingers;

“t.z.” – thermal tattooing using only the index finger and thumb;

“j” – signs such as playing with the right hand cymbals.



It is necessary to ensure that the right hand first of all keeps the support point of the elbow on the bowl of the dutor, that the fingers are placed on the top frets of the instrument when playing the strings, and that the wrist and fingers are free. During the performance, it is necessary that the muscles of the right hand are free, and during the change of musical dynamics, and the purposeful rise of the sound, they must correctly perform the skill of giving strength. In this regard, practicing short tremolo and lengthening the tremolo ratio will be effective. But the main task is to regularly control the quality of the bar during performance, to achieve the same level of volume when clicking up and down.

The role of terma zarb, reverse zarb, rezlar is incomparable in the development of right hand technique in dutor, because each of them is performed differently. In these strikes, the index finger and thumb are directly involved, and the wrist helps. In this case, if a soft, free movement of the wrist is ensured at the same time, the possibilities of performing various basic strokes will expand. While paying attention to the quality of the beats, the student acquires the skill of not getting tired and playing without getting tired for a long time through circular movements taking into account the amplitude of the fingers of the right hand. This can be compared to the

circular movement performed when winding a thread on a spool with the right hand.

There are several stages in the development of left-handed technique in the musician, and they are inextricably linked. Of course, in order to quickly and easily learn a certain piece, exercise or etude, good results can be achieved by learning to press the fingers hard on the frets at a heavy tempo. However, after mastering the works, it is necessary to find the standard of finger strength, taking into account the speed of movement on the curtains based on the artistic features and dynamics of the melody. If the fingers move regularly by pressing hard on the frets, it will cause the muscles to stiffen due to the compression of the left hand, and on the contrary, if it is played loosely, it will cause a decrease in the quality of the sound.

## CONCLUSION

Choosing the right position and application is one of the most important factors in developing left-hand technique. The reason is that playing a certain piece with two strings in one position is preferable to excessive movement of the left hand by switching positions on one string. The fingers of the left hand should be free to move in the shape of a half-moon without sticking the instrument to the handle. In this case, the function of the appliqué is self-explanatory, but as an exception, due to the structure of some tunes or in order to correct some shortcomings in the student's performance, as well as to achieve perfection in performance, a convenient position or appliqué can be abandoned. These cases are used as an exception, based on the body composition of the performer, the structure of the fingers, or the location of the notes in complex positions. In all cases, the result is the same, and serves to fully reveal the idea put forward by the composer or composer without affecting the essence of the work.

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