

Section 2. Musical arts

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HISTORICAL DEVELOPMENT OF INSTRUMENTS OF THE TURKIC PEOPLES OF CENTRAL ASIA (using dutor instruments as an example)

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Abstract

The most ancient and unique musical art manifests itself as a common language for all peoples, regardless of national and cultural trends. Through musical performance, people express their thoughts, feelings and views on life. Its formation and development directly affect the history of nations and peoples, their social, cultural and religious values. Music mainly consists of sounds, but its essence is not limited to sounds alone. The diversity of types of music creates great opportunities for its scientific study.

This article analyzes the historical formation, development and performance traditions of dutar-like instruments (Uzbek, Uyghur, Tajik, Turkmen, Karakalpak dutors), common among the peoples of Central Asia. The role of instruments in the art of maqom and folk music, their technical characteristics and role in preserving cultural heritage are highlighted.

Keywords: *Central Asia, Uzbek dutar, Tajik dutar, Turkmen dutar, Karakalpak dutors, Uyghur dutar, history of the instrument, performance traditions, cultural heritage, development of the instrument*

The art of music has been inextricably linked with various writing techniques in each era, and with the help of modern computer technologies and electronic devices, it has become possible to create musical programs and new genres. Music is valued not only as an art, but also as a means of scientific study, deep psychological impact and healing. The use of music therapy can be effective in improving a person's mental state,

reducing stress and restoring general health. The effect of music on human emotions, in particular, can evoke feelings such as sympathy, joy, sadness or peace. In addition, the history of music, the formation of folk music, classical music and the interaction of modern genres create broad opportunities for scientific research. Music is also of indispensable importance as a means of social processes, cultural exchange, expression of national

identities and the preservation of the historical memory of the people. Thus, music is an integral part of human life, having a great impact not only on aesthetic value, but also on psychological, social, and cultural life.

Central Asia is distinguished by its Turkic musical instruments and their rich history, cultural and ethnic diversity. This region includes the Uzbek, Tajik, Turkmen, Karakalpak, and Uyghur peoples. Central Asian music is known primarily for its folk music, maqoms, folk oral art, and musical instruments.

Dutor is one of the ancient and important musical instruments of Central Asia. Compared to the tanbur, it is widely used among the people due to its ease of performance and occupies a special place among women. There are various legends about the history of the appearance of the dator, which are widely accepted among the people.

The word dator itself, translated from Persian, means “two strings”. The first written information about the dator dates back to the 14th century and is contained in the treatise “Qanun” (also known as “Qanuni ilm va amali muziqiy”) by Zaynullabiddin Husayni. This treatise was written in Persian on the basis of a commission from Alisher Navoi, and it provides important information about the eleven-barreled dator that existed at that time. The treatise also provides details about the handle of the dator and its fret structure. The treatise also indicates the frets based on the Arabic alphabet, which provides a lot of valuable information about the development of the musical system of that time.

In addition, the works of Darvesh Ali Changi provide information on the specific differences between the dator and tanbur instruments, in particular, their strings and timbre. In his work, he notes that the strings of the tanbur were made of silk until the 16th century, and later from silver and copper wires. At the same time, he also discussed extensively about the materials and techniques that affect the sound quality of musical instruments.

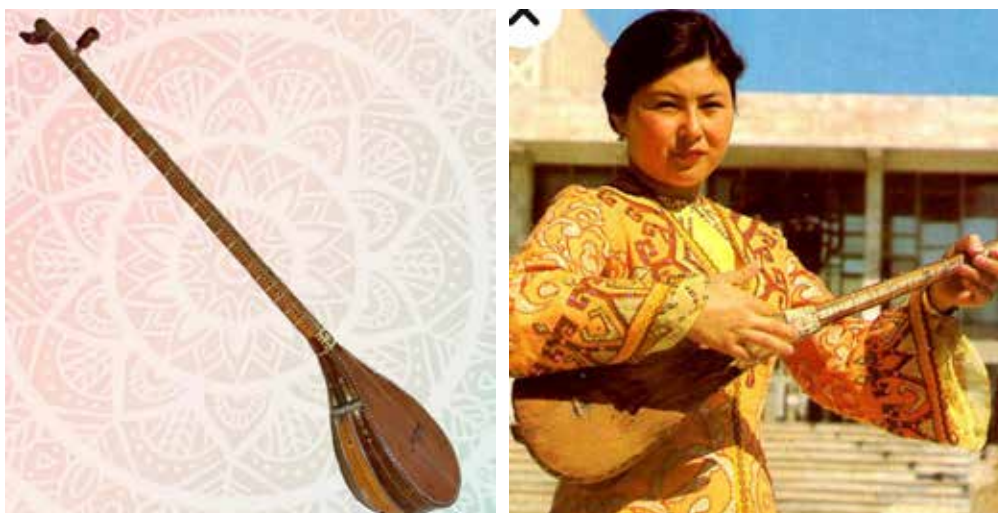
We know that the dator bears a close resemblance to its predecessor, the dombir, widely used by the Bakhshi people living in the Kashkadarya-Surkhandarya oases. This similarity is manifested in their appearance, playing style, and melodic freshness, and we can even call the dator an improved type of dombir. The prominent scholar Abdurauf Fitrat, who was one of the first to scientifically substantiate Uzbek classical music, considers the dombira instrument to be synonymous with another Uzbek instrument, the tanbur, in his book “Uzbek Classical Music and Its History” (Fitrat A., 1993, 26). According to him, the “tanbur” is a modified form of the Bakhshi drum.

The dator is one of the most ancient and famous Uzbek instruments, a two-stringed instrument.

Karakalpak (Alamoynaq) dator

The first professional Karakalpak folk songs were performed with the Alamoynaq dator, and since the 19th century this art form has been widely spread among the people due to its rich and colorful performance and the traditions of epic poetry.

Figure 1. *Alamoynak Dutori* *Performance status in Alamoynak Dutori*



This direction was popularized by Akimbet. At that time, a person with the title of a true bakhshi had to know at least three epics. If only zhirovs played the qobiz, the dutor was performed by bakhshis, musicians, and amateurs. The neck (throat) of the dutor was made of bone and decorated with patterns. Therefore, these dutors are called “Alamoynaq dutor”. Basically, folk music, folk songs, epics, and sayings are performed on the Alamoynaq dutor. Epics. In literary science and literary history, they are called “epos”. In some cases, they are also called “Jir”. For example: the epic “Alpamis”, “Maspatcha”, “Edige”, “Qirq kiz”, “Gorugli”, while the Jirovs perform heroic epics, the “Epos of Heroism”, the Bakhshis perform love epics. Also called “Liro epos” (Allanazarov D., 2002, 25).

The dutor is a two-stringed plucked instrument, consisting of a large pear-shaped bowl and a long handle with 13–15 frets. The dutor is made in two types: the “qazba” or “oyma” (“carved”, carved) dutor, with a solid carved bowl, and the “kurama” (the bowl is made of several pieces glued together, “ribbed”) dutor. The Karakalpak dutor has its own national characteristics, its handle is relatively shorter and thinner. Silk or metal strings are strung on the dutor. It is decorated with patterns made of bone (sometimes simple plastic). The dutor is played in various ways: in some cases, it is

played with five, three, two, and sometimes one finger.

Tajik dutors

The dutor is one of the most famous and widespread stringed instruments in the musical tradition of Tajikistan. Its origins have been shaped over the centuries, and each region has its own style of dutor. In general, there are two main types of dutors in Tajikistan:

1. Unveiled dutor

2. Veiled dutor

These two types of dutors differ in structure, shape, and style of performance. Their main distinguishing features are:

– Appearance – each region has its own design and carving styles.

– Dimensions – length, width, and depth vary depending on the region.

– The presence or absence of frets on the handle – unveiled dutors are simpler, while fretted dutors have a more complex structure.

1. Beparda Dutor

Beparda dutor is widespread mainly in the mountainous regions of Tajikistan, and is known by its own name in each geographical region:

– Kulob dutor

– Korategin dutor

– Vanj dutor

– Zarafshan dutor

Figure 2. *Tajik dutors*



Uyghur dutar

Uyghur music is an important part of the culture of the peoples of Central Asia. This music is very diverse in genre, incorporating ancient traditions and various cultural influences. Its main features: Muqams are the most important direction of Uyghur music, having a classical and complex structure. “Twelve Muqams” are the most famous among the Uyghurs.

Ashulas and maqams – the art of singing, performances rich in various rhythms and melodies, play an important role in Uyghur music.

The Uyghurs are one of the most ancient peoples of Central Asia, and their culture has interacted with various civilizations for many centuries, and their music and crafts have had a great influence on Eastern civilization.

The Uyghurs used various writing systems. The ancient Uyghur script was formed in the 5 th–6 th centuries and was based on the Sogdian script. Later, this script was used by the Mongols and even the Manchus. The Uyghur script had a significant impact on the written culture of the Turkic peoples.

Figure 3. *Uyghur dutar*



The Uyghur people have a rich musical heritage, one of the most important parts of which is the system of “Twelve Maqoms”. These Maqoms are the highest examples of Uyghur classical music, and their formation occurred as a result of the combination of Arabic, Persian and Turkic musical traditions.

Chronology: 12 Maqoms were arranged by Ammonisa Khan in the 16th century and have survived to this day. Composition: Each Maqom consists of different parts, in which the performance of musicians and singers plays an important role.

Turkmen duterte

Turkmen music has a rich heritage, its roots go back to ancient traditions. This musical culture includes folk songs, epic epics, instrumental performance and religious melodies. Turkmen music is mainly performed with national instruments such as dutar, gijjak, tamdir, tuyduk. The Turkmen dutar has two strings, which are made from local Turkmen raw silk thread. Typical dimensions of the dutar; total length –87 cm, neck – 37 cm, length along the upperplane of the body – 48.5 cm.

Figure 4. *Turkmen dutar*



In conclusion, it is worth noting that national instruments and their performing traditions are one of the important directions of musicology and performing arts, and are a means of reflecting the cultural heritage, musical thinking, and spirituality of the people. In particular, the dutar instrument occupies an important place among the peoples of Central Asia, as an intangible cultural heritage of our people, with its centuries-old performance styles and soft sound. Scientific research is being conducted to study the work of Central Asian dutars, their perform-

ing traditions, repertoires, and musicians. However, since most of the information on this subject is in foreign languages, its translation into Uzbek and dissemination to the general public is an urgent issue. The study,

development, and widespread promotion of the dutor instrument and its performing art is one of the important steps towards preserving not only the art of music, but also our national culture.

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