



“THE ISSUE OF HARMONY IN THE ENSEMBLE PERFORMANCE OF GIJJAK AND DUTOR”

Shnibekov Alliyar Bekbergenovich

Nukus branch of the Uzbek State Institute of Arts and Culture.

<https://doi.org/10.5281/zenodo.19597914>

ARTICLE INFO

Received: 09th April 2026

Accepted: 11th April 2026

Online: 13th April 2026

KEYWORDS

*Gijjak, Dutor, ensemble,
harmony, performance, folk
music, string instruments*

ABSTRACT

This article analyzes the mutual harmony of the Gijjak and Dutor string instruments in ensemble performance, focusing on their technical and artistic capabilities. Special attention is given to the interaction of these two instruments and the issue of balance in performance within the traditional music of Karakalpakstan.

In traditional music, ensemble performance holds a significant place. In particular, the combined performance of the Gijjak and Dutor showcases the rich expressive potential of national music. Although these two instruments have different timbres and technical characteristics, their harmonious interaction results in the creation of complete and refined musical works. The Gijjak is a bowed string instrument, producing a long, lyrical, and rich sound. The Dutor, on the other hand, is a plucked string instrument, generating rhythmic and resonant tones. In this context, the Gijjak mainly carries the melodic line, while the Dutor provides rhythmic and harmonic support. The Gijjak and Dutor are string instruments that occupy an important place in the traditional musical culture of Central Asian peoples. Each of these instruments differs in structure, playing technique, and sound characteristics, yet in ensemble performance, they harmonize with each other to create a cohesive musical expression. The Gijjak is a bowed string instrument, characterized by its long, soft, and lyrical sound. Its tone is notable for its closeness to the human voice, making it an essential tool for expressing the emotional and expressive aspects of melodies. In particular, in the traditional music of Karakalpakstan, the Gijjak adds deep emotional color to lyrical melodies and epics. The Dutor, on the other hand, is a plucked string instrument with a clear, resonant, and rhythmic sound. Usually two-stringed, the Dutor provides rhythmic stability and harmonic foundation to the melody. In Dutor performance, maintaining speed, precision, and rhythm is of great importance, as it serves as the “foundation” of the ensemble. The musical characteristics of the Gijjak and Dutor can be compared as follows, sound characteristics, Gijjak long, soft, and expressive, Dutor short, clear, and resonant. Playing method, Gijjak played with a bow, Dutor plucked with fingers. Musical role, Gijjak carries the melody, Dutor provides rhythm and harmony. Expressive potential, Gijjak strong lyrical and dramatic expression; Dutor – solid rhythmic and structural support. When played together, these two instruments complement each other, enhancing the artistic impact of the music. The Gijjak’s elongated and expressive tone harmonizes with the Dutor’s rhythmic and clear sound,

creating a perfect ensemble performance. In ensemble performance, the main issue is ensuring balance between the instruments. When the soft and elongated sound of the Gijjak harmonizes with the clear and short tones of the Dutor, musical cohesion is achieved. Harmony is maintained through the following factors, timbre compatibility, adjusting the sound color of each instrument to blend smoothly. Rhythm and tempo unity, all performers maintaining a precise sense of timing. Dynamic control balancing loud and soft passages. Performance culture the ability of performers to listen to and respond to each other. Ensuring these aspects allows the ensemble to perform cohesively, highlighting the expressive and artistic potential of the Gijjak and Dutor together. In ensemble performance, harmony refers to the coordinated movement of multiple instrumentalists toward a single musical goal, ensuring that sound, rhythm, and expression are aligned. This issue becomes particularly important when instruments with different playing techniques, such as the Gijjak and Dutor, perform together. In the traditional music of Karakalpakstan, ensemble performance has a centuries-old history, with special attention given to the balance and compatibility between instruments. When the elongated and soft tone of the Gijjak harmonizes with the clear and rhythmic sound of the Dutor, a perfect musical expression is achieved. Ensemble performance sometimes faces the following challenges: disruption of rhythm, imbalance of sound between instruments, and lack of coordination among performers. To address these issues, it is recommended to conduct regular practice sessions, increase joint rehearsals, and work under the guidance of a professional leader (conductor or mentor). In ensemble performance, especially when the Gijjak and Dutor are played together, maintaining harmony can be associated with various challenges. These challenges primarily arise from technical, artistic, and pedagogical aspects. Although preserving harmony in ensemble performance may be difficult, these issues can be resolved. Increasing joint rehearsals, practicing technical and rhythmic exercises, and developing a culture of attentive listening among performers allow Gijjak and Dutor ensembles to achieve a refined and cohesive performance. Addressing these challenges enhances the quality of national music and contributes to the development of traditional string instrument performance. Harmony in ensemble performance is one of the most important artistic requirements in music. In Gijjak and Dutor performance, this harmony is achieved through timbre, rhythm, dynamics, and mutual collaboration among performers. A well-coordinated ensemble provides the listener with aesthetic pleasure and reveals the beauty of national musical art. Gijjak and Dutor performers must maintain constant musical communication with each other. While the Gijjak carries the main melodic line, the Dutor complements it and, in some cases, may take a leading role. This requires a high level of coordination and sensitivity from the performers. In Karakalpak music, the Gijjak and Dutor are often used together in the art of bakhshi (traditional storytelling and singing). In this context, the Gijjak creates an emotional backdrop, while the Dutor reinforces the rhythmic foundation. As a result, epics and melodies become more expressive and impactful.

The ensemble performance of Gijjak and Dutor is one of the key directions in national music. Their mutual harmony enhances the artistic quality of the music. In ensemble performance, balance, a culture of attentive listening, and technical mastery are essential factors..

References:

- 1.Karimov, A. — Uzbek Folk Musical Instruments
- 2.Matyakubov, Q. — Karakalpak Folk Music
- 3.Rajabov, I. — Fundamentals of Music Theory
- 4.Yusupov, S. — The Art of Musical Performance
- 5.National Encyclopedia of Uzbekistan

