



0156500008

Translated from Turkmen language

REGISTRATION CARD

of the element of Intangible Cultural Heritage of Turkmenistan in the National Inventory Form

Name of the element: Dutar making craftsmanship and traditional music performing art combined with singing

Registration No (Division:Subdivision:branch): (4.1.5.4)+(3.1.1.1)+(3.1.2)+(1.1.1-2)

Note: 4. Traditional Craftsmanship: 4.1.5.4- Dutar and other musical instruments making;

3. Traditional performing arts including: 3.1.1.1- Dutar music; 3.1.2 -Bagshy performing art

1. Oral expressions including: 1.1.1- Dessans; 1.1.2-Epics

1. Identification of the element

1.1. Name of the element, as used by community or group concerned

Dutar ýasamak senedi we bagsyçylyk sungaty

1.2. Community concerned

Communities include the following of 3 interrelated groups concerned with the nominated element:

1. Traditional dutar maker craftsmen. Individuals concerned are: Mr. Khojamgulyev N. (1959), Mr. Amansakhedov M.(1943), Mr. Nurmuradov A. (1958), Mr. Magtymberdiyev D. (1981)- *all from Akhal velayat*, Mr. Orazmukhammedov O. (1962) - *from Balkan velayat*, Mr. Annayev O. (1962) - *from Dashoguz velayat*, Mr. Gutlyev Ch. (1950), Mr.Saparov Ch. (1950), Mr. Jumayew B. (1957)- *all from Lebap velayat* and Mr. Hummuyev O. (1974), Mr. Sadykov O. (1951), Sadykow G. (1980), Sadykow D. (1987), Chohanow T. (1964), Wellayev B., (1964), Shukurov G. (1973), Mr. Gurbangeldiyev B. (1966), Mr. Gokov K. (1951), Mr. Nurlyyew N. (1971) - *all from Mary velayat*.

Performers of traditional turkmen dutar's music named as a "dutarchy" and turkmen music accompanied by singing as a "bagshy" are professional practitioners and amateurs.

2. The turkmen dutar's music (solo dutar performances) is practiced by numerous male performers-dutarchy in Turkmenistan. Individuals concerned are Nuryyev Y., Charyyev A., Annanepesov O., Ahunov Ch., Aydogdyev K., Hudayberenov D.

3. The turkmen dutar's music accompanied by singing named as a "bagshy" is practiced by numerous male and female performers in Turkmenistan. Individuals concerned are distinguished bagshys of Turkmenistan Mrs. Khojayeve Sh., Mrs. Gazakova D., Mrs. Nazarova A. and Mr. Dowletnazarov O., Mr. Bayramov M., Mr. Yowbasarov K., Mr. Saryyev G., Mr. Durdyyev J., Mr. Yakubov Ch., Mr. Tungiyev M., Mr. Gulov G., Mr. Amanov S., Mr. Bayramov H., Mr. Sabyrov S. and Mr. Durdyyev D.

The turkmen dutar's music and dutar's music accompanied by singing are also practiced by more than 15 music performers groups with total numbers of more than 250 members-professional performers. Their representatives are the following groups:

In Ashgabat city: A group of bagshys at the Turkmen National Conservatory (12 members);

A group of dutarchys (solo dutar) performers at the Turkmen National Conservatory (16 members).

In Akhal velayat: A united traditional musical instruments performers group of "Akhal nagmalary" of Akhal velayat (30 members).

In Balkan velayat: A traditional musical instruments performers group of of "Damana" of Serdar etrap (8 members);

A children's traditional musical instruments performers group of "Bagtyyarlyk" of Children's art school of Serdar etrap (10 members);

A children's traditional musical instruments performers group of "Mukam" of of Children's art school of Turkmenbashi etrap (10 members);

A children's traditional musical instruments performers group of of "Avazanyn owazlary" of Children's art school of Turkmenbashi city (20 members);

A traditional musical instruments performers group of "Gashlyyar" of Culture Centre of Bereket etrap (15 members);

A traditional musical instruments performers group of “Gulle diyar” of Culture Centre of Etrek etrap (14 members);

A traditional musical instruments performers group of “Pyragy” of Culture Centre of Balkanabat city (12 members).

In Dashoguz velayat:

A united women’s bagshy’s group of Dashoguz velayat (20 members);

A united epic art performers (dessanchy bagshy) group of Dashoguz velayat (30 members);

A united children’s bagshys group of Dashoguz velayat (12 members);

In Mary velayat: A united bagshys group of Mary velayat (30 members).

1.3. Physical location of the element

The element representing a dutar music practice and accompanied by singing of five main turkmen tribes each with its own distinctive features of performance styles combined with a dutar making craftsmanship is available within all territory of Turkmenistan. The element also is available within the region as well as over the world where the turkmen ethnic groups are historically lived.

1.4. Short description

The dutar is a main tool of the turkmen music art and the dutar’s music performances have an important place in all genres of turkmen music and singing. A dutar is a two-stringed, long necked lute consisting of a pear-shaped resonator (body) covered by thin wooden sounding board.

The element covers the following related areas of the intangible cultural heritage:

4. Traditional Craftsmanship: 4.1.5.4- Dutar and other musical instruments making.

A structure of the turkmen dutar consists of the following parts:

Wooden parts as a resonating body, a cover (soundboard), a neck and a saddle (or a bridge).

Metallic parts as strings, a string holder, a nut, frets, pegs (tuning keys).

Required tools for processing of raw materials for dutar making. They are teshe (a type of small hatchet for chopping wood), gyrgych (a metal spoon with serrated edges), pincers, an axe, a plane, a file, rasps, a saw, a hammer, a bone glue, tamdyr (oven).

Raw materials of dutar making and their preparation methods: The turkmen dutar’s resonating body and soundboard are made from one piece of mulberry wood prepared from a dried bole of the tree no less than 50 years old and the neck of apricot tree’s dried trunk aged 5-10 years of old. Two types of a mulberry tree (*Morus L.*) of white mulberry tree (*Morus alba*) and black mulberry tree (*Morus nigra*) are growing within Turkmenistan. An autumn, when fall of the leaves over, is the best season to prepare billets for a future instrument. The tree gets dry, the wood tar becomes white and spreads about the whole tissue of the mulberry tree.

The bole of the mulberry tree with a radius of no less than 17-18 sm is suitable for dutar making. The bole of suitable size is divided with cutting vertically into pieces of 40-50 sm of length. Having cut wood billets they should be buried under the slightly dry soil and kept there for about one year to bring up to the mark, get soaked with the juices of soil. If work is started right after cutting the billets, eventually it will lead to the deformation and distortion of sound. When the time comes, take out the wood, make billets, let them dry up and only then start making required parts of the dutar for further assembling of the instrument.

Making of the body of dutar is started with dividing of each buried and kept there about one year wood billets into equal 4 pieces. One of 4 equal pieces of wood billets is a raw material to prepare a body of the dutar. Sizes of the body as its width of 15-16 sm and length of 35 sm should be outlined on the wide surface of the wood piece according to the prepared template. Then the wide surface of the body is polished.

Next step of processing is **to roll of wood piece into ball form.** Firstly it is made by removing of parts of the wood outside of the outlined borderlines mady by the template with chopping and further polishing. Then a back side of the body is processed with chopping and polishing. A final thickness of the body’s walls should be within 1.2-1.3 sm. In order to avoid a fracture of the polished body it should be kept in cool place at least during 1 month.

Preparation of wood for the neck of dutar. The neck of dutar is made from dried straight trunks of vertical growing apricot tree’s aged 5-10 years of old. It is suitable wood billets with length of 65-70 sm, diameter of 25-30 sm with a removed bark. Prepared wood billets should be kept in warm place

during 1 summer season to get full drying. Then it will be ready for processing to make the neck of the dutar.

Preparation of a cover (soundboard) and its drying (baking). A cover of the dutar also is made from a wood of the mulberry tree. A wood billet with length of 40 sm is vertically fractured into thin plain parts with thickness of 3.0-3.5 sm each. Fractured plain thin parts should be chopped and then polished up to thickness 1.5-1.6 sm. Polished thin wood parts should be dried properly to full evaporation of wet.

Baking of a cover is made in tamdyr (oven) for further final evaporation of wet from the wood's structure. A tamdyr should be warmed up by burning of firewood. Prepared cover woods hang upon the line are pull down in the tamdyr covered closely. For a final dry of cover woods they should be kept in the hot tamdyr during 20-24 hours and then baked cover woods are ready for a dutar making.

Preparation of the bone glue to fix of the neck and a cover on the resonating body

A bone glue is produced from crumbled up of skin and horns and hooves of goats. The mixture is boiled in water for a long time till to get the high viscosity liquid. Then prepared concentrate is kept in a few days in the dark, dry and warm place to evaporate of water fully from the concentrate to get a final product as a brown coloured bone glue to be used to fix wood surfaces.

To prepare and fix of the neck to the body. Firstly a surface of the apricot tree's trunk with length of 36 sm chosen to make a neck of the dutar should be polished. Then one end of the polished trunk should be adjusted to fix to the prepared body and taking into account fixation of the cover to the body. An adjusted neck is covered with the bone glue and fixed to the body tightly. The body with fixed neck should be kept in dry and warm place in 24 hours.

Fixation of the cover on the body. A surface of the wide side of the body should be polished and made even. Then prepared cover should be adjusted tightly to the external radius of the body. An adjusted cover and contacting surfaces of the body with the cover are covered with the bone glue and both contacting surfaces attaching together tightly with strings turning round the body. Attached cover and the body should be kept in dry and warm place at least during 24 hours.

Adjustment of the cover. Beginning from the shirvan fret on the neck up to the saddle on the cover it directly should be planed in the form of a semicircular surface. It will facilitate to reach all necessary notes of a music. After accomplishment of these activities the strings should be drawn.

Preparation of frets and pegs. Although there are 13 frets of the dutar therefore it needed to draw the frets of various diameters to be fixed on the neck. After drawing of frets on the neck at the end of the body a string holder should be attached. Then a saddle should be fixed tightly on the cover of the body.

Draw the strings and their tuning. After draw of the strings it should be tried to control of their acoustics and their properly attachment. Boring of small holes on the cover and finding of properly position of the saddle to reach pure sounding. If it has reached the dutar is ready for playing and performances.

3. Traditional performing arts including: 3.1.1.1- Dutar music; 3.1.2 -Bagshy performing art & 1. Oral expressions: 1.1.1- Dessans; 1.1.2-Epics.

Performers of the turkmen dutar's music and singers are divided into 2 groups. A dutar player named as a dutarchy is performing only dutar's music (solo dutar music). A bagshy is a performer of dutar's music accompanying by singing. It is also subdivided into 3 types according to their performing styles and repertoires as a **yanamachy, tirmechi and dessanchy bagshy**. A **yanamachy bagshy** is only a singer accompanied by music performed by a dutarchy. A **tirmechi bagshy** is a performer of different genres of the turkmen music accompanying by singing. A **dessanchy bagshy** is an epic performer incorporating narrating, singing, vocal improvisation and musical composition which in its performance a prose and poetry are alternated. Dutar's music and accompanied songs are traditionally performed during family ceremonies, life rituals, social gatherings and national celebrations.

3.1.1.1- Dutar music (solo dutar music). A dutar music is performed by Dutar players-musicians weared on the traditional turkmen costumes (dutararchy) seated down. They are divided according to the contents the following 4 groups:

- 1). Dutar music devoted to the beauty of girls and women and love (for example, "Yandym", "Zybagozel", "Burnashak", "Mayagozel", "Gyzdurdy", "Dilber", "Soyli halan").
- 2). Dutar music devoted to the beauty of nature performed through onomatopoeia of voices of birds and animals. They are as "Goňurbaş mukamy", "Kone guzer", "Kepderi", "Goroglynyň at oynadyshy",

“Korpe guzy”, “Durnalar”, “Bedew”, “Babajyklar” etc.

3). Dutar music devoted to the eminent personalities (for example, “Yow bagshy”, “Yusup owgan”).

4). Dutar music devoted to the historical events described with historical and philosophical contents. Their examples are as “Shadilli”, “Satashdym”, “Kararym”, “Kechpelek”, “Gokdepe mukamy”, “Uchradym”.

Dutar’s music accompanied by singing: 3.1.2 -Bagshy performing art & 1. Oral expressions: 1.1.1-Dessans; 1.1.2-Epics.

Dutar’s music accompanied by singing are divided into 6 local styles featuring by performing schools mainly related to 6 turkmen tribes as the following:

1). **The Damana style.** A “Damana” means a man who lives along the springs at the foot hills. It covers the area beginning from the Dushak town up to Gyzyrlybat city of the Akhal velayat including Anew, Baghyr, Germew and Chukurgala villages. The feature of the Damana style is not using of barking/hiccapping effects as “juk-juk” during a singing and using of a sequence in musical compositions.

2). **The Akhal-teke style.** This style is centred at the Gokdepe etrap in Akhal velayat and has considered as a main mugam performance style. The main feature of the style is most popularity of the dutar’s music from the ancient times as well as famous Turkmen mugams as “Gonurbash mukamy”, “Ayralyk mukamy”, “Altyn pyyala”, “Goroglynyň at oynadyşy”, “Yandym”, “Hajygolak” have originated from the akhal-teke style. Besides a vocal feature of the style is singing in higher notes with a broad spectrum of a voice as well as often using of barking/hiccapping effects as “juk-juk” during a singing.

3). **The Salyr-saryk style.** The style is practiced in Mary, Sarakhs, Yoloten and Tagtabazar etraps of Mary velayat. In this style the main feature is the most development of songs and song music. The melodies of the Salyk-saryk style are performed in a more deeply expressive manner comparatively with other styles. Melodies are rich in tones with fluency of singing.

4). **The Yomut-ghokleng style.** This style is practiced mainly in Gorogly, Gubadag, Saparmyrat Turkmenbasy, Koneurgench etraps of Dashoguz velayat and Bereket, Ghyzyletrek, Esenguly and Garrygala etraps and Cheleken city of Balkan velayat. The feature of the Yomut-ghokleng style is a throat singing with a prevalence of traditional musical instrument of ghyjak (a fiddle-like musical instrument) comparatively with a dutar during a musical accompaniment.

5). **The Chovdur style.** This style is practiced in the villages of Boldumsaz etrap of Dashoguz velayat. The chowder style’s bagshys are epic art performers. They are combined incorporating narrating, singing, vocal improvisation and musical composition which in their performances a prose and poetry are alternated.

6) **The Ersary style.** This style is mostly practiced in the villages of Khojambaz, Khalach, Sayat, Garabekawul and Sakar etraps of Lebap velayat. This style is mainly featured by domination of glorifying of the beauty of nature and love.

Rites (traditions) and beliefs associated with the dutar’s music: Young candidates for becoming a dutarchy or bagshy make regularly pilgrimages to the graves of the two patron saints of poetry and music: Baba Gammar (southern and eastern Turkmenistan) and Ashyk Aydyng Pir (northern Turkmenistan) where they make sacrificial offerings. Some believe that it is best to make the pilgrimage on Wednesdays, several times in a row. In the evening the pilgrim should sit down at the saints grave and play the dutar “with faith” till dawn or till he falls asleep.

2. Characteristics of the element

2.1. Associated tangible elements	Turkmen traditional dresses including embroidery and textile making
2.2. Associated intangible elements	The element is a combined art including dutar making craftsmanship, dutar playing and performing of dutar music accompanied singing and turkmen language.
2.3. Languages, registers, speech levels involved	Turkmen language
2.4. Perceived origin	Performing arts, Traditional craftsmanship, Traditions and customs

3. Persons and institutions involved with the element	
3.1. Practitioner(s)/ performer(s): names, age, gender, social status or professional category, etc.	
<p>1. Dutar maker craftsmen. Mr. Khojamgulyyev N., Amansakhedov M., Mr. Nurmuradov A., Mr. Magtymberdiyev D.-all from <i>Akhal velayat</i>, Mr. Orazmukhammedov O. from <i>Balkan velayat</i>, Mr. Annayev O. from <i>Dashoguz velayat</i>, Mr. Gutlyyev Ch., Saparov Ch., Jumayev B.-all from <i>Lebap velayat</i> and Mr. Hummuyev O., Mr. Sadykov O., Mr. Sadykov G., Mr. Sadykov D., Mr. Chopanov T., Mr. Wellayev B., Mr. Shukurov G., Mr. Gurbangeldiyev B., Mr. Gokov K., Mr. Nurlyyev N. -all from <i>Mary velayat</i>.</p> <p>2. The distinguished bearers and practitioners of dutar’s music (solo dutar) named as a dutarchy represented by male performers as following: Nuryyev Y. (<i>Ashgabat city</i>), Charyyev A. (<i>Ashgabat city</i>), Annanepesov O. (<i>Ashgabat city</i>), Ahunov Ch. (<i>Ashgabat city</i>), Aydogdyew K. (<i>Ashgabat city</i>), Khudayberenow D (<i>Turkmengala etrap, Mary velayat</i>).</p> <p>Bagshys: This group consists of professional and amateur musicians and singers including both male and female performers.</p> <p>Male performers: Dowletnazarov O. (<i>Ashgabat city</i>), Bayramow M. (<i>Ashgabat city</i>), Yowbasarov K. (<i>Ashgabat city</i>), Saryyev G.(<i>Ashgabat city</i>), Durdyyev D. (<i>Ashgabat city</i>), Durdyyev J. (<i>Turkmengala etrap, Mary velayat</i>), Yakubov Ch. (<i>Yoloten etrap, Mary velayat</i>), Tunniyev M. (<i>Tagtabazar etrap, Mary velayat</i>), Gulov G. (<i>Etrek etrap, Balkan velayat</i>), Amanov S. (<i>Dashoguz city, Dashoguz velayat</i>), Bayramov H. (<i>Gubadag etrap, Dashoguz velayat</i>), Sabyrov S. (<i>Gorogly etrap, Dashoguz velayat</i>).</p> <p>Female performers: Hojayeva Sh. (<i>Ashgabat city</i>), Atakhanova A. (<i>Gubadag etrap, Dashoguz wvelayat</i>), Gazakova D. (<i>Gorogly etrap, Dashoguz velayat</i>), Nazarova A. (<i>Gorogly etrap, Dashoguz velayat</i>);</p> <p>3. Traditional musical instruments performers and bagshys groups in Ashgabat city, Akhal, Balkan, Dashoguz, Lebap and Mary velayats of Turkmenistan;</p> <p>4. Scholars and specialists in the field of studies of Turkmen music culture and ethnography, musical experts.</p>	
3.2. Other participants (e.g. holders/custodians)	<ol style="list-style-type: none"> 1. Local audio and video recording companies 2. TV@Radio Broadcasting Company of Turkmenistan
3.3. Customary practices governing access to the element or to aspects of it	<ol style="list-style-type: none"> 1. The UNESCO (2003) Convention for the Safeguarding of the Intangible Cultural Heritage ratified by Turkmenistan in 2011 2. The Law of Turkmenistan "On Culture" (2010) 3. The Law of Turkmenistan “On the Safeguarding of the National Cultural Intangible Heritage (2015) 4. The Law of Turkmenistan “On applied arts” (2001)
3.4. Concerned organizations (NGOs and others)	<ol style="list-style-type: none"> 1. The Turkmenistan Ministry of Culture 2. State Institute of Culture 3. National Conservatory of Turkmenistan 4. Centres of culture in each velayat of Turkmenistan 5. Institute of Archeology and Ethnography of the Turkmenistan Academy of Sciences
4. State of the element: viability	
4.1. Threats to the enactment	There are no restrictions and threats.
4.2. Threats to the transmission	There are no restrictions and threats.
4.3. Availability of associated tangible elements and resources	Tangible elements such as traditional national dresses are available and they are transmitted properly from generation to generation.
4.4. Viability of associated tangible and intangible elements	Tangible and intangible elements are viable which preserve invariable cultural and social values of the element.
4.5. Safeguarding measures in place	Proposed safeguarding measures for the element have been developed during 2017-2018 with wide participation of related communities, entities and bodies which have been approved on 17 February, 2019 in Akhal, on 1 February, 2019 in Balkan, on 28 January, 2019 Lebap, on 4 February, 2019 in Mary and on 26 January, 2019 Dashoguz velayats of Turkmenistan.

5. Data gathering and inventorying	
5.1. Resource person(s): name and status of affiliation	1. Khojamgulyyev Nazarguly (1959, Address: Myratberdi Sopiyeв farmers association, Ak bugday etrap, Akhal velayat)-dutar maker; 2. Charyyev Akmyrat (1947; Address: 80/81, Ataturk str., Ashgabat city) – solo dutar music performer; 3. Group of bagshys (12 members) at the Turkmen National Conservatory (Address: 22, Pushkin str., Ashgabat city).
5.2. Data and place of data gathering	10.12.2013-10.09.2018. Ashgabat city and related etrapс of Akhal, Balkan, Dashoguz, Lebap and Mary velayats
5.3. Date of entering data into an Registration Card	Amended on 15.09.2018
5.4. The Card compiled by	Khojanazorova O. <signed>
6. References to literature, discography, audiovisual materials, archives	
6.1. List of scientific and popular literature	
1. Gurbanguly Berdimuhamedow. Medeniýet halkyň kalbydyr (A culture is a soul of the people). Aşgabat, TDNG, 2014 (in Turkmen).	
2. Gurbanguly Berdimuhamedow. Ile döwlet geler bolsa... Aşgabat, TDNG, 2015 (in Turkmen).	
3. Gurbanguly Berdimuhamedow. Parahatçylyk sazy, dostluk, doganlyk sazy. Aşgabat, Türkmen döwlet neşirýat gullugy, 2016 (in Turkmen).	
4. В. Успенский, В. Беляев. Туркменская музыка, том 1. (The Turkmen music, volume 1), Москва, Государственное издательство «Музыкальный сектор», 1928, 382 стр. (in Russian).	
5. Абубакирова Н. К вопросу о происхождении бахши. (About origin of a bagshy), //Вопросы методологии советской фольклористики. Москва, 1989 (in Russian).	
6. Гуллыев Ш. Туркменская профессиональная музыка устной традиции и современность. (The Turkmen professional music and modernity) //Традиции музыкальных культур народов Ближнего, Среднего Востока и современность. Москва, 1984 (in Russian).	
7. Gurbanowa J., Ýakubowa B. Türkmen halk saz döredijiligi. (The turkmen music folklore), Aşgabat, TDNG, 2012, 184 sah. (in Turkmen).	
8. Ahmedow A., Aşyrow A., Gurbanowa J. Türkmen saz edebiýaty (Türkmen halk aýdym-saz döredijiligi). (The turkmen music literature), Aşgabat, TDNG, 2009, 99 sah. (in Turkmen).	
9. Жанровые и структурные особенности туркменских дутарных мукамов. (Genre and structural features of the Turkmen dutar's mugams) //Музыка народов Центральной Азии. Алматы, 2009, 259-265 стр. (in Russian).	
10. The art of Turkmen bagshy. //The music of Central Asia. Indiana University Press: Bloomington and Indianapolis, USA, 2016, 109-130 pp. (in English).	
11. От голоса к инструменту: феномен звука в традиционном культурном наследии тюркоязычного мира. From a voice to instrument: a sound phenomenon in traditional cultural heritage of the Turkic speaking world. – Almaty, 2016, 175-190 стр. (in Russian).	
12. Kurbanova D. The singing tradition of Turkmen epic poetry. //The oral epic: performance and music. – VWB-Verlag für Wissenschaft und Bildung, 2000, 115-128 pp. (in English).	
6.2. Audiovisual documentation	Audio records of the turkmen music and songs © Catalogue of audio records of the Turkmenistan Ministry of Culture, 2018
6.3. Video documentation	1. Video records of the Turkmen music and songs. © TV@Radio Broadcasting Company of Turkmenistan 2. The Bagshy. Documentary film, 45 min 07 sec., 2011, Ashgabat © “Turkmenfilm” Association named Oghuzkhan 3. Amazing melodies. Documentary film, 31 min 16 sec., 2012, © “Turkmenfilm” Association named Oghuzkhan, Ashgabat
6.4. Archives	Audio records of turkmen music and songs © The Central state archive of Turkmenistan, 2018

Türkmenistanyň maddy däl medeni mirasynyň Bellige alnyş kartasy

Maddy däl mirasynyň ady: Dutar ýasamak senetçiligi, dutarda saz çalmak we bagşyçylyk sungaty

Hasaba alnyş belgisi: (4.1.5.4)+(3.1.1.1)+(3.1.2)+(1.1.1-2)

(Hasaba alnyşyň Toplumy/ Toplum şahasy/Bölümçe/Bölümçäniň şahasy).

Bellik: Toplumlar: **4- Milli hünärmentçilik; 4.1.5.4-Dutary we beýleki saz gurallaryny ýasamak; 3-Halk ýerine ýetirijilik sungaty; 3.1.1.1- Dutar sazlary; 3.1.2 –Bagşyçylyk ýerine ýetirijilik sungaty; 1- Dilden-dile geçýän miras; 1.1.1- Dessanlar; 1.1.2-Şadessanlar.**

1. Mirasynyň görnüşini ýüze çykarmak

1.1. Elementiň ýerli dildäki ady	Dutar (ýa-da tamdyra) ýasamak senetçiligi, dutarda saz çalmak we bagşyçylyk sungaty
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1.2. Degişli bolan jemgyýetçilik topary

Elemente degişli bolan jemgyýetçilik toparlary aşakdaky biri-birine bagly bolan 3 sany topary öz içine alýar.

Dutar ussalary. *Akhal welaýaty:* Hojamgulyýew N. (1959), Amansähedow M.(1943), Nurmuradow A. (1958), Magtymberdiýew D. (1981).

Balkan welaýaty: Orazmuhammedow O. (1962).

Daşoguz welaýaty: Annayew O. (1962).

Lebap welaýaty: Gutlyýew Ç. (1950), Saparow Ç. (1950), Jumaýew B. (1957).

Mary welaýaty: Hümmüýew Ö. (1974), Sadykow Ö. (1951), Sadykow G. (1980), Sadykow D. (1987), Çopanow T. (1964), Welläýew B., (1964), Şükürow G. (1973), Gurbangeldiýew B. (1966), Gökow K. (1951), Nurlyýew N. (1971).

Dutarçy sazandalar: Bu topara professional sazandalar hem-de höwesjeňler girýär. Dutarçy sazandalara aşakdaky ady belli hünärmenleri mysal getirip bolar: Nuryýew Ý., Çaryýew A., Annanepesow O., Ahunow Ç., Aýdogdyýew K., Hudaýberenow D.

Bagşylar: Bu topar professional sazandalardan, aýdymçylardan hem-de höwesjeňlerden durýar. Olara erkeklerden we aýallardan durýan aşakdaky hünärmenler degişlidir:

Döwletnazarow O., Hojaýewa Ş., Baýramow M., Ýowbasarow K., Saryýew G., Durdyýew J., Ýakubow Ç., Tüňňiýew M., Gulow G., Amanow S., Baýramow H., Sabyrow S., Durdyýew D., Gazakowa D., Nazarowa A.

Şeýle hem, elementiň aýdym-saz düzümi bölekleri esasan 250-a golaý ýerine ýetirijileri öz içine alýan aşakdaky **toparlardan** durýar:

Aşgabat ş. boýunça:

Türkmen milli konserwatoriýasynyň bagşylar topary (12 sany agza);

Türkmen milli konserwatoriýasynyň dutarçylar topary (16 sany agza);

Ahal welaýaty: Ahal welaýatynyň birleşen “Ahal nagmalary” halk saz gurallar topary (30 sany agza);

Balkan welaýaty: Serdar etrap medeniýet merkeziniň “Damana” halk saz-gurallar topary (8 sany agza); Serdar etrap çagalar sungat mekdebiniň “Bagtyýarlyk” çagalar halk saz-gurallar topary (10 sany agza);

Türkmenbaşy etrap çagalar sungat mekdebiniň “Mukam” çagalar halk saz-gurallar topary (10 sany agza); Türkmenbaşy şäher çagalar sungat mekdeniniň “Awazanyň owazy” çagalar halk saz-gurallar topary (20 sany agza);

Bereket etrap medeniýet merkeziniň “Gaşlyýar” halk saz-gurallar topary (15 sany agza); Etrek etrap merkeziniň “Gülle diýar” halk saz-gurallar topary (14 sany agza);

Balkanabat şäher mdeniýet merkeziniň “Pyragy” halk saz-gurallar topary (12 sany agza);

Daşoguz welaýaty:

Daşoguz welaýatynyň birleşen zenan bagşylar topary (20 sany agza);

Daşoguz welaýatynyň birleşen dessançy bagşylar topary (30 sany agza);

Daşoguz welaýatynyň birleşen çagalar bagşylar topary (12 sany agza);

Mary welaýaty: Mary welaýatynyň birleşen bagşylar topary (30 sany agza).

1.3. Elementiň ýerleşýän ýeri

Häzirkä döwürde element dutar sazalarynyň we aýdymalarynyň degişli özboluşly aýratynlyklary bilen Türkmenistanyň ähli welaýatlarynda duş gelýär. Şeýle hem, element sebitde hem-de dünýäniň işlendik künjeginde türkmen etnik toparlarynyň ýaşayan ýerlerinde duş gelýär.

1.4. Elementiň gysgaça beýany

Dutar türkmen saz sungatynyň esasy guraly bolmak bilen, dutarda çalynýan sazlar türkmen aýdym-saz sungatynyň ähli tapgyrlarynda uly orun tutýar.

Dutar-uzyn saply, tut agajyndan ýasalýan kädiden durýan, barmakda çirtilip kakylp çalynýan 2 sany kirisli saz guralydyr.

4- Milli hünärmentçilik; 4.1.5.4-Dutary we beýleki saz gurallaryny ýasamak;

Türkmen dutarynyň düzüm böleklerine aşakdakylar girýärler:

Agaçdan ýasalýan bölekleri: kádi, gapak, sap, eşek;

Metaldan ýasalýan bölekleri: kirisler, buýnuz, gulaklar we perdeler.

Dutary ýasamak üçin çig mallary gaýtadan işlemek üçin zerur bolan enjamlar: (teşe, gyrgyç, atagzy, palta, ýonguç, ige, törpüler byçgy, çekiç we ş.m.), tamdyr, ýelim, ýüp.

Dutary ýasamak üçin çig mallar we olary taýýarlamagyň usullary: Dutar ýasamak üçin azyndan 50 ýaşan tut agajy, şol tut agajynyň tagtasy, erik agajynyň şahasynyň taýagy gerek bolýar. Tut agajy ösümlükleriň *Morus L.* urugyna degişlidir. Türkmenistanyň çäklerinde tut agajynyň esasan, iki görnüşi, ýagny, ak görnüşi (*Morus alba*) hem-de gara görnüşi (*Morus nigra*) ösýär.

Dutar ýasamak üçin niýetlenen tut agajyny ýylyň güýz aýlary onuň ýapraklary saralyp, ýere gaçansoň ýykmaly. Şol wagt tut agajynyň düzümindäki suwuk şiresi (süýt görnüşinde) onuň öýjüklerinde deňgyra ýaýraýar we agajyň dutar ýasamak üçin hiliniň iň ýaramly wagty bolýar. Agaç saýlananda, tuduň gözsüz, görnüşiniň hili gowy bolýar. Agajyň radiusy takmynan, 17- 18 sm deň bolan we ondan hem ýogyn agaçlar dutar ýasamak üçin ýaramlydyr. Tut töňnesi dikligine 40-50 sm uzynlykdaky böleklere kesilip bölünýär. Tut agajynyň kesilen bölejikleri 1 ýyla çenli gury gumly ýere gömülip goýulýar. Guma bir ýyldan artyk gömülip goýlan tut agajynyň bölekleri jaýrylmak hadysasyna sebäp bolýarlar we netijede dutaryň kädisini ýasamaga ýaramly bolmaýar. Dutaryň kädisi we gapagy tut agajyndan ýasalýar, sapy bolsa 5-10 ýyl ýaşan erik agajynyň şahasyndan alynýar.

Dutaryň kädisini ýasamak üçin dikligine 40-50 sm uzynlykdaky böleklere kesilip bölünen tut töňnesiniň her birini dört bölege bölmeli. Dörde bölünen töňäniň bir böleginden dutaryň kädisini ýasamaga girişýäris. Karton kagyздan ýasalan agyz ülhüderden saýlap, kädiniň agzynyň giňligini 15-16 sm, uzynlygy 37 sm ölçegini çyzýarys. Soň kädiniň agyz tarapy ýylmanýar.

Kädini tokgalamak işi. Onuň üçin agajyň ülni çyzygyndan daşky yerlerini gyryp, çapyp aýyrmaly. Ilki bilen gapdallaryny paltalamaly. Kädiniň bokurdak tarapyny ilki, yeňsesini soň aýyrmaly. Şondan soň kädiniň yeňse tarapyny işlemeli. Soňra kädiniň daşyny teşe bilen ýylmamaly. Daşy ýylmanan kädiniň diwarlarynyň galyňlygyny, takmynan, 1,2 -1,3 sm galyňlykda bolar ýaly edip gazmaly.

Gazydan kädini birbada, jaýrylmazlyk üçin, salkyn yerde 1 aý töweregi saklamaly. Şondan soň kädini pitikläp göreniňde, çalaja zarňyldap başlasa, ony islän ýerinde (maýyl, gyzgyn) goýsa bolar.

Dutara saplyk agaç taýýarlamak. Dutaryň sapy dik ösüp duran erik agajynyň ýylmanak, gözsüz töňnesinden ýa-da göni şahasyndan ýasalýar. Daşky gabygy aýrylan, ýogynlygy diametri 25-30 sm deň bolan erik töňnesini, takmynan, 65 – 70 sm uzynlykda kesip almaly. Saplyk alnan agaçlary ýyly yerde saklamaly, üstünden bir tomsy geçirmeli we doly guramaly. Diňe şondan soňra erik agajynyň töňnesi dutara saplyk ýasamaga ýaramly bolýar.

Dutara gapak taýýarlamak we ony bişirmek. Dutaryň gapagy tut agajyndan ýasalýar. Onuň üçin 40 sm uzynlykda kesilen tut töňnesinden ini 15-25 sm deň bolan gözsüz, göni jaýrylan bölegini almaly. Ony dikligine (ýonanyňdan soň galyňlygy 2 sm-den ýuka bolmaz ýaly edip) jaýyrmaly.

Jaýrylyp alnan bölekleri paltalap, soň ýonup, galyňlygy 1,5 – 1,6 sm-den ýuka bolmaz ýaly edip düzlemeli. Gapaklaryň düzüminde hiç hili çyg galmaz ýaly, gowy guratmaly.

Dutaryň gapagynyň tamdyrda bişirilişi. Eger-de, gapaklyklaryň doly gurandygyna şübhelenseň, olary tamdyrda bişirmek arkaly has gowy guratmak bolar. Doly derejede guran gapaklary bişirmek üçin tamdyr agarýança ot ýakmaly. Gapak bişirmek üçin ot ýakylanda, kádi gazylanda teşeden çykan ýonuşga, kádi tokgalananda paltaň agzyndan çykan ýonuşga, goýun çöri, düýe gumalagy ýaly odunlar ulanylsa, bişirilýän gapaklaryň hili gowy bolýar. Ýene-de, tamdyryň oduny töweregine dargatmaly we gapaklary sallamaly. Tamdyryň körüginini we agzyny jebis ýapyp, hiç hili yş galmaz ýaly ýeňiljek suwamaly. Soň tamdyryň üstüni keçe bilen basyrmaly. Şol ýagdaýda guradylýan gapaklary 20-24 sagatlap saklamaly. Şonça wagtyň dowamynda sallanan gapaklar doly derejede bişýär we dutar ýasamak üçin ýaramly bolýar.

Dutaryň sapyny we gapagyny kädä berkitmek üçin ýelimi taýýarlamak usuly. Bu maksat üçin agaç işlenende üstleri biri-birine ýelmemek üçin geçiniň hamyndan, üwelen şahyndan we

toýnagyn dan gaýnadylan neçjarçylyk ýelimi ulanylýar. Süňk we deri uny goýy ergini alynýamça, suwda uzak wagtlap gaýnadylýar. Soňra alnan ýelim konsentraty gury we garaňky ýerde birnäç günläp saklanylýar. Soňra ýelim konsentratyndaky suw bugaryp, ol guraýar we goňur reňkli neçjarçylyk ýelimine öwrüler. Guradylan neçjarçylyk ýelimi suwda eredilen gyzygyn halýnda ulanylýar. Ýelimiň bölejiklerini gyzyrdmakdan öňinçä, ony 6-8 sagadyň dowamynda suwda ezip saklaýarlar. Soňra ýelimi suwda 60 °C temperatura çenli, yzygiderli gayrşdyrmak arkaly gyzyrdýarlar.

Kädä sap oturtmak. Ilki bilen erik agajynyň şahasynyň daşyny ýylmamaly. Kädiniň bokurdagyny gätmeli. Uzynlygy 36 sm barabar bolan saplyk agajyň hem bir ujundan kädiniň şol gädigine jebis barar ýaly edip, çykyntgy kesmeli. Sap çykyntgysyny kädä gädigine oturdanynda, ony örän jebis barar ýaly etmeli. Gapak ýelmenende onuň galyňlygy ýitip gitmez ýaly, sapyň üstki derejesini kädiniň üst derejesinden 6-7 mm beýiklikde almaly. Sap bokurdaga oturdylanda, kädä bilen sapyň derejesiniň göni bolmagy üçin uzyn çyzygy peýdalanyp, merkezi AB çyzyk geçirmeli. Sapy kädä ýelmemänkäň, onuň gapdallarynyň artykmaç ýerlerini aýyrsaň hem bolýar. Şondan soň sapy kädä ýelmemeli. Sap oturdylan kädini gury we gyzygyn ýerde bir gije-gündüziň dowamynda saklamaly.

Gapak ýelmemek. Gapak ýelmemek üçin ilki bilen kädiniň agyz üstüni arassalamaly, soňra kädiniň ýeňse tarapyny az-kem aşak düşürmeli. Şeýle edilende gapagyň ýüzündäki eşejigiň üstüne kirşiň basyşy köpeliýär, bu bolsa dutaryň sesiniň durulanmagyna we güýçlenmegine ýardam edýär. Kädiniň agzyna ýetýän gapagy alyp, onuň bir ýan ýüzünü düzlemeli.

Soň gapagyň üstüne kädiniň agyz tarapyny ýatyryp goýmaly. Gapagyň kädiden artýan ýerlerini, takmynan, 5-6 mm daşgyn edip çyzmaly, olary teşeläp aýyrmaly. Eger, gapagyň kädä jebis barmaýan ýerleri bar bolsa, sürginiň, törpiniň kömegi bilen ony jebis oturar ýaly etmeli.

Gapagy kädä ýelmemek üçin ýogynlygy 5-7 mm we uzynlygy 5-7 metr bolan, näçe güýç görende-de üzülmejek ýüpi almaly. Kädiniň öň we yz tarapyndaky deşiklere ykjam girýän uzynlygy 10 sm bolan (100-lik çüý diýilýän) çüýden 2 sanysyny almaly. Şondan soň, gapagyň gyralaryna we kädiniň agyz üstüne ýelim çalmaly. Olary bir-birine jebis eltip ýelmemeli. Gapagy daňlan dutar daşyndan göreniňde göýä torlanan gys gawuny ýaly bolmaly. Maýyl howada gapagy daňlan kädiniň ýüpünü bir günden soň çözseňem bolar.

Dutaryň tamamlajy işleri. Ilki bilen gapagyň kädiden artýan ýerlerini aýyrmaly. Soň gapagyň, sapyň üsti bilen bilelikde uly sürgi bilen endigan tekizlik çykarmaly. Şonda kädiniň bokurdagynyň üstündäki gapagyň galyňlygy, takmynan, 6-7 mm bolar ýaly etmeli. Soň gapagyň we sapyň üsti bilen merkezi çyzyk çyzmaly. Ölçeg agajyny goýup, iň aşaky perdäniň, gapagyň ýüzündäki eşejigiň, şeýtan eşeginiň, gulaklarynyň durmaly ýerlerini bellemeli.

Merkezi çyzykdan ugur alyp, sapyň kädä girýän ýeriniň inini, takmynan, 2,5 sm bolar ýaly; Şeýtan eşeginiň ýanynyň inini bolsa 1,8 sm bolar ýaly bellik edip, sapyň ondan artýan ýerini usullyk bilen aýyrmaly. Şeýtan eşeginden başlap, şirwan perdäniň durýan ýerine çenli bolan egmekligini, takmynan, 1,7-1,8 mm bolar ýaly etmeli.

Şirwan perdäniň durýan ýerini çuňlugyna 2-2,5 mm bolar ýaly edip kesmeli. Şirwan perdeden başlap, şeýtan eşege çenli aralykda endigan eňňitlik döretmeli. Munuň özi dutaryň perdeleriniň aşakysynyň ýokarsyndakydan az-kem pesde oturmagyny üpjün edýär. Taýýar dutar çalmanda bolsa, perdelerde şygyrdy bolmazlygyny üpjün edýär.

Dutaryň gapagyny işlemek hakynda. Gapagyň şirwan perdeden başlap, eşejiğe çenli bolan aralygyny ýaýjymak tekizlik edip ýonmaly. Şeýtseň, çekimli sazlardaky gapagyň ýüzünden alynýan sesleri hem aňsat alyp bolýar. Bu işleri edip bolanyňdan soň, dutary perdelemeli.

Perdeleriň halkalaryny, gulaklary taýýarlamak usuly. Dutaryň 13 sany perdesi bolsa-da, ony perdelemek üçin köp mukdarda ululy-kiçili perdeler gerek bolup durýar. Kädiniň ayak ujuna **buýnuzy** dakmaly. Ony keyigiň şahyndan ýa-da tekstolitden ýasasaň hem bolar. Gulaklaryny arassalap, öz ýerinde mäkäm oturar ýaly etmeli. Şeýtan eşeginiň oturýan ýerini keseniňde, onuň ýokarsyny dar, aşagyny az-kem giňeýän görnüşde etmeli.

Dutary kirişlemeli. Ony çalyp görüp, perdeleriniň ses berşini, ýerindedigini barlamaly. Gapagyň ýüzünden ownuk deşikler edip, ses durlanar ýaly etmeli. Dutaryň iň soňky işi gapagyň ýüzünde durýan eşejigiň ýerini tapmakdyr.

3-Halk ýerine ýetirijilik sungaty; 1- Dilden-dile geçýän miras;

Türkmen saz we aýdym sungatyny dutaryň üsti bilen ýerine ýetirijiler dutarçy we bagşy ýaly

hünärlere bölünýärler. Dutarçy- dutarda dürli sazlyry çalyň bilýän sazanda. Ýerine ýetirijilik aýratynlygy hem-de repertuary boýunça türkmen bagşylary 3 sany dürli topara, ýagny, ýanamaça, tirmеçä we dessança bölünýärler. **Ýanamaçy bagşy** dutarçynyň sazyna görä, diňe aýdym aýdyr.

Tirmeçi bagşy dürli žanrlardan bolan aýdymlaryň toplumyny özüniň dutar çalmagynda hem-de goşmaça dutarçynyň sazyna görä aýdyr. Tirmeçi bagşylardan tapawutlylykda, **dessançy bagşylar** esasan, dessanlaryň kyssa bölegini gürrüň bermegiň, hem-de goşgularyny dutar sazyna görä aýdymyň üsti bilen beýan edýärler.

3.1.1.1- Dutar sazlyry. Dutarda çalynýan sazlar dutarçy sazandalar tarapyndan oturan ýerinde ýerine ýetirilýär. Olar mazmuny boýunça aşakdaky 4 sany topara bölünýärler:

1). Aýal-gyzlaryň owadanlygyny taryp edýän, söýgä we ruhy tolgunmalara bagyşlanan dutar sazlyry. Mysal üçin: “Ýandym”, “Zybagözel”, “Burnaşak”, “Maýagözel”, “Gyzdurdy”, “Dilber”, “Söyli halan”.

2). Tebigatyň owadanlygyny wasp edýän, haýwanat dünýäsiniň, guşlaryň seslerini saz üsti bilen beýan edýän meňzetme dutar sazlyry. Olara “Goňurbaş mukamy”, “Köne güzer”, “Kepderi”, “Göroglynyň at oýnadyşy”, “Körpe guzy”, “Durnalar”, “Bedew”, “Babajyklar” we ş.m. degişlidir.

3). Aýratyn şahsyýetlere bagyşlanan saz eserleri (“Ýow bagşy”, “Ýusup owgan”).

4). Taryhy we filsofik mazmunly taryhy temaly dutar sazlyry. Mysal üçin: “Şadilli”, “Sataşdym”, “Kararym”, “Keçpelek”, “Gökdepe mukamy”, “Uçradym”.

Dutar sazlyry we aýdymlar: 3.1.2 –Bagşyçylyk ýerine ýetirijilik sungaty + **1.1.1-** Dessanlar; **1.1.2-** Şadessanlar.

Aýdymlar bilen bilelikde çalynýan dutar sazlyry 6 sany topara (ýollara) bölünýärler.

1). **Damana ýoly.** “Damana” diýmek dag eteklerinde çeşmeden suw içýän kötelde ýaşayan diýmekdir. Onuň ýaşan çägi Ahal welaýatynda ýerleşýän Duşak şäherçesinden başlap, Gyzylarbat şäherine çenli aralykdaky Änewi, Bagyry, Germewi we Çukurgalany öz içine alýar. Aýdym aýdylanda “juk-juk” ulanylmaýandygy, heňleriň köplenç sekwension usulda gurulýandygy (ýagny, heň öwürümleriniň aşakdan ýokaryk ýa-da ýokardan aşaklygyny tirkeş-tirkeş edilip, gaýtalanyp ösdürilýändigini) damana ýolunyň häsiýetli alamatlarydyr.

2). **Ahal-teke ýoly.** Bu ýoluň merkezi Ahal welaýatynda ýerleşen Gökdepe etraby bolup, ol esasy mukamlar ýoly hasaplanýar. Bu bagşyçylyk ýoluny häsiýetlendirýän iň esasy aýratynlyk-örän gadymy döwürlerden bäri dutar sazynyň juda ýörgünli bolup gelyändigini, “Goňurbaş mukamy”, “Aýralyk mukamy”, “Altyn pyýala”, “Göroglynyň at oýnadyşy”, “Yandym”, “Hajygolak” ýaly mukam sazlyrynyň ählisi diýen ýaly özleriniň gözbaşyny şu ahal-teke ýolundan alyp gaýdýarlar. Mundan başga-da, Ahal-teke ýolunyň wokal aýratynlygy ýokary notalarda we sesiň giň spektrinde aýdym aýtagyň, şeýle hem, “juk-jukyň” gaty köp ulanylýandygy bilen tapawutlanýar.

3). **Salyr-saryk ýoly.** Bu ýol Mary welaýatynyň Mary, Sarahs, Ýolöten we Tagtabazar etraplaryny öz içine alýar. Bu ýoly beýleki ýollardan mese-mälim tapawutlandyryýan esasy aýratynlyk-bu ýerde aýdymlaryň we aýdym sazlyrynyň iňňän ösenligindedir. Salyr-saryk ýolunyň sazlyrynyň heňleri beýleki ýollara garanda has ekspressiw häsiýetde ýerine ýetirilýär. Heňleriň labyzlara baýlygy, arassadan akgylylygy, düşnükliigi, hiçi hili filosofiýany talap etmeýändigini, salyr-saryk ýolunyň heňleriniň iň bir tapawutly tarapy bolup durýar.

4). **Ýomut-gökkeň ýoly.** Bu ýol esasan, Daşoguz welaýatynyň Gorogly, Gubadag, Saparmyrat Türkmenbaşy adyndaky, Köneürgenç etraplaryny hem-de Balkan welaýatynyň Bereket, Gyzyletek, Esenguly etraplaryny, Çeleken şäherini, şeýle-de Garrygala etrabyňy öz içine alýar. Ýomut-gökkeň ýoluny beýleki bagşyçylyk ýollaryndan tapawutlandyryýan esasy alamat, bu ýolda aýdymlaryň bokurdaga salnyp (bokurdak heňleri) aýdylmagydyr. Beýleki tapawutlandyryýan alamat bolsa, aýdymçy-bagşylara sazandarlyk etmekde gyjak saz guralyna örän uly orun berilýänligidir. Ýomut-gökkeň ýolunda ýerine ýetirijileriň agramly tarapy kyssaly dessanlar däl-de, esasan, dessan aýdymlary bolup durýarlar.

5). **Çowdur ýoly.** Muňa esasan, Daşoguz welaýatynyň Boldumsaz etrabyňyň obalary girýärler. Çowdur ýolunyň bagşylary dessançy bagşylardyr. Olar dessan aýdymlaryny hemişe kyssasy bilen utgaşykly aýdyp, şu usuly özboluşly däbe, bagşyçylykda çowdur ýoluny häsiýetlendirýän ýörelgä öwürüpdirlir.

6). **Ärsary ýoly.** Bu ýol, esasan, Lebap welaýatynyň Hojambaz, Kerki, Halaç, Saýat, Garabekewül we Sakar etraplarynyň çäklerindäki obalarda has giň ýaýrandyr. Ärsary bagşylarynyň aýdym-sazlyry

tebigaty, söýgüni, owadanlygy wasp etmek bilen, beýleki ýollardan biraz üýtgeşik bolup, inimiçkymlary, özboluşly šiwe-äheňleri, bokurdak jukguldylary we hüýýüldileri bilen tapawutlanýar. **Dutar bilen bagly bolan döp-dessurlar we yrymlar.** Türkmenistanyň Ýolöten etrabynda ýerleşýän Baba Gammaryň, Daşoguz welaýatynyň Ruhubelent etrabynda ýerleşýän Aşyk Aýdyň Piriň kümmetlerine zyýaratlar edilýär we dilegler etmek arkaly sadakalar berilýär.

2. Mirasyň häsiýetlendirilişi

2.1. Element bilen bagly bolan maddy däl mirasyň gymmatlyklary	Element türkmen halkynyň dutar ýasamak senedini, dutarda saz çalmagy we bagşyçylygy özünde saklaýan ýerine ýetirijilik sungaty bolup durýar.
2.2. Element bilen bagly bolan maddy mirasyň gymmatlyklary	Türkmen milli eşikleri we keşdeçilik sungaty, tараçylyk
2.3. Elementiň beýan ediliş dili	Türkmen dili
2.4. Gelip çykyşy	Halk çeperçilik ýerine ýetirijilik sungaty, döp-dessurlar

3. Mirasy gorap saklamaga we ýaýmaga degişli edaralar we adamlar

3.1. Ulanýan hünärmenler (artistler): ady, jynsy, hünäri, jemgyýetçilik statusy we ş.m.

1. Dutar ussalary. *Akhal welaýaty:* Hojamgulyýew N. (1959), Amansähedow M.(1943), Nurmuradow A. (1958), Magtymberdiýew D. (1981). *Balkan welaýaty:* Orazmuhammedow O. (1962). *Daşoguz welaýaty:* Annayew O. (1962). *Lebap welaýaty:* Gutlyýew Ç. (1950), Saparow Ç. (1950), Jumaýew B. (1957). *Mary welaýaty:* Hümmüýew Ö. (1974), Sadykow Ö. (1951), Sadykow G. (1980), Sadykow D. (1987), Çopanow T. (1964), Welläýew B., (1964), Şükürow G. (1973), Gurbangeldiýew B. (1966), Gökow K. (1951), Nurlyýew N. (1971).

2. Dutar sazlaryny ýerine ýetirmegiň sungatyny nesilden-nesle geçirilmegini üpjün edýän ýerine ýetirijilere, **dutarçy sazandalara** aşakdaky ady belli hünärmenleri mysal getirip bolar: Nuryýew Ý. (Aşgabat ş.), Çaryýew A. (Aşgabat ş.), Annanepesow O. (Aşgabat ş.), Ahunow Ç. (Aşgabat ş.), Aýdogdyýew K. (Aşgabat ş.), Hudaýberenow D (Türkmençala etrap, Mary welaýaty).

Bagşylar: Bu topar professional sazandalardan, aýdymçylardan hem-de höwesjeňlerden durýar. Olara erkeklerden we aýallardan durýan aşakdaky hünärmenler degişlidir:

Erkekler: Döwletnazarow O. (Aşgabat ş.), Baýramow M. (Aşgabat ş.), Ýowbasarow K. (Aşgabat ş.), Saryýew G. (Aşgabat ş.), Durdyýew D. (Aşgabat ş.), Durdyýew J. (Türkmençala etrap, Mary welaýaty), Ýakubow Ç. (Ýolöten etrap, Mary welaýaty), Tüňniýew M. (Tagtabazar etrap, Mary welaýaty), Gulow G. (Etrek etrap, Balkan welaýaty), Amanow S. (Daşoguz ş., Daşoguz welaýaty), Baýramow H. (Gubadag etrap, Daşoguz welaýaty), Sabyrow S. (Görogly etrap, Daşoguz welaýaty).

Aýal-gyzlar: Hojaýewa Ş.(Aşgabat ş.), Atahanowa A. (Gubadag etrap, Daşoguz welaýaty), Gazakowa D. (Görogly etrap, Daşoguz welaýaty), Nazarowa A (Görogly etrap, Daşoguz welaýaty).

3. Aşgabat şäherindäki, Ahal, Balkan, Daşoguz, Lebap we Mary welaýatlarynyň halk saz-gurallar we bagşylar toparlary

4. Türkmenistanyň aýdym-saz sungatyny we etnografiýa degişli ulgamlaryny öwrenýän alymlar we hünärmenler, saz sungatyny öwrenýän bilermenler.

3.2. Beýleki gatnaşyjylar (eýeleri, saklaýjylar)

1. Ýerli ses we wideo ýazgylaryny geçirýän firmalar
2. Türkmenistanyň Radio we TW kompaniýasy

3.3. Elemente elýeterlilik üpjün edýän hukuk esaslary

1. Türkmenistan tarapyndan 2011-nji ýylda ykrar edilen ÝUNESKO-nyň Bütindünýä maddy däl mirasy gorap saklamak baradaky Konwensiýasy (2003)
2. Türkmenistanyň “Medeniýet baradaky” kanuny (2010)
3. Milli maddy däl medeni mirasy gorap saklamak hakynda Türkmenistanyň Kanuny (2015)
4. Halk amaly-çeperçilik sungaty barada Türkmenistanyň kanuny (2001)

3.4. Degişli edaralar

1. Türkmenistanyň Medeniýet ministrligi
2. Döwlet Medeniýet instituty
3. Türkmenistanyň Milli konserwatoriýasy

	4. Türkmenistanyň her welaýatyndaky Medeniýet merkezleri 5. Türkmenistanyň Ylymlar akademiýasynyň Arheologiýa we etnografiýa instituty
4. Mirasyň saklanýş ýagdaýy	
4.1. Kanuny güýjüne girizmek üçin bar bolan howplar	Hiç hili çäklendirmeler we howplar ýok.
4.2. Elementi geljek nesillere ýetirmekde bar bolan howplar	Hiç hili çäklendirmeler we howplar ýok.
4.3. Elementiň maddy gymmatlyklarynyň elýeterliligi	Elementiň maddy gymmatlyklary bolan milli egin-eşikler elýeter ýagdaýynda bolmak bilen, olar nesilden-nesle üýtgeşsiz geçirilýär.
4.4. Element bilen bagly bolan maddy we maddy däl mirasyň ýagdaýy	Elementiň özünde saklaýan maddy we maddy däl miras bölekleriniň ýagdaýy gadymy türkmen taryhyndan gelýän ýagdaýynda saklanýar.
4.5. Gorap saklamak boýunça bar bolan çäreler	Elementi gorap saklamak boýunça meýilnama deňişli jemgyýetçilik toparlary we edaralar bilen bilelikde 2017-2018-nji ýyllar döwründe işlenip düzüldi, 2019-njy ýylyň 26-njy ýanwary-17-nji fewraly döwründe Ahal, Balkan, Daşoguz, Lebap we Mary welaýatlaryndaky deňişli toparlaryň bilelikde ara alyp maslahatlaşmalarynyň netijesinde tassyk edildi.
5. Maglumatlaryň toplanýşy we bellige alnyşy	
5.1. Maglumaty beren adam: ady we hünäri	1. Hojamgulyýew Nazarguly (1959 ýylda doglan, Salgysy: Ahal welaýaty, Ak bugdaý etraby, Myratgeldi Sopyýew adyndaky oba hojalyk paýdarlar jemgyýeti) - dutar ussasy 2. Çaryýew Akmyrat (1947 ýylda doglan, Salgysy: Aşgabat ş., Atatürk köçesi, jaý 81, öý 80) - dutarçy sazanda 3. Türkmen milli konserwatoriýasynyň bagşylar topary-12 agza (Salgysy: Aşgabat ş., Puşkin köç. 22-nji jaý)
5.2. Maglumatyň toplanan senesi we ýeri:	10.12.2013-01.10.2018 ý. Aşgabat ş., Ahal, Balkan, Daşoguz, Lebap we Mary welaýatlarynyň deňişli etraplary
5.3. Maglumatyň bellige alnyş kartasyna goşulan senesi:	15.09.2018 ý.
5.4. Bellige alyş kartasy düzen	Khojanazarowa O.
6. Edebiýat we beýleki maglumat çeşmelerine salgylanmalar:	
6.1. Çap edilen ylmy we beýleki maglumatlar	
1. Gurbanguly Berdimuhamedow. Medeniýet halkyň kalbydyr. Aşgabat, TDNG, 2014.	
2. Gurbanguly Berdimuhamedow. Ile döwlet geler bolsa... Aşgabat, TDNG, 2015.	
3. Gurbanguly Berdimuhamedow. Parahatçylyk sazy, dostluk, doganlyk sazy. Aşgabat, Türkmen döwlet neşirýat gullugy, 2016.	
4. В. Успенский, В. Беляев. Туркменская музыка, том 1. Москва, Государственное издательство «Музыкальный сектор», 1928, 382 стр.	
5. Абубакирова Н. К вопросу о происхождении бахши. //Вопросы методологии советской фольклористики. Москва, 1989.	
6. Гуллыев Ш. Туркменская профессиональная музыка устной традиции и современность. //Традиции музыкальных культур народов Ближнего, Среднего Востока и современность. Москва, 1984.	
7. Gurbanowa J., Ýakubowa B. Türkmen halk saz döredijiligi. Aşgabat, TDNG, 2012, 184 sah.	
8. Ahmedow A., Aşyrow A., Gurbanowa J. Türkmen saz edebiyaty (Türkmen halk aýdym-saz döredijiligi). Aşgabat, TDNG, 2009, 99 sah.	
9. Жанровые и структурные особенности туркменских дутарных мукамов. //Музыка народов Центральной Азии. Алматы, 2009, 259-265 стр.	
10. The art of Turkmen bagshy. //The music of Central Asia. Indiana University Press: Bloomington	

and Indianapolis, USA, 2016, 109-130 pp.	
11. Musical instruments of Turkmenistan: from ancient days to the modern time. //От голоса к инструменту: феномен звука в традиционном культурном наследии тюркоязычного мира. From voice to instrument: sound phenomenon in traditional cultural heritage of the Turkic speaking world. – Almaty, 2016, 175-190 стр.	
12. Kurbanova D. The singing tradition of Turkmen epic poetry. //The oral epic: performance and music. – VWB-Verlag für Wissenschaft und Bildung, 2000, 115-128 pp.	
6.2. Audiomateriallar	Türkmen milli sazларыnyň we aýdymlarynyň ses ýazgylary. © Türkmenistanyň Medeniýet ministrliginiň ses ýazgylarynyň arhiwi, 2018
6.3. Wideomateriallar	1. Türkmen milli sazларыnyň we aýdymlarynyň wideo ýazgylary. © Türkmenistanyň Telewideniýe we Radiogepleşikler baradaky kompaniýasy 2. Bagşy sen. Dokumental film, 45 мин 07 сек., 2011, Аşgabat. © Oguzhan adyndaky “Türkmenfilm” Birleşigi 3. Täsin owazlar. Dokumental film, 31 min 16 sec., 2012, Аşgabat. © Oguzhan adyndaky “Türkmenfilm” Birleşigi
6.4. Arhiw maglumatlary:	Türkmen sazларыnyň we aýdymlarynyň ses ýazgylary. © Türkmenistanyň Baş döwlet arhiwi, 2018