
The Doira, a Masterpiece of the National Instruments of the Uzbek People

Parmonov Dostonbek

*Assistant-teacher of the department «Instrumental Performance»
Nukus branch The state Conservatory of Uzbekistan*

Abstract: This article discusses the history of the doira and the origin of the doira. In our country, attention is paid to doira, and the life paths of famous doira artists are highlighted.

Key words: Rhythm, ensemble, orchestra, usul, tambourine, gaval, kobiz, gijjak, setor, dol nogora, gardish.

INTRODUCTION

Everything in the world, representatives of the world of flora and fauna, landscape, behavior, big and small events and phenomena has its own rhythm. It is known that the work of art, which is the expression of life and existence in its various forms and nuances with tone, movement, image, consists of a certain general rhythm or a series of different rhythms.

The main part: In ancient times, people observed natural rhythmic processes and realized that it would be useful to use rhythm in their work. Rhythm has the function of uniting people, that is, directing their energy, enthusiasm, and aspiration towards a single goal. That's why rhythmic exclamations and slogans that call many people to general purpose and common action began to appear gradually during work, hunting, battle or rest. Later, it became widespread in primitive society and has been preserved until now songs of work, hunting and war began to appear. Literary critic Erkin Khudoyberganov writes that "Maida Gul" from the folk songs is related to the rhythmic movements of the threshing process, and the Uzbek folk songs that have been refined over the centuries and have reached our time are also related to the rhythmic movements. born without

In Uzbek national art, percussion instruments and doira are one of the most ancient instruments. Masters emphasize that doira percussion is a very ancient instrument. Music - a song, a melody is first of all connected with a method and a rhythm. In order to have the same method in the field of music, it was necessary to have percussive words. Considering that rhythm is the most ancient element of music, we can say that rhythmic instruments appeared before music was even formed as an art. It is correct to say that musical instruments were the first to be made among the sounds of music

DOIRA, childirma, chirmanda is a round shaped Uzbek and Tajik percussion musical instrument. Its main part (flange) is made of vine rust, and in recent years, maple, acacia, and willow trees. The outer side of the collar is covered with the tanned skin of a calf, horse or goat. On the inside, rings made of ore are hung (there are also rings without rings). The diameter of the flange is 400-510 mm. In a doira, the sound is made using the fingers of two hands. It is used in solo performances (in major works such as "Katta Oyin", "Shodiyona") and as an accompaniment in various national musical ensembles. The doira is one of the ancient musical instruments. Doirachi women are depicted on terracotta monuments found in Central Asia (Nisa, 2nd millennium BC). 20-a. Uzbek doira performance traditions were taught by Usta Olim Komilov, T. Inoghomov, D. Sottikhojayev, R. Isohojayev, F. Azimov, Q. Dadayev, O. Kamolhojayev, the Islamovlar brothers,

M. Oripov, R. Otaboyev, T. Sayfiddinov, R. Samadov and others. known In Tajik, Armenian, Azar, and Uyghur, the circle and close percussion instruments are called dap, dapp, daff, def. Doira is one of the oldest percussion instruments created by mankind.

At first, primitive people used self-resonating percussion instruments, and later they used instruments made of leather. They are doira, daff, chirmanda, chidrilma. By the first half of the 20th century, doira art has developed a lot.

Usta Olim Komilov, People's Artist of Uzbekistan, has made a great contribution to this. Usta Olim Komilov participated in the International Folk Art Festival held in London in 1935 with doira art, won the Gold Medal, and made a great contribution to the world's knowledge of diorama art.

Usta Olim Komilov collected the methods of playing the doira mastered and created by himself and created the circle textbook. Diora art has been praised in many countries. Master Olim Komilov took the art of diorama to new levels and founded the first circle school. People's artist of Uzbekistan, Usta Olim Kamilov, is known by all doira members as a piri-ustoz. The master's students Toychi Inoghamov and Gafur Azimov took the doira art to even higher heights.

As the art critic Mamajon Rakhmonov said in his book "Uzbek Theater from Ancient Times to 1917", in the murals found in Saymalitosh caves of the Fergana Valley, you can find people holding a doira or drum-like sound. These images testify to the fact that the doira and percussion instruments are instruments that have been created since ancient times. People's artist of Uzbekistan "Rakhim Isaho'jayev: "Doira is the most important among our national songs. He is the leader of the circle, the conductor of the band of musicians. Its only method is the dialogue from the words, the nature of the melody, the theme of the song is immediately clear whether the weight is heavy or light. Without him, the work will not be done. - says.

In particular, the doira has been developing in the form of creative schools since ancient times and has its own characteristics. Doira instrument in Uzbeks and Tajiks "doira", "chirmanda", "childirma", "dap", in Armenians "dap", in Iranian and Egyptian "daff", in Azerbaijanis "deff", "doyre", "gaval", in some Eastern countries it is widely known as "dabu" and other names.

For centuries, musical instruments such as oud, tanbur, nay, chang, rubob, kobiz, gijjak, setor, sunray, bolaman, drum and doira have been widely used in Central Asia. There are two types of sounds in the circle sound - muffled "boom" and open "bak". In Khorezm they play them in the style of "gum-tak". All the methods of the doira are very complex patterns, patterns, and improvisations that come from skillfully combining these two sounds. It is necessary for a skilled musician to pick hundreds or thousands of those "bumbaks" without making a mistake, and to do this work sometimes at a very high speed.

In the book of Matniyoz Yusupov, "A master musician must not only play the method, but also know the melody well. Because he acts as a conductor who unites the musicians and the singers. No matter how big or small, the methods can be performed with options by polishing without breaking the shape... The doira corresponding to the status were smaller and more compact compared to others, because they were covered with the skin of a young calf, which gave it a smooth and soft sound. There are some changes in the current structure of the doira, for example, holes are not carved in the doira flange, and now they are replaced by metal rings hanging on the inside of the flange.

Doiras depicted on the facades of the Nisa fortress, which are among the earlier ancient monuments of Central Asia, show that the first structure of this instrument is close to the current Uzbek doiras. Doira firewood is mainly made from fruit trees such as mulberry, walnut and apricot. The diameter of the circle flange (circulation size) is from 37 cm to 40 cm, the width of the flange is 5-6 cm thick. The skin (membrane) covering the instrument is made from the skin of domestic animals such as horse and calf and is attached to the flange using special glues. Taking into account all the characteristics of the doira, it can be divided into three groups: heavy flange, medium flange, light flange. Since the 30s of the 20th century, Usta Usta Olim Komilov

systematized the doira musical performance school, gave it a scientific tone and defined the foundations of development as a performance school.

Making a doira instrument has become popular, and not all celebrations are complete without a doira performer. Individual performance styles were included in the performance of the doira instrument of the new era. Today, the doira instrument performance of Uzbekistan is developing on the basis of its own directions. In Uzbekistan, since the 20th century, the doira executive school has developed at a high level in scientific, theoretical and practical terms. Usta Olim Komilov (1875-1953) circle performance style is based on the term dance methods and made a great contribution to the promotion of Uzbek dance art to the whole world. Usta Olim Komilov successfully participated in the international dance festival held in London in 1935 and spread Uzbek circle art to the world. At this festival, he demonstrated the most attractive and wonderful examples of Uzbek dance art, and won the gold medal of the festival. According to Mukhsin Kadirov's writings: "Usta Olim was not just a musician, but a perfect creator, a real teacher, a noble person who mastered his art thoroughly and thoroughly in all aspects. He was a wealthy man who was able to open the treasure of methods and dance movements created by several generations of artists over the centuries, and he decided to enjoy it not only for himself, but for the whole nation».

Master Olim Komilov formed special doiras and trained students in different years. The People's Artist of Uzbekistan has been cooperating with Muhitdin Qori Yaqubov, the leading representative of our national art, for many years. Joined the First Uzbek State Philharmonic (1936). In the issue of "Pravda vostoka" newspaper published on September 9, 1936, Mukhitdin Qori also participated with his article and focused on the tasks of the philharmonic and the need to create an orchestra of folk instruments consisting of 90 musicians, for this talented young people informed that the competition is being held between The Orchestra of Musical Instruments (leader - Tokhtasin Jalilov) included 12 students of Master Olim Komilov. Toychi Inoghomov, a distinguished artist of Uzbekistan, became an apprentice to the master in 1933. Later, Salahiddin Kamolhojayev, master Jalil Khalikov, in 1934, People's Artist of Uzbekistan Gofir Salihov, Honored Artist of Uzbekistan in 1936, Gofir Azimov, Majid Nurmammedov and others learned the secrets of the doira from the master. became well-known doiras.

At the end of the 30s and the beginning of the 40s, musicians such as Bolta Sharipov, Ubay Khojayev, Akbar Yoldoshev, Abulkasim Toychiyev, Mikhail Aulov, Erkin Toychiyev, Anvar Barayev entered the path of art. each of them has an indelible name in the history of Uzbek art and has incomparable services. Gafir Inoghamov's brothers followed Toychi Inoghamov and benefited from Usta Olim's training, becoming perfect musicians. Master Olim Komilov created his school by combining methods and styles from different oases. Later, after learning from these lessons, famous doira teachers emerged. Khahramon Dadayev, Tal'at Sayfutdinov, Odil Kamolhojayev, Khasanboy Azimov, Dilmurod, Kholmurod, Elmurad Islamov, each of them has its place and status in Uzbek art.

The circle is the main method-giving instrument in Uzbek musical performance. In addition, the doira is one of the most common musical instruments in Uzbekistan. In 1948, in order to establish a development system of doira performance art, to provide theoretical and practical knowledge to the younger generation, a class of circle and percussion instruments at the faculty of folk instruments of the Tashkent State Conservatory (now the State Conservatory of Uzbekistan) was established. Today, the doira class is successfully managed by professor Ilkhom Ikramov, a creative teacher with many years of experience, the author of textbooks and training manuals. The Nukus branch of the State Conservatory of Uzbekistan started working in the 2021-2022 school year due to the growing attention to art and music in our country. I have been inculcating the lessons I have learned from the teachers in the "Percussion Instruments" class of the Faculty of Folk Instruments of this Conservatory to the younger generation.

References:

1. Abdullo, Saidkhonov. «The Polyphonic Genre in the Work of Rodion Shchedrin.» Vital Annex: International Journal of Novel Research in Advanced Sciences 1.6 (2022): 146-149.
2. Abdullo, Saidkhonov. 2023. “The Concerto-Virtuoso Etude in the Work of Franz Liszt”. INTERNATIONAL JOURNAL OF INCLUSIVE AND SUSTAINABLE EDUCATION 2 (3):11-16. <http://inter-publishing.com/index.php/IJISE/article/view/1189>.
3. Abdumutalibovich, A. M. (2020). Methods of working with studies in piano lessons at the University. *Asian Journal of Multidimensional Research (AJMR)*, 9(7), 49-55. <https://www.indianjournals.com/ijor.aspx?target=ijor:ajmr&volume=9&issue=7&article=007>
4. Abdumutalibovich, A. M. (2020). The art of musical culture in medieval period in central asia (V-XV centuries). *Asian Journal of Multidimensional Research (AJMR)*, 9(8), 48-51. <https://www.indianjournals.com/ijor.aspx?target=ijor:ajmr&volume=9&issue=8&article=007>
5. Abdumutalibovich, A. M. (2021). Working on the Artistic Characteristics of Performance in the Teaching of Instruments and Ensemble for Students of Higher Education Music. *International Journal on Integrated Education*, 4(11), 38-41. <https://journals.researchparks.org/index.php/IJIE/article/view/2362>
6. Abdumutalibovich, M. A. (2021). To Raise Awareness of Students of Higher Education in the Field of Uzbek Folk Music from the Culture of the Ancient East to the Present Day. *International Journal on Orange Technologies*, 3(12), 91-97. <https://doi.org/10.31149/ijot.v3i12.2484>
7. Abdumutalibovich, M. A. (2022). Analysis of the stages of historical development of Uzbek folklore. *Gospodarka i Innowacje.*, 23, 232-241. <http://www.gospodarkainnowacje.pl/index.php/poland/article/view/370>
8. Abdumutalibovich, M. A. (2022). HISTORY OF MUSICAL SCIENTISTS OF UZBEKISTAN. *Gospodarka i Innowacje.*, 23, 242-248. <http://www.gospodarkainnowacje.pl/index.php/poland/article/view/371>
9. Abdumutalibovich, M. A. (2022). HISTORY OF MUSICAL SCIENTISTS OF UZBEKISTAN. *Gospodarka i Innowacje.*, 23, 242-248. <http://www.gospodarkainnowacje.pl/index.php/poland/article/view/371>
10. Abdumutalibovich, M. A. (2022). Musical life in the samanid period in the IX-X centuries and Uzbek music in the XI-XV centuries. *Gospodarka i Innowacje.*, 22, 527-537. <http://www.gospodarkainnowacje.pl/index.php/poland/article/view/274>
11. Abdumutalibovich, M. A. (2022). The Relevance of Traditional Singing and its Place in Higher Education. *International Journal on Integrated Education*, 5(2), 212-216. <https://journals.researchparks.org/index.php/IJIE/article/view/2755>
12. Abdumutalibovich, M. A. (2022). METHODOLOGICAL POSSIBILITIES OF ACQUAINTANCE WITH A PROFESSIONAL GENRE OF FOLK ORAL ART IN LESSONS OF MUSICAL CULTURE. *Horizon: Journal of Humanity and Artificial Intelligence*, 1(1), 27–32. <http://univerpubl.com/index.php/horizon/article/view/37>
13. Abdumutalibovich, M. A. (2022). METHODOLOGICAL POSSIBILITIES OF ACQUAINTANCE WITH A PROFESSIONAL GENRE OF FOLK ORAL ART IN LESSONS OF MUSICAL CULTURE. *Horizon: Journal of Humanity and Artificial Intelligence*, 1(1), 27–32. <http://univerpubl.com/index.php/horizon/article/view/37>
14. Abdumutalibovich, M. A. (2022). TO TEACH HIGHER EDUCATION STUDENTS THE LIFE AND WORK OF KHURSHIDAHON HASANOVA. *Horizon: Journal of Humanity and Artificial Intelligence*, 1(1), 36–38. <http://univerpubl.com/index.php/horizon/article/view/34>

15. Abdumutalibovich, M. A. (2022). TO TEACH HIGHER EDUCATION STUDENTS THE LIFE AND WORK OF KHURSHIDAHON HASANOVA. *Horizon: Journal of Humanity and Artificial Intelligence*, 1(1), 36–38. <http://univerpubl.com/index.php/horizon/article/view/34>
16. Abdumutalibovich, M. A., & Ganeshina, M. A. (2022). THE ART OF MUSIC MAIN FORMS OF ORGANIZATION OF LEARNING AND ITS ROLE IN THE EDUCATION OF YOUTH. *Gospodarka i Innowacje.*, 23, 515-520. <http://www.gospodarkainnowacje.pl/index.php/poland/article/view/428>
17. Adilov. "History of performance on Uzbek folk instruments"
18. Ashurov Ma'rufjon Abdumutalibovich. (2020). The study of the life and creativity of yunus rajabi and the rich heritage he left to the uzbek nation. *International Journal on Integrated Education*, 3(12), 40-43. <https://journals.researchparks.org/index.php/IJIE/article/view/909>
19. Ashurov Marufjon Abdumutalibovich. (2021). ACTIVITY OF FOLKLOR-ETNOGRAPHICAL GROUPS AND LEARNING THE PREFORMANCE PROGRAMMES. *International Journal on Integrated Education*, 3(12), 535-537. <https://journals.researchparks.org/index.php/IJIE/article/view/1088>
20. Dostonbek, Parmonov, and Saidkhonov Abdullo. «Peculiar Aspects of Uzbek Makom Art.» *Pioneer: Journal of Advanced Research and Scientific Progress* 1.6 (2022): 75-79.
21. Erkin Khudoyberganov "History of musical instruments"
22. Lutfillo Mahmud "Dilmurad's doira of love" 2000.
23. Ma'rufjon Ashurov Abdumutalibovich. (2022). IMPROVING THE LEVEL OF KNOWLEDGE OF STUDENTS THROUGH THE SCIENCE OF NOTATION AND COMPUTER PROGRAMS. *Academicia Globe: Inderscience Research*, 3(03), 92–100. <https://doi.org/10.17605/OSF.IO/ZH6N9>
24. Mamajon Rahmanov. "Uzbek theater - from ancient times to 1917."
25. Marufjon Ashurov Abdumutalibovich, & Ganiyeva Maftuna. (2022). MUSICAL CULTURE OF THE 17TH CENTURY. *Pioneer: Journal of Advanced Research and Scientific Progress*, 1(4), 170–174. <https://innosci.org/jarsp/article/view/360>
26. Marufjon Ashurov Abdumutalibovich. (2022). EXPLORING THE WORK OF GEORGE BIZET IN MUSIC EDUCATION CLASSES IN HIGHER EDUCATION. *Academicia Globe: Inderscience Research*, 3(03), 80–86.
27. Marufjon Ashurov Abdumutalibovich. (2022). THE ROLE OF AMIR TEMUR IN THE DEVELOPMENT OF SCIENCE AND CULTURE IN CENTRAL ASIA. *Pioneer: Journal of Advanced Research and Scientific Progress*, 1(4), 156–169. <https://innosci.org/jarsp/article/view/359>
28. Marufjon Ashurov Abdumutalibovich. (2022). THE ROLE OF THE SYSTEM OF AUTHORITIES AND THE HISTORICAL FORMATION OF SHASHMAQOM IN THE TEACHING OF MUSIC TO STUDENTS OF HIGHER EDUCATION. *Academicia Globe: Inderscience Research*, 3(02), 121–127.
29. Marufjon Ashurov Abdumutalibovich. (2022). TO GIVE HIGHER EDUCATION STUDENTS AN UNDERSTANDING OF THE DESCRIPTION OF THE SONGS IN THE SHASHMAQOM SERIES. *JournalNX - A Multidisciplinary Peer Reviewed Journal*, 8(2), 187–193. <https://doi.org/10.17605/OSF.IO/T4Q3K>
30. Marufjon Ashurov Abdumutalibovich. (2022). To Teach Higher Education Music Students the Life and Work of Composer Boris Gienko. *Procedia of Social Values and Community Ethics*, 14–17. <http://procedia.online/index.php/value/article/view/11>

31. Marufjon Ashurov Abdumutalibovich. (2022). To teach students of higher education music life and work of composer Mustafa Bafoev. *Procedia of Theoretical and Applied Sciences*, 1–5. <http://procedia.online/index.php/applied/article/view/12>
32. Saidkhonov, Abdullo. «HISTORY AND DEVELOPMENT OF THE INSTRUMENTAL CONCERT GENRE.» *Gospodarka i Innowacje*. 24 (2022): 68-72.