

## FEATURES OF TEACHING DOYRA INSTRUMENT IN LESSONS Ikramov I.I. Email: Ikramov17159@scientifictext.ru

*Ikramov Ilkham Inogamovich - Assistant Professor,  
DEPARTMENT PERFORMANCE ON PUBLIC INSTRUMENT,  
STATE CONSERVATORY OF UZBEKISTAN, TASHKENT, REPUBLIC OF UZBEKISTAN*

**Abstract:** *as many people know, in the modern world musical art there are different directions, different national melodies, the process of synthesizing the works of many composition schools. Such processes gradually began to manifest themselves in the music of Uzbekistan at the beginning of the 20th century. Along with the performance of professional oral music based on national traditions, composer creativity was formed, and in 1938 the Uzbek State Philharmonic Orchestra of Uzbek Folk Instruments was formed. In order to create and expand the repertoire of this ensemble, many Uzbek composers began to write special music for the orchestra of Uzbek folk instruments.*

**Keywords:** *music, art, culture, tradition, work, instrument, doyra, national.*

## ОСОБЕННОСТИ ПРЕПОДАВАНИЯ НА УРОКАХ ИНСТРУМЕНТА ДОЙРА Икрамов И.И.

*Икрамов Ильхам Иногамович – доцент,  
кафедра исполнительства на народных инструментах,  
Государственная консерватория Узбекистана, г. Ташкент, Республика Узбекистан*

**Аннотация:** *как многим известно, в современном мировом музыкальном искусстве есть разные направления, разные национальные мелодии, процесс синтеза произведений многих композиционных школ. Такие процессы постепенно стали проявляться в музыке Узбекистана в начале XX века. Наряду с исполнением профессиональной устной музыки, основанной на национальных традициях, сформировалось композиторское творчество, а в 1938 году был образован Узбекский государственный филармонический оркестр узбекских народных инструментов. С целью создания и расширения репертуара этого ансамбля многие узбекские композиторы стали писать специальную музыку для оркестра узбекских народных инструментов.*

**Ключевые слова:** *музыка, искусство, культура, традиция, произведение, инструмент, дойра, народный.*

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Today, students majoring in national percussion instruments of the Uzbek folk instruments not only learn the secrets of playing national percussion instruments, but also learn to play European percussion instruments.

Performance of various complex works in different directions has become one of the conditional requirements in the programs of all music competitions. It should be noted that the creative projects, festivals and competitions held in the country also support this experience.

In the musical works, Uzbek national percussion instruments - doyra, drums, safoil, etc., as well as European percussion instruments - litavra, plate, treugolnik, small drum, large drum, xylophone, marimba, vibraphone, bell instruments began to be gradually introduced into the score. This experience continues to this day. In other words, Uzbek national and European percussion instruments will be used in the percussion ensemble. The logic of their unification is that while Uzbek percussion and percussion instruments give melodies a national character, European instruments serve to form a free textured and homophonic-harmonic thinking.

In addition to improving reading, knowledge and skills, the young artist will go through a uniquely difficult path, such as learning the experience of teachers, the rich creative heritage and spiritual and cultural values left by them, because our future generations they must become mature in all respects and, of course, master our national musical history, including percussion, and become a true master of their chosen profession.

In the field of music, the specialist who conducts the class "Drum and percussion ensemble" must first determine the correct timing of the lesson. A number of important requirements must be met during the course. That is, it should include homework review, new information or creative goals, and assignments to work independently. There are also other general pedagogical guidelines to follow. A healthy creative environment between teachers and students, such as friendship, mutual respect and trust, should be observed throughout the lesson. The teacher is required to clearly define the purpose of the study, to explain it fluently, and to pay equal attention to all students in the group. During the practical exercises, the teacher is responsible for collecting information on the basic concepts in the form of Q&A and encouraging students to draw conclusions, and for making individual plans based on the abilities of each student.

In terms of specifics, it is important to keep in mind that students entering the ensemble class do not limit themselves to learning to play one (Uzbek national) instrument, but also spend time learning to perform on other percussion instruments. This means that in the classroom, in cooperation with the teacher of the specialty, it is desirable to comprehensively nurture and develop the student's talent. In the ensemble class, it is necessary to regularly check that the student's interest in this or that instrument is growing, the results are satisfactory, and the performance skills are strengthening day by day. In the process of mastering the repertoire, it is better to open the way for students to take independent initiatives. For example, participating in a variety of instruments, creating opportunities to conduct the performance of an ensemble group - are important in strengthening the creative aspirations of young people, stimulating their research, developing creative skills.

Today, ensembles, orchestras, and soloists have flourished. Thanks to independence, there are many opportunities for the further development of our culture and art.

New types of folk instrument ensembles celebrate the achievements of the performing arts not only in our country, but also abroad.

In order to conduct an ensemble class, teachers and students must have a basic understanding of music history and music theory. It is recommended to use the available textbooks in this regard.

It should be noted that the study of the performance of the doyra has been covered in many textbooks. Among them are A. Petrosyants "Circle textbook", O. Kamolkhodjayev and A. Liviyev "Circle textbook", I. Ikramov "Circle textbook" and "Etudes for the circle", A. Yuldashev's "Circle colors", O. Kamolkhodjaev We can mention such textbooks as "Method and melody", I. Ikramov and A. Lutfullayev "Doyra". Admittedly, the information gathered in the literature, the exercises presented, the lessons based on the pedagogical and performance activities of the authors have not lost their methodological value. Therefore, these publications can be recommended to the younger generation of teachers and students. However, in the context of our chosen topic, that is, from the point of view of the subject "Ensemble class", the above literature does not address this issue, so today the creation of textbooks for ensemble class is a matter of urgency. In view of the above, and in particular the need for methodological literature for conducting classes in this area, we have tried to cover in this textbook the issues of the class science of the ensemble of percussion and percussion instruments.

It is recommended that students listen to the performance in order to gain a full understanding of the artistic aspects of the work being studied in the classroom. The purpose of the ensemble classes is to help students become more familiar with and listen to world music through their own instruments. Academic experience shows that, given that the acquisition of theoretical knowledge by students in the study of musical works is one of the necessary requirements, we found it necessary to include in the textbook the following information: a brief introduction to the composer and his work, the main tonality and speed of the work, the description of the musical form, the structural bases of the score, the expressive features of the melodies and important aspects during the performance. That is, the teacher and the student have to find all the necessary information in one place. The knowledge is quickly memorized and assimilated so that participants can save time and find answers to additional questions in the literature so that they do not have to search. This approach opens up great opportunities for interactive forms in the classroom.

Tanbur is a ladomelodic, doyra usul embodiment of Uzbek traditional music. The diversity of functions of the doyra in this area of performance was noted. A special singing style accompanied by only one doyra in the old school of Bukhara Shashmakom by representatives of this direction, such as Domla Halim, Borukh Zirkiev, Barno Iskhakova and others, will be mentioned. There was talk that the masters of classical music, as a rule, had two doyra with them: a big, soft, matt sounding bam and a relatively small and sonorous zil. Doyra bam corresponded to the slow, contemplative, and doyra zil to the lively and danceable parts of the maqom. And, finally, it was said that, based on the fundamental nature of the usul and the metro rhythm, the masters preferred to teach students first on the doyra, and then introduce them to the tanburu [1, 44].

I would like to mention one more piece of information. Another peculiarity of the Fergana style is reflected in the influence of the great singing style. Purely large musical ways of singing are usually manifested by their exception to the accompaniment of the doyra usul, the freedom of the melody weight, and the peculiar murmurs of melancholy moans and melodies.

Every young musician should be able to independently analyze the content of the work, its author, listen to the performance from audio and video recordings and compare it with their own performance.

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