

FROM THE HISTORY OF UZBEK DOYRA CIRCLE PERFORMANCE

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Abstract: *the current stage of development of our Republic requires the implementation of fundamental qualitative changes in all spheres of society. The solution to this problem is in many ways organically connected with the constant improvement and improvement of the cultural and educational activities of people. We say: “A person who reads books will live a long life.” Because a person reading a book thinks and thinks a lot, and thinking enhances brain activity. A healthy thinking person is healthy physically and mentally. It should not be forgotten that the correct use of musical performance is also important. In this regard, the conservatory staff, in particular, professors and teachers of the department of “Performance on Folk Instruments”, taking into account that the requirements for education and upbringing are the same for everyone, pay special attention to each student, a complex process, they work patiently, deeply knowing their psychology.*

Keywords: *music, rhythm, doira, mode, literature, student, art, culture.*

ИЗ ИСТОРИИ УЗБЕКСКОГО ИСПОЛНИТЕЛЬСТВА НА ИНСТРУМЕНТЕ ДОЙРА

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Аннотация: *современный этап развития нашей Республики требует осуществления коренных качественных изменений во всех сферах жизни общества. Решение этой задачи во многом органически связано с постоянным совершенствованием и совершенствованием культурно-просветительской деятельности людей. У нас говорят: «Человек, который читает книги, проживет долгую жизнь». Потому что человек, читающий книгу, много думает, думает, а мышление усиливает мозговую деятельность. Здоровый мыслящий человек здоров физически и психически. Не следует забывать, что важное значение имеет и правильное использование музыкального исполнения. В связи с этим коллектив консерватории, в частности, профессора и преподаватели кафедры «Исполнительства на народных инструментах», учитывая, что требования к образованию и воспитанию для всех одинаковы, уделяют особое внимание каждому студенту, сложный процесс, они работают терпеливо, глубоко зная свою психологию.*

Ключевые слова: *музыка, ритм, дойра, лад, литература, ученик, искусство, культура.*

As most of us know, during the Timurid period, the veil and method system within the scope of the science of advor allowed the free development of various forms and types (kor, qawl, amal, peshrav, sawt, naqsh, rekhta, saj', zharbayn, miyyatain, navba, kulliyat and others). But due to the cultural and educational crisis that lasted for more than a century and a half by the time of Ashtarkhanids, highly qualified scientists, poets and artists began to emigrate from Bukhara to the Baburi kingdom and other countries.

As a result of these depressions, the science of advor, which first received nourishment from the cultures of Baghdad, then Samarkand, Herat, and then Bukhara, eventually retreated from the theoretical basis of the musical system and manifested itself in the form of status complexes based on practical customs. In any case, the transformation of the teaching of science and art into a system of "Shashmaqom", "Six and a half status" and other varieties and forms at the level of local tradition, free of national and regional boundaries, is a complex creative process, of course. It is difficult to summarize it in one section or one dimension. When teaching these things to the younger generation, the spiritual outlook of the performer will expand if information is given, even if it is short, from the historical process of circle performance. In addition, it is necessary to find this information in the educational literature.

It is necessary to imagine the creative path and turning points of this process that took place on the land of Bukhara for almost three centuries. For this, first of all, it is necessary to get acquainted with the creative heritage of the famous musicologists of Azim Shahr - Najmuddin Kavkabi and Darvish Ali Changi. Then, their views were reflected in the sources of the end of the 18th - 19th centuries, that is, in treatises and bayozs and tanbur lines on the subject.

In educational literature, it is necessary to choose such works that will serve to improve the skills of young performers and expand their worldview. In the class of circle and percussion instruments, students-students are given special importance to learn exercises, etudes, folk methods, methods for classical works, based on experience. The attitude towards percussion instruments is becoming more and more perfect and developing on the basis of the development of the people's spirituality. Therefore, the listener tries to enjoy the circle beats in any musical tone,

accepting them within his understanding. This is the reason why young people become a fan in the whirlwind of rhythm and style, regardless of the music of any nation.

After the formation of traditional music, based on its word (aruz system), classical methods were created, corresponding to the tone and method of the music. After all, methods are the main and leading factors in musical works. The method is the pattern, the method is the limit, the method is the criterion (i.e. time). Training young people in professions, equipping them with worldly knowledge, educating them to be polite and polite, humble and sweet-spoken, tasteful and wise, cultured and all-around well-rounded people today has risen to the level of a matter of state importance. It is required of all of us to understand it correctly, understand its essence and put it into practice.

Effective use of educational literature published in different years is also important in implementing these requirements. In 1952, "Circle Textbook" written by A.I.Petrosyants was published. In this tutorial, the author expanded the circle notation style even further. This notation style covered all the possibilities of modern circle playing ways. Ya. Hakkulov's teaching manuals such as "Pesals for the circle", "Doyra darsligi" by O. Kamolho'jaev, "Doyra darsligi" by O. Kamolho'jaev, "Doyra darsligi" by T. Ashrafho'jaev, A. Ismatullaev, etc., are based on this notation. and is widely used in performance. When conducting a specialist class, the teacher and students must have basic musical-historical, musical-theoretical concepts. In this regard, it is recommended to use the available educational literature.

As a result of the high attention given to music and art education and the gradual creation of modern conditions, the number of students' participation in the activities of the children's creative festival in the contests and festivals held in the Republic, as well as the number of achievements in international contests and festivals is increasing year by year. It is gratifying to note that the success of students of regional children's music and art schools is also noticeable in these competitions. Textbooks and training manuals created and being created by experienced teachers working in this field also contribute to this process. Our Republic has all the conditions for the development of the art of music. In order to accelerate it, to have a positive impact on youth education and worldview, new literature has been published.

Education and upbringing of children is a complex and at the same time honorable task. By studying the classical works, which are considered to be the symbol of our musical spirituality, with students and young people, by enlightening their spiritual world with this rare wealth, feelings of moral purity, patriotism, and honest service to the people are formed. The highest goal of our independent society is to bring up a highly qualified, well-rounded generation that meets the requirements of the time in all respects. The high standard of perfection is determined by the ability of a person to be truly spiritual and enlightened.

Today, the students of the National Uzbek percussion specialty of the Uzbekistan State Conservatory "Performance on folk instruments" are not only learning the secrets of performing national instruments, but also mastering the performance of European percussion instruments. According to the conclusion of the state attestation commission, students who have successfully graduated from a higher educational institution in this field are awarded bachelor's and master's academic degrees in circle and percussion instruments.

In conclusion, it can be said that the increase in the number of people interested in circle performance among young people is a proof of the correctness of our activity. In today's era, it is important to rationally organize educational activities, to regularly acquaint students with the achievements of modern science, culture, and technology, and to use them effectively in educational activities. Graduates of UzDK, who have acquired knowledge according to demand, will grow up to become skilled musicians, performers, teachers and successfully work in various art and culture centers of Uzbekistan. We meet with them at various conferences and master classes, we are always aware of their effective activities, and when necessary, we share experience sharing, consulting, conducting theoretical and practical research on the ways of perfect mastering of new works. All this proves that the creative projects, festivals and contests implemented in our Republic are supported by this experience. The examples we have given show the vitality of the circle performance traditions, the ability to develop new genres and forms in the modern spirit, and the important place of the circle in the art of traditional Uzbek music. In this regard, the participation of students of the circle class in various events, holidays, concerts held at the conservatory and beyond, shows the cohesiveness, solidarity of our team, and its activeness in training highly qualified musicians-performers for our country. The positive evaluation of our work by the management and team of the conservatory pleases us and encourages us to do new research. Our students also understand this correctly, are serious about enriching their knowledge, feel responsible, and work regularly on improving their performance skills in cooperation with their teachers. In the future, they will serve to raise their performance of percussion instruments to a higher level, and we are confident that they will justify the knowledge they have acquired in various educational institutions.

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