

UZBEK DOYRA AND PERCUSSION INSTRUMENTS

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Abstract: *there are many types of Uzbek national musical instruments, among them the doyra and percussion instruments have their own history. Based on our specialty, we will try to cover the activities of the doyra and the class of percussion instruments. In Uzbekistan, the art of playing musical instruments is one of the important areas of national musical art. This art has its own characteristics, as it has developed since ancient times in the form of creative schools. Images of sounds found during the archaeological excavations of Saimalitasha, dating back to the second century BC, indicate that the doyra is an instrument created in very ancient times. This instrument, shown in various images, is exactly similar to modern Uzbek and Tajik circles.*

Keywords: *doyra, music, instrument, rhythm, national, sound, ensemble, orchestra, performance.*

УЗБЕКСКИЙ ДОИРА И УДАРНЫЕ ИНСТРУМЕНТЫ

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Аннотация: *существует множество видов узбекских национальных музыкальных инструментов, среди них свою историю имеют доира и ударные инструменты. Опираясь на нашу специальность, мы постараемся охватить деятельность доиры и класса ударных инструментов. В Узбекистане искусство игры на музыкальных инструментах является одним из важных направлений национального музыкального искусства. Это искусство имеет свои особенности, так как развивалось с древнейших времен в форме творческих школ. Изображения звуков, найденные при археологических раскопках Саймалиаша, датируемые вторым веком до нашей эры, свидетельствуют о том, что доира – это инструмент, созданный еще в очень древние времена. Этот инструмент, представленный на различных изображениях, в точности похож на современные узбекские и таджикские круги.*

Ключевые слова: *доира, музыка, инструмент, ритм, национальный, звук, ансамбль, оркестр, исполнительство.*

It is known from history that Eastern musical notation, including the tablature discovered by Safiuddin Urmawi, arose out of a search for more theoretical needs and ways to connect them with practice. Tanbur lines are essentially a little different. Its entire meaning is characterized by the fact that it is aimed at recording a huge musical complex consisting of about two hundred parts that have officially taken a stable form, based on the principles of tone, method and form, in the form of a complete musical and poetic complex text.

All the principles of this notation system are elaborated. Parda's foundations are based on the tanbur sound line, circle methods on the composition of the melody, and they are arranged in a coherent system, taking into account the internal division of the poetic columns in the composition of both of them.

Over the centuries, musical instruments such as oud, tanbur, flute, chang, rubob, kobiz, gijjak, setor, trumpet, bulaman, drum and doyra have been widely used in Central Asia. According to the information that has come down to us, the circle, popularized as a percussive song, has developed and gained fame among the people with its percussions and methods rich in national melodies. Types of circles differ from each other in size, structure of their components, performance styles. The influence of the art of dance is great in the composition of the circle solo. Because this process is a full expression of the beautiful traditions of our people, such as movement, charm, grace, and gestures in dances, in circle methods, at the same time, this situation is not limited to creating a complex of diverse and colorful methods for circle performance, skillfully playing them, requires understanding and feeling the secrets of traditional dance art.

From the 30s of the 20th century, Master Usta Olim Komilov systematized the circle instrument performance school, gave it a scientific tone and defined the foundations of development as a performance school. All holidays, large and small events, anniversaries do not pass without a circle performer. Doyra is the most important instrument in Uzbek musical performance. Doyra is one of the most common musical instruments in Uzbekistan.

In 1938, an orchestra of Uzbek folk instruments was formed under the State Philharmonic of Uzbekistan. In order to expand the repertoire of this group, many Uzbek composers began to write special works for the orchestra of Uzbek folk instruments. In these works, along with Uzbek national percussion instruments - circle, drum, safoil, etc., European percussion instruments - Litavra, tarelka, triugolnik, big drum, small drum, xylophone, marimba, vibraphone, kalokolchik were included in the scores. This experience continues to this day. That is, Uzbek national

and European instruments were planned to be used together in the composition of percussion instruments. The logical essence of their unification is that, while the Uzbek national percussion instruments give the melodies a national flavor, the European instruments served to form free textural and homophonic-harmonic thinking.

In 1948, a circle and percussion class was established at the faculty of folk instruments of the Tashkent State Conservatory (now the State Conservatory of Uzbekistan) in order to establish a system of development of circle performance art, to provide theoretical and practical knowledge to the younger generation.

In these organized percussion class programs, the mixed experience of the various cultural instruments mentioned above found its place.

Since 1948, education in the performance of "Folk instruments" began in our country at the Higher Educational Institution of Music, Tashkent State Conservatory (later named after M. Ashrafiy, now - at the State Conservatory of Uzbekistan). A. Petrosyants organized and led the department of Uzbek folk instruments, selected students, and made educational plans. The services of V. Uspensky, M. Ashrafiy, A. Petrosyants, I. Blagoveshensky, B. Gienko, G. Sabitov in establishing professional education in the performance of Uzbek folk instruments in the land of knowledge should be emphasized.

In the 1948-1949 academic year, 13 musicians of the Uzbekistan State Philharmonic "Orchestra of Folk Instruments" were admitted to the 1st stage, among them was A. Liviev (circle). In 1948-1953, he studied under the guidance of A. I. Petrosyants. Thus the class of circle and percussion instruments started its activity. As for the well-known conservatory graduates, Yashin Khakkulov from Samarkand (1961-1966), Odil Kamolhojaev from Tashkent (1963-1967) graduated a year early, Tashpolat Ashrafhojaev (1963-1968), Osher Baraev from Bukhara (1967-1972), Bakhtiyor Yuldashev from Tashkent region (1968-1973), Makiel Alishaev from Samarkand (1969-1974), Ormonjon Khaidarov from Andijan (1970-1975), Ilkhom Ikramov from Tashkent (1980-1985), Alisher Tursunmetov from Kazakhstan (1986-1991) and others, out of 40 more circle members have become specialists of higher education. Today, their number is increasing.

In the new era, the performance of the round instrument was formed by individual performance styles, the performance of the round instrument of Uzbekistan is developing today based on its own directions. In Uzbekistan, since the 20th century, the circle performance school has developed at a high level in scientific, theoretical and practical terms, and this process continues. It can be said that the 20th century was a period of development for musical instrument performance, practice, and creativity. The sharp development of circle performance did not go unnoticed not only by performers, but also by musicologists. Circles and circle performers have also been described in past writings and books. After the 20s of the 20th century, a number of musicologists managed to publish a sample book of the terms, works and series created for the circle. First of all, this practice was initiated by Russian musicologists V. Uspensky, N. Mironov and V. Belyaev. Then the famous Uzbek musicologist Ilyas Akbarov's book "Circle Methods" was published. Relying on their experience in the work of training young musicians, the owners of this field conducted research on the publication of new generation educational literature, published textbooks and training manuals for various educational institutions. The complex methods that appeared in folk art were formed in cases of folk rituals related to music. Instrumental performance related to this tradition of instrumental performance has genres and performance practices adapted to different settings. Uzbek methods are rich in very colorful types, samples, jilvas, and mochim-saikals. And the oases of our republic have their own unique ways of their dialects. Their names may be similar, but the sequence of strokes reveals aspects of their uniqueness. Therefore, the Uzbek people are rich in methods, and their performance traditions are distinguished by their conformity. The wider presence of music in people's life, the long existence of excellent singers and musicians, and ensemble performance - all these created favorable factors for bringing performance art to a wide layer of social life. As a result, the rich possibilities and popularity of the circle as a solo instrument spread to the world.

During the years of independence, certain works were carried out in all educational systems of our country regarding the observance, development and wide application of the traditions of "teacher-student" in working with talented students. Science and technology have reached the peak of their development: distance education, introduction of new innovative pedagogical technologies into the educational process, creation of electronic textbooks, expansion of the scope of computer and Internet systems are putting important tasks before teachers. It is the primary task of every teacher-teacher to convey our national songs, which have been passed from language to language for centuries, to the younger generations, to familiarize them with the works of famous artists of the past, to find their successors and to realize their talents. To contribute to the development of culture and art of our country with active service is the demand of today. Teachers are entrusted with the important task of creating a new generation of textbooks and manuals for the study and analysis of the heritage of Uzbek folk music, selecting and publishing works that serve to raise the worldview of young people and promote high moral qualities.

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