

## ABOUT DOIRA CLASS

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**Abstract:** *doira is the most popular instrument in Uzbekistan, often accompanied by dances and songs. No musical ensemble or orchestra is complete without this instrument. All colorful and complex rhythms can only be played on the doira, so doira players are distinguished by their performing skills. AI Petrosyants wrote about this in all the published literature "Doira's Textbook" for students who are just starting to learn. It includes notes on musical performance, literacy, recommendations for obtaining theoretical knowledge, exercises for practical performance, etudes, starting with small pieces and improving performing skills. In the past, it was traditionally taught by teacher-student orally, but at the beginning of the twentieth century, important historical events took place in the musical culture of Uzbekistan. Along with the performance of oral professional music based on national traditions, compositional creativity based on musical notation began to take shape.*

**Keywords:** *doira, music, class, lesson, composer, method, rhythm, zarb.*

## О ЗАНЯТИЯХ В КЛАССЕ ДОЙРА

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**Аннотация:** *дойра – самый популярный инструмент в Узбекистане, на котором часто сопровождают танцы и песни. Никакой музыкальный ансамбль или оркестр не будет полным без этого инструмента. Все красочные и сложные ритмы могут быть воспроизведены только на дойре, поэтому дойристы отличаются своим исполнительским мастерством. Об этом А.И. Петросянц писал во всей публикуемой литературе «Учебник дойры» для учащихся, которые только начинают учиться. Он включает в себя заметки о музыкальном исполнении, грамотности, рекомендации по получению теоретических знаний, упражнения для практического исполнения, этюды, начиная с небольших произведений и совершенствуя исполнительские навыки. В прошлом его традиционно преподавали по системе учитель-ученик в устной форме, но в начале XX века в музыкальной культуре Узбекистана произошли важные исторические события. Наряду с исполнением устной профессиональной музыки, основанной на национальных традициях, начало складываться композиционное творчество на основе нотного письма.*

**Ключевые слова:** *дойра, музыка, класс, урок, композитор, метод, ритм, зарб.*

UDC 078

An important task is to study the social, artistic and educational potential of music, to instill in the younger generation a wide range of musical knowledge, interest in and respect for high aesthetic qualities, rich national traditions of our people, masterpieces of culture and spirituality.

It is known from history that our musical culture, which is the main link of our spirituality, our traditional singers, maqom performances have always been recognized as spiritual food in the daily life of our people. The people sought salvation from music in their difficult days, and songs and music accompanied them in their happy days.

In order to conduct a specialty class lesson, teachers and students must have basic musical-historical and music-theoretical concepts. It is recommended to use the available educational literature in this regard. We will focus on these below.

As a result of the high attention paid to music and art education and the gradual creation of modern conditions, the number of students participating in competitions and festivals of children's art, as well as the number of achievements in international competitions and festivals is growing every year.

Doyra is an old instrument. Information about him, as well as his description and description can be found in many literary sources and paintings from the X century. According to the images in the photos, the shape of the first circle was much closer to the mountain Tajiks' drum - a drum with "plates" that sounded in the holes in the flange. However, the old musical instruments were much smaller in size than today.

The Uzbek people have long revered the doyra. In the past, this instrument was called for competitions.

The doctrine of rhythmic and the doctrines of rhythmic figurines, which are part of it, occupy a large place in many treatises on music written by eminent Central Asian scholars.

In many countries of the East, including India, Iran, Afghanistan, Pakistan, as well as in Azerbaijan and Tajikistan, there are now percussion instruments that are accompanied by dance and song. The sounds of the doira are performed with the participation of a group of percussion instruments from Latin American and African countries. That is why the performance of our circuses amazes audiences all over the world.

Due to the fact that the students entering the State Conservatory of Uzbekistan have different executive abilities, a separate plan is developed, taking into account the capabilities of each. One of the main goals should be to eliminate shortcomings in the performance, and then to master the works of Uzbek folk methods, fraternal folk methods, exercises, etudes, modern methods, adapted for composers of Uzbek and fraternal peoples doira, piano and percussion instruments. At the same time, it is advisable to combine theoretical and practical performance skills.

For example: doira and percussion are widely used in percussion instruments:

- "Signs prolonging the length of strokes" (fermata, point, league);
- "Methods of practical application of strokes" (syncope, accent, trio, rez, forshlags);
- "Signs representing the power of sound";
- "Signs of the nature of the performance";
- "Signs of acceleration and deceleration of tempo" – should be the main task of students in daily exercises.
- Drums and percussion instruments can be performed in practice while sitting or standing.

Of course, this depends on certain conditions. In a solo circle, the performance is mostly standing, while in the ensemble and orchestra it is performed more sitting. It is necessary to pay attention to the following:

- Performance status of percussion and percussion instruments;
- Sitting position of the doira player;
- Holding position on the inside of the circle flange with the right and left path;
- The position of holding the inside of the circle flange with the left hand.

All sounding techniques should be performed under the supervision of a teacher.

It is known that in the process of formation and development of doyra and all percussion instruments, in Central Asia, each oasis has its own local style of performance. In these styles, the specific features and significance of each branch are still preserved. Examples are Karakalpak-Khorezm, Bukhara, Samarkand, Tashkent-Fergana, Kashkadarya-Surkhandarya percussion instruments. The teacher-coach should pay special attention to the performance of students admitted directly to the art schools from this school of the oasis, the methods of sound production.

Conducting regular research, improving the quality of the educational process, enriching it with fundamental knowledge, achieving a balance of educational, scientific and practical work, the use of modern pedagogical technologies are the main requirements of pedagogical activity today. By doing this, we will contribute to the education of young people who are the future of our country, who are sane, highly spiritual, loyal to the heritage of their ancestors.

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 the formation of 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 the performance of our national musical instruments, including percussion, which have their own musical history, and become true masters of their chosen professions [1, 74].

Young people with a wide range of knowledge can make a worthy contribution to the expected development of musical performance in the current stage of development of music in Uzbekistan. It's no secret that some musicians take advantage of half the potential of the instrument. Classical instrumentalists were not only virtuoso performers, but also popular in various pages of science. This is because they sought knowledge, loved creativity, valued their teachers, and worked tirelessly on their skills. For this reason, classical experiments play an important role in our instrumental performance today. Good results can be achieved as a result of wide use of the scientific and spiritual heritage of our great ancestors, who lived and worked in the past, and the connection of advanced ideas and views to education today.

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