

FROM THE HISTORY OF THE DOIRA CLASS IN UZBEKISTAN

Ikramov I.I.

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

Abstract: *the primary task of each of us is to pass on our folk heritage to the younger generation, to acquaint them with the work of famous artists of the past, to find their successors and selflessly work on the realization of our talents. Promoting the development of culture and art in our country through our active service is a requirement of today. We, teachers, have been entrusted with the important task of studying the heritage of Uzbek folk music, creating new textbooks, teaching aids, selecting and publishing works that will serve to improve the world outlook of young people, and foster high moral qualities.*

Keywords: *music, doira, instrument, talent, skill, education, performance, echo, zarb.*

ИЗ ИСТОРИИ КЛАССА ДОЙРЫ В УЗБЕКИСТАНЕ

Икрамов И.И.

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

Аннотация: *первоочередная задача каждого из нас – передать наше народное наследие подрастающему поколению, познакомить его с творчеством известных артистов прошлого, найти их преемников и самоотверженно трудиться над реализацией своих талантов. Содействие развитию культуры и искусства нашей страны через нашу активную службу является требованием сегодняшнего дня. На нас, учителей, возложена важная задача по изучению наследия узбекской народной музыки, созданию новых учебников, учебных пособий, отбору и изданию произведений, которые послужат повышению мировоззрения молодежи, воспитанию высоких нравственных качеств.*

Ключевые слова: *музыка, дойра, инструмент, талант, мастерство, образование, исполнительство, эхо, удар.*

UDC 078

By studying the classics, which are the epitome of our musical spirituality, with students, by enlightening their spiritual world with this rare wealth, a sense of moral purity, patriotism, honest service to the people is formed. is the highest goal of our growing society. The highest criterion of perfection is determined by the ability of a person to have true spirituality and enlightenment. The current stage of development of the Republic requires radical qualitative changes in all spheres of society. The solution of this task is in many ways inextricably linked with the constant increase and development of cultural and educational activity of the people.

Our people say that "a person who reads a book will live a long life." Because a person who reads a book thinks a lot, thinks, and thinking enhances brain activity. A sane person is considered to be physically and spiritually healthy. It is important to remember that it is important to use music properly. It is necessary to choose works in the educational literature that will serve to improve the skills and broaden the worldview of young performers. Because I lead a class of percussion and percussion instruments, I encourage students to master exercises, etudes, folk methods, methods for classical works, based on my own experience. It encourages students to improve their performance skills, and performing together as an ensemble encourages them to acquire performance skills, to be united, to make each performer feel responsible, to understand the essence of the work and to try to convey it to the listener. The attitude to percussion instruments is constantly improving and developing on the basis of the development of national spirituality. The Uzbek people imagine doira, or all percussion instruments, as a means of reflecting the sounds of the listener's heart. Therefore, the listener of doira beats of any musical tone tries to accept them within his own understanding and enjoy them. This is the reason why young people are a propeller in the whirlpool of rhythm and method, regardless of the music of any nation.

After the formation of traditional music, on the basis of its word, classical methods were created in accordance with the tone and method of music. In the formation of each traditional method, the sea of word text and the methods of musical tone were of great importance. Indeed, methods play a key and leading role in both musical works. The method is a mold; method is the limit, method is the criterion.

This means that only the performer of music can curb this process if the criteria, form, and boundaries of the music are in the circle. This is because speech or word performance also has a number of natural processes

similar to improvisation. If the mold is in a circle, the performer or shooter himself can give it a smooth and distinctive tattoo. Hence the extreme fluency of the music, the harmony of word, method and melody.

The method is characterized by the fact that a certain rhythmic structure is a certain slowness, bipan, changing the speed, slowing down, accelerating, stopping and continuing. Defects in these aspects of bullying can be remedied. With this in mind, the singers of Ogmus, as they wished, accompanied themselves in the circle. Because this custom or tradition was used equally in the performance of Bukhara maqom, in the performance of Azerbaijani mugham. This tradition is still preserved in the works of Azerbaijani singers. So, to be in the circle, you need to know and understand music well.

Doira performance has a reputation in Uzbek art. That is why most of the professionals involved in this field have been able to play the doira. Most hafiz who have lived in the past knew a good way to doira. Well-known amateurs Yusufjon Qiziq and Akhunjon were also master doyrachis. Our current hobbyists continue this tradition, while expressing words in ways that amaze.

In Uzbek music, the group performance of methods, their variety, has long been reflected on the trumpet. In the process of forming the doyra as a solo word, the tradition of playing the trumpet, horn and drum served as the ground. The situation required more drumming.

In the late 19th and early 20th centuries, Master Olim Kamilov, a skilled teacher, used to collect all the methods and play them in groups. Over time, the art of Uzbek dance came into practice, and the direction of performing solo dance on the basis of doira methods appeared. The revival of these methods by means of action was a great opportunity for the formation of the circle as a soloist. Master Olim Kamilov collected the best of folk methods and created a number of works (series of doyra methods).

Doyras performed as part of an ensemble of trumpets, horns and drums. Its performance criteria required special sound - a sound that matched the loud and loud trumpets and horns in the open air. For this reason, the flanges of the circles are larger. The wider the flange, the wider the amplitude of the oscillating body. The circles of that time had large flanges (43–45 cm in diameter) and relatively few rings. At that time, the circles were usually not heated. The leathers that cover it are designed accordingly. The tattoo on any circle sounded very powerful and calm.

Master Olim Kamilovyushg collected the circle methods like a necklace and performed them. The master's works such as "Shodiyona", "Pakhta", "Pilla", "Tantana", "Yakkahonlik" are examples of this.

Since the 1930s, Master Olim Kamilov has been training a number of his students. Firstly, the environment of the 1930s demanded it, and secondly, the development of culture and art demanded it. This is evidenced by the public festivals, the annual demonstrations of the Decades of Folk Literature and Art.

Tuychi and Gafir Inogamov, students of master Olim Kamilov, were formed as representatives of the continuation of this tradition. During this period, the master's students Gafirjon Azimov, Gafir Solikhov, Rahim Isakhodjaev, Kahramon Dadaev and others grew up. They were formed as a generation of students of Master Olim Kamilov and were able to create a new school that is in line with the past, modernity and universal development.

Abdurahmon Otoboev and Dadakhoja Sottikhodjaev, who started their careers in the traditional way of performing and loved the circle, reached the level of unparalleled skill in the performance of the status of the circle. They mastered the normative execution method of status methods and demonstrated in execution.

A new generation has begun to form, such as Tojiali Olimov, Ravshan Akbarbekov, R. Ubaydullaev, R. Samadov, A. Yuldashev, who are now our master artists. This, of course, is based on a new approach to this instrument, a comprehensively developed and modern performance. On its ground, first of all, it was popularized to perform a circle with a diameter of 39–42 cm, perfecting the front wide-flanged, zili-bom circle. His tense skin and extremely sharp contrasts - his voices were truly a sign of a new generation. For this reason, the doyra was heated and played before the performance. The purpose of heating the skin is to dry it, because the sound of the dry body will be pure. The skin has a strong ability to absorb moisture, so it is important to protect this instrument from moisture and keep it dry at all times.

Modern doira performance is very rich in design, skill is highly developed. The process of practice is associated with the formation and development of a large number of doirars. Talented artists such as Talat Sayfuddinov, Dilmurod, Kholmurod and Elmurad Islamov, Husan Nosirov, Hasan Azimov, Sanatilla Azimov, Rustam Ubaydullaev have conquered new aspects of the performing arts and spread their fame around the world. Nowadays, a large number of generations of doyra performers show their modern performance and win the applause of the audience, including the students of our conservatory, and we wish them the best of luck.

References / Список литературы

1. Cholg'uz ijrochiligi: muammo va yechimlar. T., 2017.