

## THE ROLE AND IMPORTANCE OF DOYRA PLAYER IN UZBEK MUISIQA PERFORMANCE

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### ANNOTATION

This article discusses the historical development, form, structure and role of the doyra, one of the Uzbek folk instruments, in the performance of national music.

**Keywords:** folk instruments, doira, jarchi, duf, duf, deff, "Big music book" Al Farobi, "Iyka" Ibn Sino, Abdurahman Jami "Musical treatise", drum, safayil, timpani, zinbal, triangle, drum, bass drum, xylophone, marimba, vibraphone, bell.

### INTRODUCTION

"Doyra is one of the most popular national musical instruments among our people since ancient times. The images of doyra and doyrasimon in the historical monuments found from archaeological excavations in various oases of the Republic testify to its wide application in practice from ancient times. There is little difference from the present doyrans from the doyrans from the doyrans of doyrans, which is presented in ancient images. Their difference can be seen mainly in the holes around the flange and the rings that are fastened to them. At the same time, of course, it is more likely that it will also be in the prepared ingredients of the instrumental. It is worth noting that the samples, whose predecessors carved holes in the flange of doyra, are reflected in miniature books from the XV-XVI centuries. Now their place is occupied by rings hanging from the inside of the flange. Rings are usually made from different ingredients. Including copper, silver, steel, etc.k"<sup>1</sup>.

In the image of the pictures, it can be seen that doyra meets alone, but also used in the composition of various instrumental ensemble. Also, percussion instruments, that is, doyrasim instruments, are confused with the national rites, everyday needs and values of many peoples of the world. It is customary that it is widely used in various rituals, situations of social life. For example, jargon (Messenger) is widely used in folk festivities, as a treatment for colds, as well as in mass folk festivities. Doyra has in all the peoples of the world and is unique in shape and execution.

Doyrasimon was named in different peoples because of their national tradition. When the Uzbek and Tajik people were called doyra, chirmanda, childirma, the Afghans were called dapp, the Arabs were called duf, the Iranians were called daff, the Azerbaijanis were called def. The most important thing is that the task of the instrumental in all peoples is the same, that is, the percussion instrument of the choir divider. Information about Doyra and the ways in which it is performed is presented in the pamphlets of a number of musicologist scientists who have lived in the past. Al Farabi's "great music book" (IX century), Ibn Sina's treatise on the science of "Iyku" (IX-X century), Abdurahman Jami's "musical treatise" (XV century), Najmiddin

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<sup>1</sup> Samadov R. Treasure of tattoos: a training-methodical guide. - Tashkent: Music, 2012

Kavkabi's" risale dar bayanı duvozdah maqom "(XVI), Darvish Ali Changi's"musical treatise" (XVII century) have special definitions and examples.

By the twentieth century this tradition a.Fitrat continues to write his treatise entitled "Uzbek classical music and its history". In it, along with musical instruments, 18 methods and their names come to the fore in Uzbek music.

The music culture of Uzbekistan is now becoming an extremely complex process. The music created for the Uzbek national percussion instruments from his brilliant biscotti occupies a special place. This art, reaching from ancient times, began to radically change during the XX century, and was enriched with new research, based on the emergence of new directions of execution.

"It is worth mentioning that at the beginning of the 20th century important historical events took place in the music culture of Uzbekistan. In addition to oral professional music performance, based on national traditions, compositional creativity based on note writing began to take shape. In 1938 at the State Philharmonic Hall of Uzbekistan was created the Uzbek folk instrument orchestra, which performed with a note. In order to create and expand the repertoire of this team, many Uzbek composers began to create music in the form of notes.

In these works, Uzbek national percussion instruments-doyra, Nagora, foil, and others, as well as European percussion instruments – litawra, tarelka, treugolnik, small drum, big drum, soulmate, marimba, vibrafon, kolokolchik were included in the audience. This experience continues to this day. That is, the composition of percussion instruments includes the participation of Uzbek national and European instruments together. The logical essence of their unification is that although Uzbek percussion and percussion instruments give a national tone to the tunes, European instruments serve to discover free-form and homophonic-harmonic thinking".

At the end of the XIX and early XX centuries, the methods practiced among the people were gradually collected by the master scientist Kamilov. Each method made it a habit to play as a category, adding proportions to each other along with the collection. With tense daily, the practice of Uzbek dance art begins. The direction of performing the solo dance on the basis of the methods of doyra appears. And this was a great opportunity for the revival of the methods with the help of movements, and the formation of doyra as a yakkanavoz. The master scientist Kornilov collected the most Saras of folk methods and created a number of Works (series of doyra methods).

From time immemorial, hafiz-singers, and singers simply used doyra, a musical instrument with a diameter not too large (30-35 centimeters). These doyras are simple, light, comfortable, and suitable to give the singer a method of execution. The doyra player was later adapted for a separate performance.

Doyras performed in the composition of the ensemble of trumpet, trumpet, and drums. Onida has unusual requirements for its performance criterion-a powerful and loudspeaker in the Open Air Tattoo, which should sound suitable to the Horn. For this reason, the flange of the doyras is larger used. The reason is that the wider the flange, the wider the amplitude of the oscillating body will also be. Doyras at that time had Audi rims (diameter 43-45 CM), and the rings were relatively small. Accordingly is the sound of light, "Bell-boom". The phrase "Zili-bom" was a

common expression among the master artists and was used in relation to the doyra and trumpet instruments.

Usually, the circles are not heated, the skins that are covered with it adjust accordingly. That's why he was called a "bell-boom". The tattoo that hit any circle sounded very dignified and restrained sad. But all the executive features of the doyra player are manifested in the yakkanavozlik, in the process of being able to dance. The influence of the art of dance in the composition of the doyra yakkanavoz is great, it is associated with the full expression of such beautiful traditions inherent in our people as movement, charm, grace, and gesture in dance methods. At the same time, this situation requires not only the creation of a complex of diverse, colorful methods for the performer of the circle, skillfully playing them, but also understanding, and feeling the secrets of traditional dance art. Finding a natural and logically based way of moving from one method to the second in works formed by a complex set of dances, consisting of a variety of aspects of tone and weight, depends on the skill of the performer of the circle. In addition, the framework also plays an important role in a number of events, such as the creation of new dances (under the accompaniment of a circle), their mastering, staging. Because, one of the main criteria for the free development of dance is a complex of methods.

Since the second half of the XX century, a new style of doyra's performance in Uzbekistan, that is, its application as a solo instrument, began to develop. In 1947, a first step was taken with the establishment of a circle children's circle under the former palace of pioneers and pupils of Tashkent (now the center of creativity of students of the Republic and teenage youth). Their work was based on the study of rich Uzbek methods, as well as on the study of single or multiple (up to four) duyrada yakkanavoz playing styles on the variety scenes. Those who graduated from the children's circle of Doyrachi were able to demonstrate and applaud the art of Uzbek music in different countries of the world due to the skills of performing later. The Performing Arts of the series doyrach was awarded with high Awards. Among them are people's artists of Uzbekistan and state Prize winners, international and Republican competitions, several winners of World festivities. In particular, such art figures as hero Dadayev, Talat Sayfitdinov, Odil Kamolkho'jaev, brothers Dilmurod, Kholmurod, Elmurod Islomovs, Husan Nasirov, Ilkhom Ikromov gained the attention of birthplace.

Until now, the doyra performing school has been enriched with a number of personal styles. Master musicians who created these styles in the execution practice became known to the El. It should be said that the classical methods, the status methods served as the basis in the case of the emergence of new manifestations of separate executive methods. Any doyrachi, a wall, who says that I will be an expert, must necessarily master the classical methods thoroughly. Along with mastering the methods, it is necessary to learn in a modern way, to develop by spending all the power that he has. Artists who have lived and worked in the past period have attached great importance to the thorough study of the actions of artists before them. What they learned, however, was transferred to the next generation of shogirds. This is the tradition of not only doyrachians but also of all artists. From this point of view, the perfection of the future generation in a way that is characteristic of the past, if we say one of the main tasks in the education of this harmonious generation, is immeasurable. In particular, mastering the traditions of Master Artists, which have long been the spiritual value of our people and have become a spiritual heritage, means the foundation of this new thinking with tradition.

At a time when the development of the current period, new samples of information technologies are being introduced, the Uzbek national tattoos are being used in various musical instruments, electronic instruments and musical instruments. Our young people support the modern techniques of the Uzbek methods, praise the live sound of doyra. Associated with the attitude of iodine. Because, each tattoo, the method has its own magic as well as kindness. The love in the soul of the carp, in secret, will have to be sung through his fingers.

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