

Formation of Performance Skills in Doyra

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Annotation:

Doyra is the spiritual wealth of our people, it has been formed and developed over centuries in the national creativity, and it serves as the main basis of status and method. This article provides information about teachers who contributed to the formation of performance skills in the doyra instrument, as well as the development of doyra performance.

Keywords: national music, doyra performance, historical miniatures, performance styles, musical heritage.

Doyra is considered a type of percussion instrument and has been widespread among the peoples of Uzbekistan, Tajikistan for centuries. The front part of the wooden circle flange is covered with leather, and on the inside there are iron rings. When the methods are performed in the doyra, the sounds coming out of these loops acquire a special meaning.

To ensure that the sound of the doyra is loud, resonant and of good quality, it is heated in the sun, on fire, and nowadays with the help of electric heaters.

Four fingers of the right and left hands are involved in sound production. The thumbs are mainly used to hold the circle. When hitting the middle part of the circle, a low and muffled sound is produced, and when hitting the part near the rim, on the contrary, a high and sonorous sound appears. As mentioned above, in this process, the ringing of the rings located on the edges of the doyra is added methodically, turning into a set of unique sounds.

The history of doyra performance in Uzbekistan goes back to the distant past. The diversity and richness of the circle methods in the art of Uzbek music indicates that this instrument has a unique place and importance.

If we look at the history, circle performers tried to play this instrument as amateurs in addition to their main profession. But not all of them had the opportunity to take lessons from a teacher. For

this reason, they tried to repeat what they heard from others at the level of their talent and capabilities, and performed various methods in the circle. As a result, different styles appeared in the performance of the doyra.

For example, “Sieve method”, “Vibrating rez (horizontal, vertical)”, playing the rez method between the circular veil using the fingers with the paw movements of one hand, holding the circle flange with the base of the palms, the middle finger to the thumb finger-slide click and many other styles are available. At this point, one more method should be mentioned. In this case, before the main beat, the fingers of the left hand (from the ring finger to the index finger) are clicked in turn, resulting in a unique “forshlag” style.

But many of these styles are almost forgotten today. If these methods are revived and the work of teaching them to young talents is started, it is certain that more aspects of doyra performance will be opened.

It is also known from the past that doyra instrument was played without heating. According to the teachers of that time, the juice of the superheated circle sound was lost, in other words, a natural sound came out of the unheated circle.

In the past, doyra mainly served as an accompaniment to melodies, songs, and various ensembles, but the famous schools of the circle art, Masaid ota, Yusufjon qiziq, Usta Olim Komilov, contributed to the formation of the solo performance opportunities of the circle instrument. Those who are the cause.

We can see how important doyra is in Uzbek singing. At the same time, it is difficult to imagine the Uzbek dance art, which spread the word to the world, without doyra. If all these are the types of music, song, and dance accompanied by a circle, as the art of circle performance develops, we can see that it has a place not only in our motherland, but also on the world stage as a solo song.

The process of mastering the methods of music pieces accompanied by the piano, firstly, develops the musician's hearing, and secondly, helps to further polish his performance skills. The complex methods here require certain skills and experience from the performer of doyra.

Doyra has its own place in all types of musical art, and doyra player who performs such diverse methods is considered a musician with a certain level of skill.

It is known that the circle instrument is called chirmanda, childirma, dapp, dupp, doyra, chertma, usul, chirminda and other names in different regions.

A ring flange made of rust sounds good. Due to the problem of the scarcity of rusty wood, doyra flanges are made from mulberry, apricot, and walnut. Nowadays, flanges are also made from acacia wood. Doyra flanges for children are made of willow wood.

In ancient times, doyra was only heated in the sun or by rubbing the skin of doyra. The scope has risen to the level of a soloist, not only in the art of dance, as part of an ensemble, orchestra, or as an accompanist.

Master artist of Uzbekistan, Hero of Labor, Usta Olim Komilov, who made an incomparable contribution to the development of circle art at this level.

It is known that during the creation and development of doyra and all percussion instruments, unique local performance styles were formed in each oases of Central Asia. In these styles, the unique characteristics and important aspects of each oasis still retain their essence. Examples of these include Khorezm district administration, Bukhara-Samarkand, Fergana Valley and Tashkent district administration.

According to sources related to music, doyra has always been involved in the performance of all oases musical ensembles since ancient times. Usually playing in one doyra is widely popular, but in some cases it is known that two or three doyras are also played. However, not all the information mentions the monotony of doyra. This situation also applies to the early years of the 20th century. However, all the performance features of doyra instrument are fully manifested in the process of solo playing and dance accompaniment.

It should be recognized that the influence of the art of dance was great in the development of solo performance on doyra instrument. This process is related to the full expression of the unique beautiful traditions of our people, such as movement, grace, charm, and gestures, typical of dances, in circle methods. At the same time, this situation is not limited to creating a complex of diverse, colorful methods and skillfully playing them, but also requires explaining the secrets of the national dance art, delivering it to the audience, and feeling it from the heart.

Currently, a lot of work is being done to develop Uzbek national art. The decision to develop our national music, musical instruments, Uzbek dance art, and the restoration of decrees, customs and ceremonies caused many changes in the field of music. As a result of mastering new genres and types, along with the rich artistic visual tools of our national music, the art of Uzbek music has risen to a higher level. Many auditions are organized on the scale of the republic. As a result, it serves as an important factor in the performance of young performers.

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