

10-20-2021

Activity Of Classes Of Doira And Percussion Instruments At The State Conservatory Of Uzbekistan

Ilhom Ikromov

State Conservatory of Uzbekistan, sofiya.garusova3110@gmail.com

Follow this and additional works at: https://uzjournals.edu.uz/ea_music



Part of the [Music Commons](#)

Recommended Citation

Ikromov, Ilhom (2021) "Activity Of Classes Of Doira And Percussion Instruments At The State Conservatory Of Uzbekistan," *Eurasian music science journal*: 2021 : No. 2 , Article 3.

Available at: https://uzjournals.edu.uz/ea_music/vol2021/iss2/3

This Article is brought to you for free and open access by 2030 Uzbekistan Research Online. It has been accepted for inclusion in Eurasian music science journal by an authorized editor of 2030 Uzbekistan Research Online. For more information, please contact sh.erkinov@edu.uz.

The formation, development and prosperity of any society depends on the upbringing in that society. Teaching students to be creative and solve problems independently in the classes of music culture is an important factor in increasing the effectiveness of education. The educational process should be organized in such a way that students should not become the object of the educational process, but become equal partners of the teacher. Oriental scholars have addressed this issue. It is known from history that music plays an important role in teaching students to creative activity in the development of our national spirituality [1, p. 17]. National music is one of the most ancient and, at the same time, widespread branch of art. It is deeply ingrained in peoples' life. The art and culture of national music reveals to students a world of high feelings, exciting ideas. It makes them spiritually rich and well-rounded. Musical instruments such as ud, tanbur, nay, chang, rubob, kobuz, gijjak, setar, surnay, bulaman, drum and doira have been widely used in Central Asia for centuries. According to the information that has come down to us, the doira, which is popular as a percussion instrument, is also famous among the people for its "zarb" (strikes) and "usuls" (rhythms) rich in national melodies.

Images performed in doira-like instruments found in the Saymalitosh archeological excavations of the second millennium BC testify to the fact that doira originated long ago [1, 3]. Reflected in various images, this instrument resembles modern Uzbek and Tajik doiras. Like many instruments in the art of folk music, the notation of "usuls" (rhythms) of doira was not well established until the second half of the 19th century. From ancient times doira players have been taught "usuls" by the teacher-musicians through practical demonstrations. The first recordings of zarb and usuls are described in the musical treatises of great scholars such as Al-Farobiy (IX-X centuries) and Sayfuddin Al-Urmavi (XII-XIII centuries). Fitrat states that in the XIX and early XX centuries Komil Khorazmiy showed a set of usuls of classical music without a line of notes. A peculiar, more perfect way of notating doira zarb and usuls was developed in the 80s of the XIX century by the military captain A. Eichhorn, and in the 20-30s of the XX century

by the well-known Russian musicologist-ethnographers V. M. Belyayev, V. A. Uspenskiy, N. N. Mironovs [3, p. 43-47].

They demonstrated usuls of doira, mainly percussion instruments in the style of single-line note writing, which was adopted in practice.

From the available musical sources, we can see that from ancient times, doira has always been involved in the performance of musical groups of all oases. It is common to use one doira, but in some cases two or three doiras are also used. However, not all sources mention doira as solo instrument. This also applies to the early period of the XX century. But all the performing features of the doira are manifested in solo, in the process of being accompanied by dance. The art of “dance has a great influence” [5, p. 23] in the performance of doira as solo. Because this process is associated with full expression of the beautiful traditions of our people, such as movement, charm, grace, gestures in the dances with doira usuls. At the same time, this situation requires not only the creation of set of usuls for performing doira and skillful playing, but also understanding and feeling of the secrets of the art of traditional dance. In a variety of complex dances composed of tone and weight, finding a natural and logical way to move from one usul to another depends on the skill of doira performance. In addition, doira performer also plays an important role in a number of activities, such as the creation of new dances (accompanied by doira), their mastery, staging. After all, one of the main criteria for free and meaningful dance is a set of usuls. We saw it when the famous musician Usta (Master) Olim Komilov performed doira dances for the first time and won great applause.

Their followers are talented solo performers as K.S. Dadaev, T. Sayfiddinov, O. Komolkhodjaev, Brothers Dilmurod, Kholmurod, Elmurod Islamov, Kh. Nosirov, R. Samadov, X. Azimov, M. Mirdadaev, X. Rasulov and others. Representatives of this art have won the attention of the people [5]. Nowadays, a new style of performance of modern musical genres, new types of composition are being formed. In recent years, Uzbek composers have paid special attention to doira usuls in their works. For example, in the opera and ballet genres, doira is

used as a solo and accompaniment instrument. Doira gives a unique national spirit to each piece performed by the symphonic orchestra. Great composer G. Mushel's ballets "Raqqosa" and "Bakht guli" are presented in the form of national dances, some parts of them created and staged with the direct participation of the People's Artist of Uzbekistan, famous doira performer Usta Olim Komilov. The ballet "Raqqosa" created with master of doira has its own national features. In the play, doira is used as a solo instrument, and the characters of dance in accordance with its complex set of usuls are described by the famous dancer G. Izmaylova. The solo tone of doira gives a national character to her dance, bringing each movement to a unique, beautiful artistic state.

In addition, the Uzbek State Theater of Musical Drama and Comedy named after Muqimi, which has staged musical dramas by Uzbek composers, has done significant work in this direction.

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, Uzbek composers began to write special works for the orchestra of Uzbek folk instruments. In these works, Uzbek national percussion instruments as doira, drums, safoil, kayrak, and others, as well as European percussion instruments as litavra, plate, triangle, small drum, large drum, xylophone, marimba, vibraphone, bell - began to be included in the score [2]. This experience continues to this day. Of course, the new percussion ensemble will include Uzbek and European instruments.

The logical essence of their unification is that the Uzbek national percussion instruments give the melodies a national character, while the European instruments serve to form a free textured and inter-harmonic thinking.

In the compositions of B. Gienko, T. Qurbonov, S. Boboev, G. Qodirov, F. Olimov, A. Mansurov this feature is clearly visible. In recent years, this has been reflected in all works created for the Orchestra of Uzbek folk Instruments [2, p. 67]. These communities and educational institutions were tasked with training specialists on doira. Initially, the department of "Folk Instruments" of The

Tashkent State conservatory undertook this task, at present the department of performing folk instruments has established a class of doira and percussion instruments. In this institution every talented student is required to have theoretical and practical knowledge of doira performance. At the same time, students learn the history of the instrument, its place today, the creative activity of famous performers and musicians, the perfect mastery of theoretical knowledge, such as the created educational literature, its creative approach to practical work. Students demonstrate their theoretical and practical knowledge in concert performances, improve their stage culture and performance skills. Students taking part in various events and concerts share a good mood to the audience.

Participation in TV programs has become a tradition. This, on the one hand, serves to improve the skills of students, on the other hand, increases practical experience, testing, responsibility, dedication. The constant reform of the education system by our state is clearly reflected in the President of the Republic of Uzbekistan Sh. M. Mipziyoev's Decree No. PF-4947 of February 7, 2017 “On the Strategy of Actions for the Further Development of the Republic of Uzbekistan”, Resolution No. PQ-2909 of June 20, 2017 “On further development of the higher education system”, Resolution No. PQ-3775 of June 5, 2018 “On additional measures to improve the quality of education in higher education institutions and ensure their active participation in the broad-based reforms being carried out in the country”. Accordingly, in addition to studying, improving knowledge and skills, a young musician must go through a unique difficult path, such as learning the experience of teachers, rich creative heritage and spiritual and cultural values left by them. Training specialists with thorough theoretical knowledge and practical work skills has become an urgent task today [6, 7, 8].

“Ensemble class” requires the training of a specialist with a broad vision of the art of instrumental performance and folk art, performance skills in the ensemble, orchestra, and a specialist who fully meets the requirements of the conductor-leader. Therefore, during the lesson we follow the principles of a healthy creative environment with students, that is, friendship, mutual respect and trust,

clearly define the purpose of the study, explain in fluent language, pay equal attention to all students in the group. During the practical exercises, we collect information about the concepts in the form of questions and answers from students and encourage them to make conclusions, follow a personal plan that suits the abilities of each student [5].

Given the fact that today the ensemble, orchestra, solo instrument performance is widely developed, in the process of mastering the repertoire, it is good to open the way for students to take independent initiatives. Students of the department of uzbek folk instruments of the State conservatory of Uzbekistan majoring in national percussion instruments are not only learning the secrets of playing national instruments, but also mastering European percussion instruments. One of the requirements of the programs of musical contests is the performance of complex works in different directions. Also, the creative projects implemented in the Republic, the ongoing festivals, competitions prove that this experience is supported. The examples we have given show the vitality of the doira's performing traditions, its ability to develop in a modern spirit and create new genres and forms, and the significant role of the doira in Uzbek traditional music [2, p. 22]. For example, participation of various ensembles of percussion instruments as xylophone, marimba, vibraphone, timpani, small drum, plate, and uzbek folk percussion instruments as doira, nagora, qayraq, safail with works specially adapted and played, creating opportunities to conduct the performance of the ensemble group – is important in strengthening the creative aspirations of young people, stimulating their research, developing their creative skills. The adaptation of masterpieces for the “Percussion Ensemble” requires creative research.

It is therefore recommended that students listen to its performance in order to have a full understanding of the artistic aspects of the work being studied in the classroom. The goal of the ensemble class is to help students become more familiar with world music and listen to it through the instruments they learn.

Information about the composer and his work, the main tone and speed of the work, the description of the musical form, the basics of the structure of the

score, the expressive features of the melody and important aspects of the performance are mastered during the lesson. Saving participants time, memorizing and mastering the answers to questions quickly requires the use of interactive forms in the lessons. As a result of the use of advanced pedagogical technologies such as brainstorming, the study and research of musical works, the strengthening of knowledge about theoretical concepts, the expansion of historical imagination. Most importantly, the group consciousness of students is awakened, they develop the qualities of mutual reliance, shoulder-to-shoulder, sensitivity, creative initiative, responsibility and interest in the lesson. This creates the basis for the student to work independently in the performance practice, in the ensemble and orchestra. In particular, the creation of such ensembles in the educational process of the higher education institution, providing them with a program of performance is one of the urgent tasks facing professionals. Such classes will help students to develop skills such as the organization of percussion instruments in secondary special schools in the future, its formation, the ability to ensure the regular operation of these ensembles.

The sounds echoed in the doira captivate the listeners and arouse their artistic and aesthetic interest. The increase in the number of young people interested in circle performance is a testament to the correctness of our work. Nowadays, it is important to organize educational work rationally, to acquaint students with the achievements of modern science, culture and technology, to use them effectively in educational activities. Students who have the required knowledge and have graduated from the Uzbek State Pedagogical University will grow up to be skilled musicians in the future. They successfully operate in various art and cultural institutions of Uzbekistan.

References:

- [1] Akbarov, I. (1952). *Doira zarblari [Doira rhythms]*. Tashkent.
- [2] Odilov, A. (1995). *Uzbek halk cholgularida ijrochilik tarihi [History of performance on Uzbek folk instruments]*. Tashkent.
- [3] Ikromov, I. (1997). *Doira darsligi [Doira lessons]*. Tashkent.
- [4] Islomov, D. (2019). *Doira sanati darsligi [Lessons of doira art]*. Tashkent.
- [5] Islomov, D. (2020). *Doira ijrochiligi [Doira performance]*. Tashkent.
- [6] (2017, February 8). Decree of the President of the Republic of Uzbekistan No. PF-4947. On the Strategy of Actions for the further development of the Republic of Uzbekistan". *Xalq So'zi*.
- [7] (April 20, 2017). On measures to further development of the system of higher education. Resolution of the President of the Republic of Uzbekistan No. PP-2909. Retrieved from https://lex.uz/Pages/GetPdfView.aspx?lact_id=3171590.
- [8] (June 5, 2018). On additional measures to improve the quality of education in higher education institutions and ensure their active participation in the ongoing comprehensive reforms in the country. Resolution of the President of the Republic of Uzbekistan No. PP-3775. Retrieved from <https://www.lex.uz/docs/3765586>.