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## The Place of Doira Instrument in Uzbek National Art

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ABSTRACT

This article discusses the Uzbek folk instrument doira and its role in the performance of our national works.

**Keywords:**

Uzbek national art, doira, tattoo, classical music, musical instruments, performance skills

National musical instruments serve as a key factor in glorifying the spirituality of every nation, which is its intangible heritage. Each nation has its own national heritage, the traditions of the times, which are sung through melodies, and the musical instruments created in accordance with the national spirituality of the people.

The XXI century marks new milestones in the study of the history and national values of the Uzbek people. Today, unknown stages and aspects of our history are being rediscovered. After the independence of Uzbekistan, a number of significant studies on the ancient statehood traditions, ethnic history and ethnogenesis of the Uzbek people are being created [1]. But, unfortunately, so far there is not enough research on the mentality of the Uzbek people, its peculiarities, our national achievements and shortcomings [2].

Uzbek national musical instruments are folk instruments that have been developed over the years. None of them is unique to the

Uzbek people, sometimes without the same name, sometimes under a different name and in a slightly different way. Territorially, Uzbekistan is located in the center of Central Asia, as well as at the crossroads of the three branches of the Great Silk Road, which has led to many cultural exchanges. That is why many types of national musical instruments came here from other places, as well as many musical instruments from here spread to other regions [3].

Uzbek musical instruments are mainly divided into three groups - percussion instruments, wind (wind) instruments and stringed instruments. Percussion instruments include doira, drums, safoil, kayrak, spoons, chindovul, and plates. In some cases, household utensils such as patnis and bowls are also used. There are also tongue, flute, and mouthpiece types of tambourine instruments. Reed flute, gajir nay, nay instruments, which produce sound by sending air directly into the pipe; sibizga, neighboring, bulaman instruments that

produce sound using the tongue; a trumpet that produces sound using a flute; a speaker that produces sound using a mouthpiece; ceramic flute-like instruments that produce sound using an artificial air compression device form a group of national wind instruments. Stringed instruments - can be divided into instruments that use an open string (powder, law) and instruments that change the volume by pressing a certain part of the string (rubabs, dutar, tanbur, gijjak.). However, in stringed instruments, it can also be classified differently according to the conditions under which sound is produced. According to the methods of performance, there are percussion strings (chang), harp instruments (dutar, drums), mizrob instruments (kashkar rubobi, Afghan rubobi, tanbur, kanun), bowed instruments (kobiz, gijjak, sato).

There are many types of national musical instruments used in Uzbekistan, and musical instruments used in the performing arts can be divided into 2 groups - instruments used in professional performance and folk instruments. The instruments used in professional performance are themselves divided into the types of instruments used in traditional music performance and the types of instruments used in academic performance. Below we will focus on the doira instrument, one of the most widely used instruments in both traditional music performance and academic performance.

Doira is the main instrument of Uzbek music. Without the participation of the doira, it is impossible to organize not only the performance of ensembles or orchestras, but even the performance of many solo instruments. Doira is one of the most popular musical instruments in Uzbekistan. Usta Olim Kamilov, Tuychi Inogamov, Gafir Azimov, Kahramon Dadaev, brothers Dilmurod, Kholmurod, Elmurad Islamov, Odil Kamolkhodjaev, Abbos Kasimov and others have contributed to its popularity. Although the sounds produced in a doira differ in terms of timbre and pitch, they do not have a certain musical pitch and cannot be played in a frame. The muffled sound produced in a doira is called a boom, the resonant sound is called a bak, and the very resonant sound is called a noxun.

National identity is determined on the basis of long, historical socio-economic, political processes, natural geographical location, mutual ethnocultural relations, religious affiliation, and on the basis of these and the psychological views of the people are formed ancient traditions, customs and rituals.

The historical monuments found in the Samaylitash archeological excavations of the second millennium BC depict musicians performing on circular instruments. This confirms that the doira is a percussion instrument that has existed in the practice of performance since ancient times.

Excavations in Central Asia have shown that in pre-Islamic times, the doira was dominated by women. Their doira singing and dancing skills were formed and developed over the centuries. Doyra, shards, rusts and safoyils were widely used by koshchins in oymoma ceremonies. According to the Nisa roofs, the doira is an instrument that accompanies religious ceremonial dances, sometimes performed by the dancers themselves, and sometimes by special doira.

The Prophet (peace and blessings of Allaah be upon him) played the tambourine in his presence and ordered the tambourine to be played at the wedding ceremony. Playing the tabla is a picture of the pilgrims and the pilgrims. "[5]. It is clear that in the Muslim world, percussion instruments are more popular than other instruments. We can know this from what is in "Temur's rules".

Amir Temur, a highly enlightened representative of the Uzbek military aristocracy, considered the important aesthetic value of the art of music as a spiritual factor, as a force that maintains the fighting spirit of the army at a high level and pays great attention to its development. For the first time in history, he introduced the custom of awarding soldiers with battle flags and musical instruments: Let them make him a classic with three things - an honorary address, a flag and a drum, and call him a hero "[6].

According to the original meaning of percussion instruments, percussion in Arabic means to strike or strike, and in these instruments the sound is formed mainly by

percussion, finger tapping, shaking and other movements. Among the Uzbek folk instruments, a group of percussion instruments occupies a special place, forming a unique rhythmic line of the melody. In many cases, folk melodies are performed to the rhythm of percussion instruments.

Ancient period doira musical performance is distinguished by the richness and variety of tones. Most importantly, during this period, the doira became popular and became an integral part of the art of music.

In the Middle Ages (VIII-XIX centuries) the study of doira instruments, such as the explanation and analysis of the methods of the doira and the role of the doira in the music of the maqoms. In particular, Abu Nasr al-Farabi writes in *Kitab al-musiqa al-kabir* that the doira is called a method and that it is defined as *tan-tan* depending on the beat of the human vein. According to Lee, "doira methods are divided into basic and minor parts". In this case, Farabi means complete methods when he says basic, and strokes when he says partial. In addition, it incorporates the doira into instruments such as short bells, *tabl*, *tasfiq*, *sanj*. These lessons of Farabi became a program for all later medieval authors. Darvesh Ali Changi Bukhari also made a worthy contribution to the performance of medieval instruments with his work "Musical treatise". According to Lin, in the XV-XVII centuries, doira performers were divided into amateur and professional (professionals). Amateur doira performers did not choose young people, professional doira performers took an active part in celebrations, festivals and events in palaces. Darvesh Ali also said that Giyos Samarkandi, Mirak Bukhari and Darvesh Miskin were famous performers. They even created doira methods for positions like *Navo*, *Buzruk*. They were not only doira executors, but also creators of doira methods.

An analysis of ancient rock art, folk music, oral and written sources on the rocks of our country shows that the structure of the doira has not changed much to this day, and only the style of performance has improved over the centuries. While there have always been skilled craftsmen who made the doira instrument, the

performers made their own doira instrument for the performance of the doira.

The circle, which is popular as a percussion instrument, is also famous for its percussion and methods, which are rich in developing national melodies. This instrument is used in Uzbek and Tajik as "doira", "chirmanda", "string", "dol" in Armenians, "daf" in Iran and Egypt, "daff" in Azerbaijan, "def" in doira, "chaval" in some eastern countries, "dabi" and known by other names. Although it does not have a clear high pitched sound, it has a variety of sound timbre and dynamic capabilities [4].

In the new period (XX - XXI centuries) schools of circle performance were created. During this period, A. Eichhorn, N. Mironov, V. Uspensky, V. Belyayev, I. Akbarov and others tried to note the circle method. A. Fitrat has done a lot of work on the importance of circle instrument performance among the people and the collection of circle methods. Master Olim Kornilov, with the help of his teacher Masandota Margilani and his friend Yusufjon Qiziq Shakarjonov, collected and systematized circle methods, defined their methods of performance, strengthened their connection with the art of dance, brought circle instrument performance to the world and the student founded a new circle school of instrumental performance. A. Petrosyans took note of the circle methods based on the four-line note notation and established the tradition of playing the circle on the basis of notes in the orchestra.

Based on the above, in conclusion, we can conclude that in New Uzbekistan, along with all other areas, the art of music is developing on the basis of modern requirements. It should be noted that music education has been radically renewed and its quality is increasing. As a result, in recent years, the art of singing and instrumental performance has reached a new level.

The new era of circle performance has included individual performance styles, and many textbooks on the performance of the circle are being created by representatives of the industry.

Only by reading, researching, creating, practicing, and learning from teachers can one master the art of circle performance. Today's young circle performer is not just an performer, he or she should be a potential and creative person.

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