



THE ROLE AND DEVELOPMENT OF THE DOIRA INSTRUMENT IN THE HISTORY OF OUR COUNTRY

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Abstract: *Doira is a musical instrument inherited from our ancestors since time immemorial. This article talks about the history of the doira creation and improvement, its structure, its new appearance, historical methods of performance, the types and names of dances suitable for the doira musical instrument, etc.*

Keywords: *structure of doira, history, method, flange, sound, note, syllable, types of dance.*

Doira (childirma, chirmanda, doira, duff, dapp) is a musical instrument of the Uzbek, Tajik, Uighur and other oriental peoples. Doira - refers to the group of percussion instruments. The main part of the circle, i.e. the flange, is made of vine rust, and in recent years, maple, acacia tulips, and willow trees. Its flange is made of apricot and walnut wood. On the outside of the rim, the boiled skin of a calf, horse or goat is covered, and small rings are hung on the inside. There are also types of doiras without rings. The diameter of the flange is 400-510 mm. In doira, the sound is made using the fingers of both hands.



The biggest doira ever made

Today, various forms of circles are made. For example, 30-year-old Saidnodir Haydarov, a resident of Kolob, Tajikistan, is considered a master of musical instruments. He worked for almost 100 days to make the biggest doira in the world. The diameter of this circle is 1.7 meters. It weighs 34 kilograms. "By the way, this is my second attempt - at the beginning of last year I created doira with a diameter of 1.5 meters with my disciples. Then I decided to improve my record and made doira 20 centimeters larger," says the master. So, it can be said that the doira has not lost its antiquity, and at the same time, it has been modernized and improved as it passed from generation to generation. Let's take a look at the history of the doira:



History:

The doira existed in Central Asia in the II century BC. The terracotta monuments found in the city of Nisa show images of doira performing women. This instrument is one of the oldest instruments in the art of Uzbek music. It is a methodical accompaniment to all instruments. As a result, special attention has been paid to the theoretical and practical development of doira methods and their adequate assimilation by musicians. In Tajik, Armenian, Azerbaijani, and Uyghur, the doira and close percussion instruments are called dap, dapp, daff, def. There are various works of great scholars about this instrument and different opinions expressed in it. For example, Ahmadi, who lived and created in the 15th century and is considered a famous scholar of that time, notes in his work "The Discussion of Words" that doira methods are based on calling a person to be awake.

Abdurahman Jami, one of the great Khamsanavis creators, spoke about doira methods and emphasized that an artist cannot become a perfect doira musician without paying attention to these methods.

Thanks to the conditions created by Amir Temur and the Timurid state, our people began to consistently study the ancient foundations of national music art and musical instruments in the 14th and 15th centuries.

Methods of performing

Darveshali Bukhari, who lived and created in the 17th century, devoted a separate chapter to the origin of doira methods and their classification in one of his works. He used subjunctive signs to represent methods and beats. The methods of such masters show that the sound made when hitting the center of doira is called "boom", the sound made when hitting the edge is called "bak", the sound made when hitting the edge evenly is called "bakko", and the sound made when hitting the edge briefly is called "buck". The rest sign is marked with the syllable "ist".

So, the experience of theoretical justification of doira methods and strokes and its practical implementation was achieved in our country already in the Middle Ages. For this reason, more serious attention was paid to this tradition in the later XVIII-XIX centuries. Eichhorn, a military musician who lived and worked at that time, tried to notate the methods. The results show that the musicians of the doira were up-to-date and thoroughly learned the theoretical and practical aspects of the lessons of the teachers of their time. With this, the real performance and artistry of the doira was preserved and developed.

In the 20th century Khorezm musician Devonzoda Matyusuf Kharratov's work "History of Khorezm Music", syllables are written in the form of modes. However, these methods are not used in the regions of Fergana, Tashkent, and Samarkand. The lesson of Ustoz Devonzoda is that doira methods can also be expressed in syllables. This shows that the doira has its own characteristics.

From the 30s of the 20th century, different methods of doira began to appear in different regions of our country. During these years, Master Olim Komilov, T.Inoghomov, D.Sottikhojayev, Rahim Ishakhojayev, F.Azimov, Kahramon Dadayev, O.Kamolhojayev, brothers Islamov, M.Oripov, R.Otaboyev, T.Sayfiddinov, R.Samadov and others perfected the Uzbek performance traditions.

The famous Master Usta Olim Komilov uses the following 3 methods: "boom", "bak", "bakka (or "bakko"). Of course, this method makes it easy to remember the structure of some makom songs. However, this method is not sufficient to represent the various methods.

Dance types in doira performance

Doira is a widely used musical instrument among the Uzbek, Tajik and Uighur peoples. Dances accompanied with doira are well-known among the Uzbek and Tajik peoples. Shashmakom cannot



be performed without doira methods. In Bukhara, every makom-reciting hafizes masterfully mastered the methods of doira in makom performing and accompanied their songs. Shashmakom has its own methods of performing with doira. These methods are called by this tune. For example, names such as "Usuli Muhammas" (Muhammas style), "Usuli Taqin", "Usuli Tasnif".

As a conclusion, it can be noted that the doira instrument has not lost its importance in all eras and is still developing and improving. The history of the creation of this instrument, its structure, modern forms, methods, and dance types corresponding to it are of great importance.

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