

THE PERFORMANCE GROUP OF MUSICAL INSTRUMENTS, THE EMERGENCE OF THE "DOIRA" MUSIC FROM MUSICAL INSTRUMENTS.

Irnazarov Oybek Yuldashevich

Teacher of the Department of Music Education and Fine Arts of the Pedagogical Institute of TerSU

ANATOMY

In this article The origins of folk instruments go back a long way. In music, percussion instruments first appeared. These are the drums, chindovuls, drums, hurricanes, and doyras.

Keywords: *Folk instruments, circle, percussion instruments,*

The doyra, which has come down to us from ancient times to the present day, has remained unchanged. Uzbek methods, ie rhythmic ways and methods of their development, have a special place. As a rule, they are used in the performance of percussion instruments. In Tajikistan and the Uyghur peoples, as well as in the East, the doyra is a musical instrument that has its own juicy sound. In the past, the phrase Doyra was sometimes called "Dapp", "Childirma", "Chirmanda". In Khorezm the dapp and the flute player are called "Dappchi" - childer, in Bukhara they are called doyradast, in Fergana they are called chirmandachi, and in Samarkand they are called doyrachi. The Uzbek people have long revered the doyra.



In the past, under the sounds of this instrument, people were invited to the squares, weddings, competitions and various festivals. Seasonal holidays such as "Harvest Festival", "Grape Festival", "Melon Festival" are widespread. Percussion instruments such as trumpets, drums and drums, doyra were widely used in festivals and cultural ceremonies Figure 1: The circle is a legacy of the thinkers of the Great Shark, also of historical value in the study of folk instruments. The famous work of Abu Nasr Muhammad Farobi "The Great Book of Music" ("Kitab al-muzika, al-kabir") is of great importance. The medieval scholar distinguishes from this book two kinds of musical performance: the resonance of melody in the human voice (the art of singing)

and the recitation of instruments.



Figure 2: Miniature circle.

Darwish Ali gave information about the musical ensembles that existed in his time (XVII acp) and their performers. The palace had an ensemble of 60 musicians. The ensemble of 60 musicians, known as the Drum Room, was led by a drummer. Darwish Ali gives the following evidence as an example:



Figure 3: Percussion percussion instruments

In the palace of Sultan Hussein, the leader of the ensemble was the drummer Sayyid Ahmadbin, the drummer Mekhiri Miraqi.

"Drum room" refers to the room where the performers are located while playing the drums and tambourines. The rich heritage of Master Olim Kamilov, who contributed to the world-famous doira rhythmic methods, serves as a great school for generations. Famous doyra players Gafur Azimov, Gafur Inogamov, Rahim Isahojayev, Evner Barayev, Kahramon Dadayev, Ravshan Akbarbekov, Odil Kamolkhojayev, Dadakhoja Sottikhojayev, Tuychi Inogamov continued the traditions of the master .



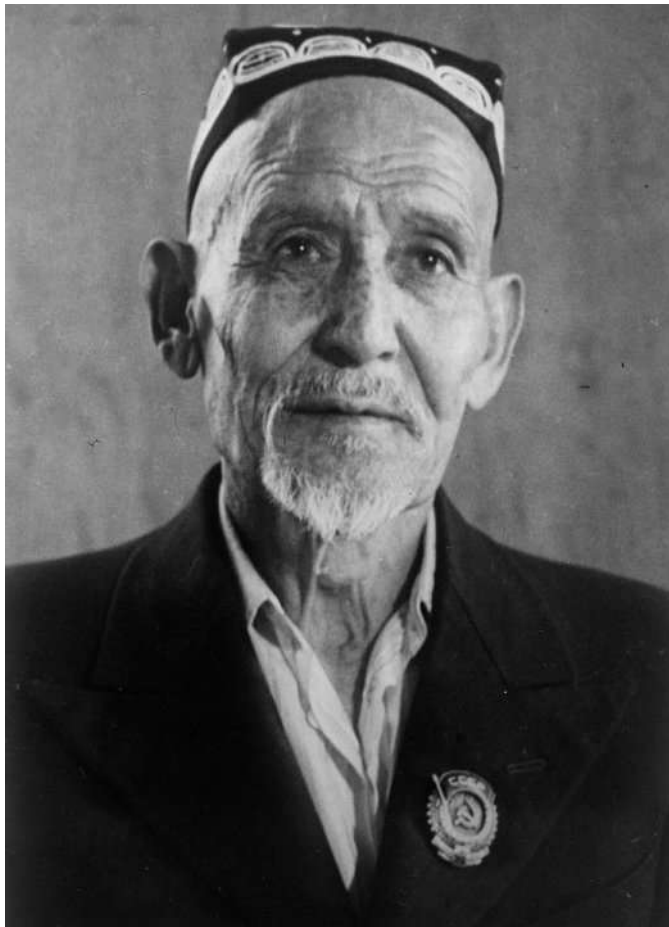
Figure 4: Circles.

A.Khliev, an associate professor at the Tashkent State Conservatory, also created a collection of sketches for the circle. Sam.DU. Associate Professor of the Faculty of Music Ya. Hakkulov created a collection of "Plays for the circle." Sam named after A.Rasulov. Asliddin Sirojev, a senior lecturer at DSBU, created "Plays for Doyra", and A. Ashrafkhodjayev wrote "Chrestomathy for Doyra". The flange of the circle is made of calf or fish, sometimes covered with the skin of a toy. The flange is made of forty pieces. These rings are called bells, shilshila, the bells are in the form of small circles and are made of copper and iron metals. There are 2 main sounds in the circle. low "bum" (in Khorezm "gup") the second is called high "bak" (in Khorezm "odd"). taka " adi. Previously, Bum (gup) was equal to 1 quarter note. Bak (tak) is also considered a quarter note. Bak - bak (tak - tak) is equal to 2 quarter notes. Bakka (taka) is equal to 2 8 talik notes. The word "East" was used if there was a pause between strokes. For example: bakka bum bak ist baka bak.



5 - picture; The structure of the circle.

Thirty years later, doira methods, that is, "Bum" under the line and "Bak" on the line, were written and performed. These circle methods were written by A. Eichhorn, V. Leisok, N. Mironov, V. Uspensky in the range of one note line. The volume of the circle resonates indefinitely, i.e. depending on how its skin is drawn, a clear note, i.e. the sound, the sound does not come out the same. The distance between the boom and the tank is closer to the quarter interval. The fact that the performance comes in different ways leads to a change in the sounds in the movement of the fingers. The performance of the circle depends on the movement of the right hand and the left hand. Sometimes a metal nail is played on the fingers. That's the difference between a boom and a buck. By the 50s and 60s of the twentieth century, the circle method was modified by AI Petrosyans, approved in the Tashkent Experimental Laboratory, and the 4-line circle method was introduced by most musicologists and is still used today. The sounds of the hands of each hand, i.e. the right and left hands, are recorded separately. Below we recall the memory of famous and skilled doyra farmers who spread grain in



doira.

Master Olim Kamilov

Masters Olim Kamilov, Toychi Inogamov, Gafur Azimov, Bolta Sharipov, Dadakhoja Sottikhojaye, Rashid Nurmehammedov, Rahmon Otaboyev, Samarkand resident Bakhtiyor Jobirov and others. Rahim Isakhodjaye, Kahramon Dadayev, Talat Sayfiddinov, Dilmurod, Elmurod, Kholmurod Islamov, Rahmatullo Samadov, Abbas Kasimov and others are now working hard.

REFERENCES

1. Odilov A. History of performance on Uzbek folk instruments. Tashkent. , Teacher 1995.
2. Fitrat A. Uzbek classical music and its history. Tashkent. , Fan. , 1993.
3. <http://ziyonet.uz> National Encyclopedia of Uzbekistan.