



PEDAGOGICAL FOUNDATIONS OF DEVELOPMENT OF PERFORMANCE SKILLS OF FUTURE MUSIC TEACHERS ON THE INSTRUMENT "DOIRA"

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Annotation: In this article, there are opinions about the pedagogical foundations and conditions for the development of musical instrument performance skills in students of music education. Also, the opinions of musicologists on the performance possibilities and description of the "Doira" musical instrument are presented.

Key words: Music education, instrument performance, Doira, percussion instruments, brochure, folk instruments, art.

Introduction.

The reforms implemented in the new Uzbekistan, the rich scientific and cultural heritage of our people, the achievements in the fields of science, art and culture in our country, strengthening the ideological immunity of the population, especially the youth, against foreign ideas, preserving national values and traditions. The place of music education and art is incomparable in formation and wide understanding.

From this point of view, the attention paid to the field of art in our country opens wide opportunities for radical reform of all its fields. Nowadays, the Doira Uzbek folk instrument, which is considered one of the mature songs of its time, which is widely popular among our people, is considered to be an instrument that is unique in terms of sound and sound, method possibilities, and the only change (*reconstruction*). In this regard, the People's Protector of Uzbekistan, Professor Fattokhon Mamadaliyev, has given valid arguments in his pamphlet "*On the Issues of Music Performance*". From this point of view, in this master's dissertation, it is relevant to research the place and role of efforts such as focusing on the education of specialized specialists and representatives of the field, while relying on our historical traditions in the field in the new stage of development of Uzbekistan. is distinguished by

Literature analysis (review).

Musical instruments of the Uzbek people are considered a centuries-old art. In the formation of the ideas of the master's thesis, it is necessary to note the place of research related to the problems of specialization of the performance possibilities of the Doira instrument in the Uzbek national art. In particular, Ancient Greece (Pythagoras teaching), Central Asia (Ibn Sino¹, Abu Nasr Farobiy²), Xitoy (Lyuy Bu-vey) studied by They mainly analyzed the logical-psychological and functional aspects of the performance interpretation of musical sound characteristics on human development.

¹ Абу Али ибн Сино Тиб Қонунлари. Тошкент.: 1992 й

² Нурышева, Гульжихан и Теркан, Нурфёр. (2021). Философия музыки Аль-Фараби "Законность музыки". Центрально-азиатский журнал искусствознания. 6. 10-26. 10.47940/cajas.v6i1.318.

In the states of the independent commonwealth *Rags Yuriy Nikolaevich*³, *Garbuzov.I., A.Bagarudof.V., Korsunskiy.B, Tagidenskiy.A.*⁴ scientific, philosophical-pedagogical problems of melodic possibilities of national songs were analyzed in detail⁵.

In the following years, it is possible to recognize that there have been a number of scientific and research works aimed at developing the activities of national music samples and representatives of the music industry. Covering this issue from a general theoretical, methodological and historical point of view *D.F.Raxmatullaev*⁶, famous master tuner *T.Zufarov*, doctors of art – *A.Nazarov*¹³, *Avgust Eyxgorn*, *V.Leysik*, *A.I.Petrosyants*⁷, *M.Qodirov*⁸ It is worth noting the researches of scientists such as

It was published in collections of scientific and practical conferences held in different years and in other scientific publications *A.Saidov*⁹, *S.Djumaev*¹⁰, *T.Zufarov*¹¹, *S.Begmatov*¹², *O.Toshmatov*¹³, *M.Xolbekov*²², *Sh.O'ljanova*¹⁴, *Z.Sattarova va F.Sattarov*¹⁵ va *Vizgo T.S.*¹⁶ scientific researches of scientists such as. In these researches, it is based on the importance of the place and role in the process of musical performance, historical significance, creative and critical thinking of the individual, social activity. Also, *A.I.Petrosyants'* services are great in socio-philosophical study of the development of the thinking of the music audience and its specific features and trends of renewal in relation to the laws of pedagogy.¹⁷.

Results and discussion:

Observing the history of Doira performance shows that there have been devotees of Doira performance art in every era. In this regard, they made a worthy contribution from a scientific, theoretical, practical and social point of view.

In our republic, he contributed to making the Doira rhythmic methods popular in the world Usta Olim Komilov (1875-1953), its rich heritage has served as a great school for generations. Those who continued the tradition of the famous master: To'ychi Inog'omov

³ Р А Г С Юрий Николаевич АКУСТИКА В СИСТЕМЕ МУЗЫКАЛЬНОГО ИСКУССТВА Диссертация в виде научного доклада на соискание ученой степени доктора искусствоведения. М:1998.

⁴ Гарбузов.И.А. Багарудоф.В. Корсунский. Тагиденский.А.-Музыкальная акустика, М.1954г

⁵ Қайд этилаётган муаллифлар асарларининг номи ва чоп этилганлигига оид маълумотлар диссертациянинг фойдаланилган адабиётлар рўйхатига киритилган.

⁶ Д.Ф.Рахматуллаев. Муסיкий акустика. Т.: 2014й.

⁷ Петросьянс А.И. Чолгушунослик. 3-нашри –Тошкент: Санъат нашриёти.1990.

⁸ Қодиров М. Темурийлар даври томоша санъатлари. – Т.: Санъат, 2007. – Б. 216

⁹ Саидов А. Амир Темур сиймоси – жаҳон операнавислигида. // Жаҳон адабиёти – Т.: 2015. – №4 – Б. 163167

¹⁰ Джумаев А. Ислам и музыка. // Музыкальная академия.–Ташкент, 1992.–№ 3. – С. 24-34

¹² Бегматов С., Матёкубов М. Ўзбек анъанавий чолгулари. –Тошкент: Янги нашр 2008.

¹³ Тошматов Ў. Чолгушунослик (Олий таълим муассалари учун ўқув-қўлланма) –Тошкент: 2006

¹⁴ Ўлжанова Ш. Хорижий тадқиқотлар Амир Темур салтанати тарихи хусусида. / Темурийлар даврида илмфан ва маданият ривожини ўрганиш ва тарғиб қилишнинг умумбашарий аҳамияти. – Т.: Академнашр, 2015.

¹⁵ Саттарова З., Саттаров Ф. Источники трагедии «Тамерлан Великий» Кристофера Марло / Амир Темур ва Темурийлар даврида илм-фан ва маданият. Республика илмий-амалий конференцияси материаллари.

¹⁶ Вызго Т.С. Музыкальные инструменты Средней Азии. (Исторические очерки) –Москва: 1980.

¹⁷ Ражабов И.Р. “Мақомлар” 1970; Ю. Ражабий. Муסיқа меросимизга бир назар. –Т.: 1978.

(1914-1986), G'ofur Azimov (1917-1981), Dadaxo'ja Sottixo'jaev (1921-1991), Qaxramon Dadaev (1936-2013), Odil Kamolxo'jaev (1944-2015) are teachers like, and our contemporaries Tal'at Sayfutdinov, Rustam Ubaydullaev, Komiljon Xakimov, Husan Nosirov, Xasan Azimov, Ilhom Ikromov it is necessary to recognize the work of others in the development of the framework implementation. Plays of Doira artists have been contributing to the development of the art of Doira art in all regions and districts of independent Uzbekistan, as well as to the promotion and promotion of this unique type of music to the world.

It should be mentioned that the work of the Tashkent State Conservatory (now the State Conservatory of Uzbekistan) was also instrumental in achieving such results. In 1948, in order to provide theoretical and practical knowledge to the young generation during the development of Doira performance art, a class of Doira and percussion instruments was established at the Faculty of Folk Instruments of the Tashkent State Conservatory. In this school, talented students mastered the history and theoretical knowledge of Doira performance, and began to learn with a creative approach to practical learning. Over the years, hundreds of specialists have been trained in this field of education. Today, according to the conclusion of the State Attestation Commission, students who have successfully graduated from a higher educational institution in this field are awarded bachelor's and master's academic degrees in Doira and percussion instruments. Currently, they are working effectively in the Republic and in creative teams and educational institutions of foreign countries.

In Uzbekistan, the art of music, among all other fields, is developing on the basis of modern requirements. It should be noted that the provision of music education has been radically updated and its quality and effectiveness are increasing.

The new era of Doira instrument performance includes individual performance styles, dozens of training manuals for Doira performance have been created. It is possible to acquire the skill of Doira performance only by studying, researching, creating, practicing and learning from teachers. Today's young performer is not just a performer, he should be a potential and creative person.

There are several genres of Doira pieces in Doira instrument performance, one of which is pesa. Pesa is a piece of instrumental music with bright expressive content, clear artistic name, free form and compact volume. Doira plays are created by composers or composers and their music is adapted for Doira performance by skilled Doira performers.

Etude is one of the important genres of Doira works. Etude is a technical (*exercise*) created to improve performance skills and a Doira piece that demonstrates high performance skills. Although the etudes are short in size, they are meaningful and are a source of practice in mastering a certain method, mastering the skill, competence and skill of performing the circle. Playing etudes and turning it into a regular habit leads to an increase in Doira performance skills and the formation of an individual performance style.

After all, method, play and etude play an important role in Doira works. It is necessary to distinguish between them, to master theoretically and practically. For example, Master Usta Olim Komilov's work of deep content, resounding melody and pleasure for the listener. Therefore, it is important for students to master this work.

Doira instrument performance and another characteristic of it is related to mastering the education of master artists. Skill is a set of high skills acquired through professional and

life experience. Mastery in performance of Doira instruments is a set of professional knowledge, practical skills and competence of experienced artists. An artist achieves mastery through creative exploration, relentless practice, and rational activity. As it is customary today, it is not possible to acquire a high and recognized skill in playing a Doira instrument only by using technical and technological possibilities.

When talking about the Uzbek Doira School, it is natural that the figure of *Usta Olim Komilov* is in front of everyone's eyes. Uzbek Doira sounds on foreign stages and won the hearts of the world audience with his skillful performance, master-artist *Usta Olim Komilov* and the artist *Dilmurod Islamov*, who brought it to our people in the form of textbooks, is considered. The master artist Dilmurod Islamov, who breathed a new life into the Doira school of our time, trained students who were devoted to their profession and mobilized them to the service of our people.

Today, women play the Doira instrument equally with men. Folk Doira musicians who have reached the level of mastery in performance practice have always been the members of our people.

Conclusion:

Based on the above points, we can conclude that in New Uzbekistan, the art of music, among all other fields, is developing on the basis of modern requirements. It should be noted that the provision of music education has been radically updated and its quality and effectiveness are increasing. Therefore, in the following years, the art of singing and playing musical instruments rose to a new level. In the performance of the Doira instrument of the new era, individual performance styles have been formed, many training manuals are being created by the representatives of the field of Doira performance. It is possible to acquire the skill of Doira performance only by studying, researching, creating, practicing and learning from teachers. Today's young performer is not just a performer, he should be a potential and creative person.

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