

THE EVOLUTION OF THE DOYRA INSTRUMENT

Kobilkoriyev Kudratilla Bakhtiyor ugli*

*Lecturer,

Uzbekistan State Institute of Arts and Culture (UzSIAC),

UZBEKISTAN

Email id: qobilqoriyev93@mail.ru

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ABSTRACT

Doyra has long served the cultural needs of our people. We can learn about it from the pamphlets written by our great scholars and miniatures drawn by artists in the Renaissance and subsequent centuries. This article provides scientific information on the evolution of the doyra instrument, the stages of historical development, its application in performance practice.

KEYWORDS: *Doyra, Evolution, Percussion Instruments, Membrana, “Zili Bom”, Doyra Performances, Beat.*

INTRODUCTION

We all know that the doyra is the main instrument that gives the method (rhythm) of our national music performance. Doyra is one of the oldest musical instruments with a history of two thousand years. This evidenced by the images of women performing on circular instruments in Saymalitosh, ceramic terracotta, rhytons (branched vessels decorated with ivory) found during archeological excavations in Afrosiyab. Many percussion instruments note that the percussion instruments depicted in them are similar to Uzbek doyra.

The main part

Over the years, the doyra has undergone some changes compared to some ancient images. In ancient times, hafizs (singer) and singers were small in size, 30-35 cm in diameter. They sang songs. These doyras designed for the singer's performance, lightweight.

Later, the doyra instrument was widely used in the ensembles of national instruments performed in the open air, diameter 40-43 cm. made of willow, percussion instruments, vine, mulberry.

At that time, the circles were executed without heating. His voice was “zili bom”. The phrase “zili bom” was used by master artists to refer to the less sharp, powerful, calm sounds of the circles of that time. The number of rings inside the doyra was also less than now.

By the 70s of the XX century, the circle flanges were 39-42 cm in relatively small size, made in size. The technical possibilities of performance have developed and it has become a period of creative research. Doyra also began heated and executed. This made the instrument sound more resonant. Later, special projectors were used to heat the doyra. To this day, doyra performers use this tool. Another aspect of doyra performance that has changed over the years is that until the second half of the last century, doyra performers wore iron nails on the fourth fingers of both

hands to create a more resonant sound on the instrument. Later, there was no need to use nails as this resonance was also achieved with the help of fingers.

Currently, the diameter of the doyra flanges used in professional execution is 36-38 cm, width 5-7 cm. It is made of apricot, walnut, acacia and maple trees. One side of it is covered with skin. The inside of the flange, which is attached to the skin, should be slightly oriented so as not to stifle sound. Special metal rings (bells) are installed on the inside of the circle flange.

In addition, crutches installed on the rim of the circle as an additional decoration. They made depending on the width of the flange. The rods mounted on a flange in a triple set, i.e. “thin-thick-thin” or one-thick. Particular attention paid to the fact that the ends cut flat. Otherwise, they muffle the sound of the doyra. The rods glued to the flange. This is because open or loosely mounted balloons make a rough sound as they join the sound of the doyra. This affects the purity and clarity of the sound. The number of bars is from 10 to 12 sets, depending on the size of the flange diameter. They were made of copper and silver from ancient times to the end of the XIX century. From the XX century to the present day, the canes are made of brass (brass).

Professor Dilmurod Islamov, Honored Artist of Uzbekistan, holder of the Order of “Mekhnat shukhrati”, in the mid-90s, made an invitation to the masters of doyra making. As a result of cooperation with the masters, the size was slightly larger, 55 cm in diameter, the doyra around it was made. As a result, as before, there is a kind of juicy, soft-sounding doyra. Doyra of this type are very popular among performers and are widely used in performance.

If we pay attention to the information about the performance of the doyra instrument, we will see that the archeological monuments found in the territory of our country reflect the image of women playing the doyra. They sang and danced in a doyra, without men, in their gatherings, on days of joy. Through this, they produced a cultural holiday. Even today, women sing various songs, yallas and lapars (types of Uzbek songs) in an ensemble. At this point, we found it appropriate to provide information about the doyra in which women perform. The doyra used by hirelings are very different from the doyra used by men. In the valley, the doyra of hired women is elliptical. The doyra specially made for them by masters who make sieves. Although the size of these doyra is larger than the usual circles, but the weight is much lighter. The diameter of the flange is 40-45 cm and the width is 4-6 cm. It is made of mulberry, willow, pine wood and covered with young calf and goatskins. The reason for the thin skin is that the yallachis usually heat the doyra in the heat of the sun, rather than heating it in a fire. Only when the weather is cold do they heat up a little. In this way, a special “muffled” sound, typical of the voice of a woman, created in the doyra. In addition, the spacing of the rings on the flange is open so that the weight of the doyra does not increase. [1]

By the middle of the XX century, the interest in the study of doyra performance in our country has reached a high level. Many young people fell in love with the instrument. The reason is that at that time in the Uzbek doyra began to form unique schools of performance. Therefore, the study of the performance of the doyra and the need for this instrument increased. Therefore, the production of doyra in factories and mills launched. The doyra flanges made in them made in the method of gluing round pieces of wood divided into several pieces. There is a difference in the way the skin, treated and coated. Artificial leather mainly used in factory and factory doyra. However, artificial leather is not as durable as handmade leather. This is because chemicals added to the skin. This condition reduces the skin’s level of durability and soon breaks down,

cracking. The main thing is that it does not have a strong, bright tone, like handcrafted leather. Skilled artists, calligraphers, paint the interior of the leather of the doyra made in factories and plants with various miniatures. In addition, masters decorate the front (face) of the flange with geometric shapes embroidered with pearls. Doyra of this type mainly intended for amateur performers. At the same time, it is a manifestation of handicrafts. Doyra made by masters of special circles used in professional execution. Doyra made in different sizes and weights, depending on the age of the performer, the structure of the body. If we pay attention to the difference in the weight of the doyra, the weight of standard doyra made by masters ranges from 2000 (two thousand) grams to 3000 (three thousand) grams, while the doyra made in factories and plants range from 1000 (thousand) grams to 1500 (one and a half thousand) grams.

Based on historical sources, it said that the instrument of the circle was widely used among women in the past, especially in the Zoroastrian period. Bakhshi women used the instrument of the circle in the treatment of people, in religious ceremonies. Such features observed in the activities of shamans. They also performed various rituals, such as expelling evil spirits from the human body, healing diseases, worshiping fire and ancestral spirits, offering sacrifices, and remembering.

In particular, the circle plays a key role in the “relocation” ceremony, which is conducted by surviving women (with the aim of identifying a woman who will continue her activities after the death of a woman with a special character). Accompanied by the doyra, the participants were brought to the level of insanity (all acknowledged) and after the confirmation of the “spirits”. That landed on a woman, a divine instrument in the sense of “spirits moved” – deliberately slaughtered on the flanges and skin of the doyra the blood of an animal (sheep, goat or chicken) is drawn and given to the chosen woman. 30-35 years ago, there were female bakhshis in Pskent and Orta (Urta) Chirchik districts of Tashkent region, who were engaged in the treatment of people and the management of women in religious ceremonies. The circle of female bakhshis was carried as their constant companion”. [2, p.12]

It should be noted that some mentally ill people were cured using various circle methods performed by women in the so-called copycat circle, and this treatment was associated with the development of spiritual confidence in people.

“According to ancient traditions, the locals of the Surkhandarya oasis used dap (doyra) methods to drive away evil spirits and spirits, and ceremonial actions were performed accordingly. The “doyra badashs” of women who lead such ceremonies also take part in public celebrations and weddings and click on special methods” [3, p.82].

“The oldest labor songs in Central Asia are sung in direct connection with the way of life of that time. In Central Asia, musical instruments can be traced back to the Neolithic and Eneolithic periods. In particular, the fact that the doyra appeared earlier than other instruments is reported in the scientific literature on the history of art. Fortune-tellers were also called fortune-tellers, psychics, angel-seekers, and parchans. The activity of fortune-tellers was also accompanied by a doyra. They conveyed the forthcoming messages through the spiritual influence of the doyra on the person, thereby demonstrating their divination skills. This means that in ancient times there were religious and philosophical methods. There are various reports that such executions are more widespread in India, China and Afghanistan” [4, p.144].

CONCLUSION

Today, artificial plastic is widely used as a raw material in the production of circular instruments used in the music of the peoples of Central Asia and the East. The advantage of such circles is that the artificial plastics applied to them as a membrane, like natural leather; do not change the sound properties depending on air temperature. [5] Sounds the same in any situation. However, it is safe to say that in plastic circles, in their voices. There are no aspects, that reflect the national identity of the Uzbek people, a unique juicy, genuine Uzbek spirit, pleasing to the listener. That is why the circles made of natural raw materials have been among the favorite instruments of our people for centuries.

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