

THE ORIGIN OF THE "DOIRA" INSTRUMENT

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Abstract

The history of the emergence of national musical instruments dates back to ancient times. In the art of music, percussion instruments were among the first to appear. These include the nagora (drum), childirma, small davul, and doira. The doira instrument, which has been passed down from ancient times to the present day, has remained virtually unchanged.

Keywords: Doira, Dapp, Dapchi, Childirma, History of the Doira.

Introduction

In the field of music, among the peoples of Central Asia and the East, Uzbek rhythmic patterns and their methods of development hold a special place. These rhythmic techniques are used in the performance of percussion instruments. Among the most widely used percussion musical instruments in Uzbekistan, Tajikistan, and among the Uyghur peoples of the East is the doira, which possesses a rich and resonant sound. The term *doira* is also known as "Dapp", "Childirma", or "Chirmanda". In Khorezm, the instrument is called *dapp*, and the player is known as a "dappchi" or *childirmachi*. In Bukhara, the term *doiradast* is used, in Fergana — *chirmandachi*, and in Samarkand — *doirachi*. The Uzbek people have long held the doira instrument in high regard.

Historically, the sound of the doira was used to summon people to public gatherings, weddings, competitions, and festivals. Seasonal celebrations such as the "Harvest Festival", "Grape Festival", and "Melon Festival" were widespread. At such festivals and cultural ceremonies, instruments like the karnay (long trumpet), surnay (shawm), nagora, and doira were extensively used.

The heritage of great Eastern thinkers has also played an important role in the study of folk musical instruments. The renowned treatise "The Great Book of Music" (*Kitab al-Musiqa al-Kabir*) by Abu Nasr Muhammad Al-Farabi is of great significance. In this medieval work, the author classifies musical performance into two types: vocal music and instrumental music.

In the 17th century, Darvish Ali provided information about the instrumental ensembles and musicians of his time. For example, he noted that in the palace of Sultan Husayn, there was an ensemble of 60 musicians led by the *mehtar* (chief musician) Sayid Ahmad ibn Mehtariy Miroqi. The ensemble was referred to as "Nogora Khona" (drum room), and the room where the musicians performed on drums and wind instruments was designated for this purpose.

In our Republic, the rich legacy of Master Olim Komilov has played a major educational role in popularizing the rhythmic techniques of the doira worldwide. His traditions were continued by famous doira players such as G'afur Azimov, G'afur Inog'omov, Rahim Isakhojaev, Evner Barayev, Qahramon Dadayev, Ravshan Akbarbekov, Odil Kamolkhojaev, Dadaxodja Sottikhojaev, and To'ychi Inog'omov. Additionally, Professor A. Khliviev of the Tashkent State Conservatory created a collection called "Etudes for Doira", while Associate Professor Y. Haqqulov of the Samarkand State University's Faculty of Music compiled a collection titled "Pieces for Doira". Senior lecturer Asliddin Sirojev of the Samarkand State Institute of Culture named after A. Rasulov created "Pieces for Doira", and A. Ashrafkhoyayev authored the "Doira Class Anthology".

The doira is circular in shape with a diameter of approximately 400 mm. Initially, its frame was made from grapevine, but later it was crafted from curved or segmented wooden pieces joined together. The frame is covered with calf, fish, or horsehide. More than forty small rings, known as *shing'iroq* or *shilshila*, are attached to the frame. These jingles, made from brass or iron, enhance the sound of the instrument.

The doira produces two main sounds: the low *boom* (called "gup" in Khorezm) and the high *bak* (called "toq" in Khorezm). A pair of quick sounds is referred to as *bakko* or *bakka* (tak-tak), or *taka* (bak-bak). In the past, *boom* and *bak* were each equivalent to a quarter note, *bak-bak* to two quarter notes, and *bakka* to two eighth notes. If there was a rest in the rhythm, the word *ist* (pause) was used, for example: *bakka boom bak ist baka bak*.

From the 1930s onward, *boom* and *bak* began to be notated: *boom* was written below the line and *bak* above. These notation methods were developed by A. Eykhgorn, V. Leysok, N. Mironov, and V. Uspensky using a one-line musical staff. The pitch of the doira is indeterminate; it depends on how tightly the skin is stretched and how it is struck. The interval between *boom* and *bak* roughly corresponds to a fourth (perfect fourth).

The sound varies depending on how and where the instrument is struck — whether at the center, the edge, or slightly off-center. Sometimes metal fingernails are worn to create distinct sounds. Thus, the difference between *boom* and *boom*, and *bak* and *bak*, can be significant depending on the technique.

In the 1950s and 60s, A.I. Petrosyans modified the playing techniques of the doira, and a four-line playing method was approved at the Tashkent Experimental Laboratory. This method is still widely used today, with each hand's movements and sounds written separately.

Here we remember the names of renowned and skilled doira players: Usta Olim Komilov, To'ychi Inog'omov, G'afur Azimov, Bolta Sharipov, Dadaxodja Sottikhojaev, Rashid Nurmuhamedov, Rahmon Otaboyev, Baxtiyor Jobirov from Samarkand, and others. Today, doira players who continue to contribute sincerely to the art include: Rahim Isakhojaev, Qahramon Dadayev, Tal'at Sayfiddinov, Dilmurod, Elmurod, Xolmurod Islomov, Rahmatullo Samadov, Abbas Qosimov, and many more.

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