GCCR

Global Conference on Contemporary Research

INTERNATIONAL CONFERENCE ON LANGUAGES, LITERATURE AND CULTURAL STUDIES

CONFERENCE THEME:

Language, Culture and Innovation: Bridging Global Perspectives through Research.

LANGUAGE STUDIES | LITERATURE | CULTURAL STUDIES | INTERNATIONAL COLLABORATION

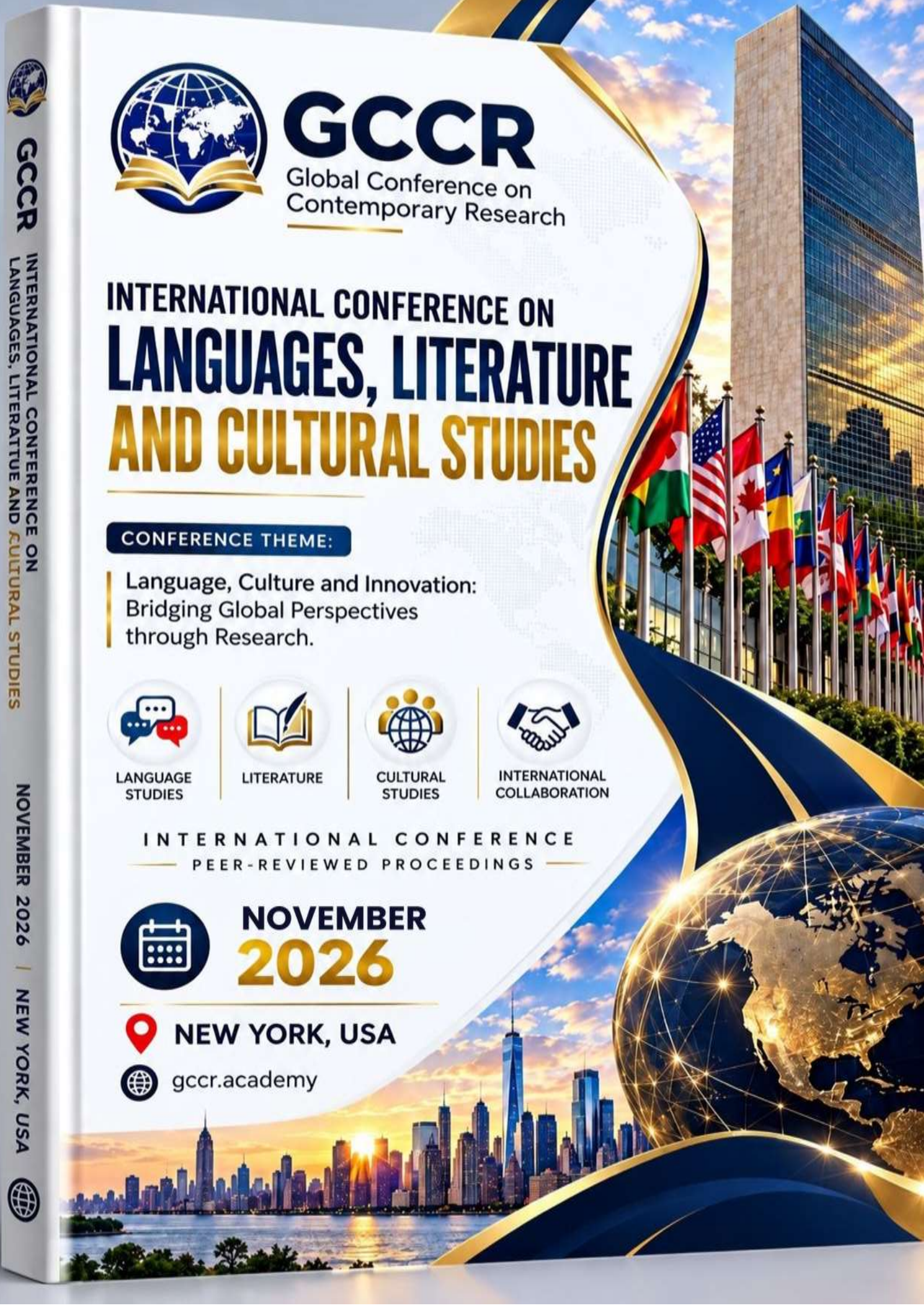
INTERNATIONAL CONFERENCE

PEER-REVIEWED PROCEEDINGS

NOVEMBER 2026

NEW YORK, USA

gccr.academy



GCCR INTERNATIONAL CONFERENCE ON LANGUAGES, LITERATTUE AND CULTURAL STUDIES NOVEMBER 2026 | NEW YORK, USA

THE SIGNIFICANCE OF DOIRA PATTERNS IN THE PERFORMANCE OF UZBEK MUSICAL ART

Fergana State University

Department of Vocal and Instrumental Performance

Senior Lecturer, PhD (in Pedagogical Sciences)

Mansurova Nigoraxon Rustamjonovna,

https://orcid.org/0000-0002-7898-1684

nigoramansurova19@gmail.com

https://doi.org/10.5281/zenodo.24077292

Abstract: this article provides information about the Uzbek national musical heritage and its importance in the East and West. The main focus is on the fact that in teaching the national musical heritage, that is, performing musical works in the national classical art of maqom, folk music, and composition, performing methods is a separate art, along with the art of words and sounds. Special attention is paid to this issue, and it is explained that teachers of various performing schools have effectively used the framework methods of teaching maqom and national musical heritage and that they have their own unique styles. In the process of modern music education, *doira* (frame drum) rhythmic patterns are considered a fundamental element of national musical performance; however, it is observed that they are currently receiving insufficient attention from today's youth. This article highlights the importance of studying *doira* rhythmic patterns through the use of modern methods and tools.

Key words: national musical heritage, master-disciple tradition, traditional performance, professional music art in the oral tradition, method, status circle methods.

Uzbek art is a multifaceted art, and due to its richness in genres, it was called in ancient times by the names of Movaronahr and Turkestan. The unique customs and art of the people living in each oasis and valley of this land echoes to this day. "Sixty maqoms" unique to professional music are a great classical musical heritage of the uzbek and tajik peoples.

The Uzbek national musical art is distinguished by its antiquity, richness of unique melodies, and variety of methods. The national musical art is a priceless treasure that tells a person about history and is valued as a mirror of the nation. Our maqoms reflect the history, spiritual wealth, worldview, and artistic aesthetic image of our people.

Today, the state is placing special emphasis on national music—in particular, the Uzbek national *maqom* art. In this regard, the Action Strategy for 2022–2026[1], as well as the Presidential decrees dated November 17, 2017, "On Measures for the Further Development of Uzbek National *Maqom* Art"[2], April 6, 2018, "On Holding an International *Maqom* Art Forum"[3], and the resolution "On the Establishment of the Institute of Uzbek National Musical Art," have created a new foundation for the further flourishing of this field.

Teaching and learning methods for instilling maqams in the minds of young people is also one of the pressing problems of today. In the past, musicologists and scholars have expressed their views on the methods of maqams and their types in their scientific treatises on music. In particular: Abu Nasr al-Farabi's "Kitabun fi - ihsa'il-iqa' ("Book on the Classification of Musical Rhythms - Iqa'"), the music section of Ibn Sina's "Kitabush-shifa'" ("Book of Healing"), "Kitabun najat" ("Book of Salvation") and "Risalatun fi-ilmil-musiqi" ("Treatise on the Science of Music"), the music section of Abu Abdullah Muhammad ibn Yusuf al-Katib al-Khwarizmi's "Mafatihul-ulum" ("Key to the Sciences"), Safiuddin Abdulmumin Urmawi's "Risalatush-Sharafiyya" ("Treatise on Honor") and "Kitabul-adwar" ("Book on Music and Rhythm Circles"), Zaynul-Abidin bin Muhammad bin Mahmud al-Husayni's "Qanuni ilmi va amali musiqi" ("Scientific and Practical Rules of Music")[3] Abdurauf Fitrat's "Uzbek Classical Music and Its A number of scientific treatises, such as "History of the Circle", contain information about the methods of the circle in music, and these unique treatises occupy a special place in the history of the development of oriental music theory. Even today, teachers rely on various local methods when teaching maqom performance, especially instrumental performance.

Abdurauf Fitrat—a distinguished scholar, the first professor, philologist,

musicologist, and statesman, and one of the final representatives of 19th-century Eastern musicology—provides significant insights into *usul* (rhythmic cycles) in his scholarly treatise, *Uzbek Classical Music and Its History*. Specifically, he notes: "In our music, there are melodies composed within the framework of *usul* rhythmic cycles, as well as melodies composed without them. Melodies based on *usul* were crafted by our instrumentalists—individuals well-versed in musical theory who emerged from the circles of the *madrasas* and royal courts. Melodies without *usul*, on the other hand, were created by the common people—by folk instrumentalists and folk singers" [4; 10].

Usul (rhythmic cycles) constitutes one of the fundamental and most crucial aspects of teaching *Maqom* styles. Young *Maqom* performers currently face some challenges in this regard; they tend to memorize *Maqom* rhythmic cycles only while in the process of performing, rather than dedicating separate, focused practice to mastering them. It is also evident that many of our instrumentalists do not know the rhythmic cycles used in *Maqom*—specifically the *muhammas* and *saqil* patterns—by heart.

In solving such problems, every pedagogue should pay special attention and demand to his students, following the traditions of "Teacher-Disciple".Since ancient times, the teaching of *maqoms*—that is, "professional music of the oral tradition"—has demanded a high level of dedication and rigorous effort from the masters (*ustoz*). Each master *maqom* performer—whether a vocalist (*hofiz*) or an instrumentalist (*sozanda*)—relied on their own unique methods and experience when passing down this musical heritage to their students. For instance, masters from the Bukhara school of performance would begin by placing a *doira* (frame drum) in a student's hands, teaching them to provide the rhythmic accompaniment (*usul*) for their own singing, or to accompany the master’s own performance. Representatives of the Khorezm and Fergana-Tashkent schools of *maqom* performance similarly began by having their students take up the *doira* or other musical instruments. Their objective was not only to ensure a thorough mastery of the various rhythmic patterns—ranging from simple to complex—found within *maqoms* and traditional performance in general, but also to cultivate skilled vocalists and

instrumentalists capable of providing their own rhythmic accompaniment while performing. This was particularly important for complex rhythmic structures such as *Talqin* (3/8, 3/4), *Savt* (5/4, 3/4, 2/4), and *Mo‘g‘ulcha* (5/4, 3/4, 2/4). *Ufars*—songs performed using rhythmic patterns such as 3-4, 6-8, and others—demand a high level of perception, aptitude, and skill from the performer. Only after they had thoroughly mastered these rhythmic patterns were young *maqom* performers entrusted with an instrument. It is no exaggeration to say that these methods, employed by our masters in teaching traditional musical performance, have become the fundamental cornerstone for our own contemporary approaches to learning and instruction.

To ensure thorough and comprehensive instruction in *usul* (rhythmic patterns), it is essential to adhere to the methods established by the *maqom* masters of the past. In this regard, we offer the following key recommendations: every *maqom* performer should engage in the in-depth study of theoretical knowledge; learn to read *doira* (frame drum) notation based on musical scores; achieve mastery of the *doira* itself; develop the art of providing accompaniment—both for one’s own performances and for those of others; acquire proficiency in related instruments; master the art of accompaniment; participate frequently in concerts; analyze works performed by the masters, with a specific focus on their *usul* patterns; learn to perform *maqom* rhythmic patterns from memory; and cultivate various other essential skills and competencies.

In conclusion, it should be emphasized that when teaching Uzbek national music, it is essential to preserve its centuries-old traditions while simultaneously enriching its performance and enhancing its expressive qualities—all while relying on the established master-apprentice (*ustoz-shogird*) system. This is because safeguarding our national musical heritage in its authentic, complete form and passing it on effectively to the younger generation stands as one of the most pressing tasks for every artist and practitioner in the field.

Referense:

1. Decree of the President of the Republic of Uzbekistan No. PF-60 dated January

28, 2022, “On the Development Strategy of the New Uzbekistan for 2022–2026.” Lex.uz

2. Resolution of the President of the Republic of Uzbekistan No. PQ-3391 dated November 17, 2017, “On Measures for the Further Development of the Uzbek National Maqom Art.” Lex.uz

3. Resolution of the President of the Republic of Uzbekistan No. 536 dated September 2, 2020, “On Organizing the Activities of the Yunus Rajabiy Institute of Uzbek National Musical Art.” Lex.uz

3. Iskhok Rajabov, “Maqoms,” Tashkent, 2005, pp. 11–21.

4. Abdurauf Fitrat, “Uzbek Classical Music and Its History” (popular scientific treatise), Tashkent: 1993, “Fan” Publishing House of the Academy of Sciences of the Republic of Uzbekistan, p. 10.