

DOI:10.29013/EJA-24-2-66-71



KHUSAN NOSIROV IS A REPRESENTATIVE OF THE UZBEK SCHOOL OF MUSICAL INSTRUMENTS, A PERCUSSIONIST FROM THE COUNTRIES OF THE COMMONWEALTH OF INDEPENDENT STATES

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Cite: Khakimov M. (2024). *Khusan Nosirov is a Representative of the Uzbek School of Musical Instruments, a Percussionist From the Countries of the Commonwealth of Independent States*. *European Journal of Arts* 2024, No 2. <https://doi.org/10.29013/EJA-24-2-66-71>

Abstract

The purpose of the research: To study the work of Khusan Nosirov, a master performer of percussion musical instruments of different nations, a participant of international music competitions and festivals, and to promote his unusual ideas for the development of science.

Research methods: the main research method is to compare and analyze the unique experiences of Khusan Nasirov with the usual teaching methods.

Research results: An unusual program was prepared for the performance of percussion musical instruments of the countries that are part of the Commonwealth of Independent States by the master musician, how to sound the melodies of Uzbek music and for today's young performers to gain experience.

Practical application: An unusual experimental program prepared on the basis of experiences gathered by Khusan Nosirov was presented to the members of the percussion instruments club.

Keywords: *Uzbekistan, nationality, music, Doira, instrument, performance, art, teacher, student, skill, training, knowledge, experience, skill, qualification*

Introduction

In the conditions of the new Uzbekistan, among all other directions, Uzbek performing art is developing on modern foundations. In this case, the services of Doira's experienced performing arts teachers also serve as a support, because the work of master artists serves as a source of experience in the development of a particular area. In this sense, one of the teachers who is reaching old age today and has made a worthy contribution

to the development of our performing arts is Khusan Nosirov, an artist who served in the Republic of Uzbekistan. Here it is important to remember the contribution of this experienced artist to the development of the school of performing doira musical instruments.

The incomparable contribution of Doira teachers has been made to the scientific, theoretical and practical development of the Doira School of Performing Arts in Uzbekistan.

Methods

The academic aspects of doira are as follows:

- 1) Doira's performance is a derivative of folk art;
- 2) the presence of a history of Doira performance;
- 3) Doira performance is considered one of the structural areas of musical art;
- 4) Creation of scientific research on the performance of Doira.

It should be emphasized that the work of dedicated doira performers was the basis for the formation and development of these scientific aspects. The theoretical aspects of the Doira performing school are as follows:

- 1) Studying the problems of performing the musical instrument doira;
- 2) Analysis of works for the Doira musical instrument and methods of their performance;
- 3) Creation of scientific and practical educational literature on the performing art of the Doira musical instrument;
- 4) Promising directions for the further development of performing arts on the Doira instrument have been identified.

The emergence and improvement of these theoretical aspects is the result of the work of specialists in playing the doira musical instrument, who have scientific potential. The practical aspects of the Doira School of Performance are as follows:

- 1) Learn to play the doira musical instrument and have an individual performance style;
- 2) Follow the tradition (ustoz-shogird ananasi) teacher-student in playing the Doira instrument;
- 3) As far as possible, obtain information about the operation of a professional musical instrument "by doira";
- 4) Professional and social activities.

Results

The performers of the practical musical instrument doira were responsible for the development and improvement of these practical aspects. One of these practitioners is Khusan Nosirov, one of the doira performers. One of these practitioners is Khusan Nosirov, one of the doira performers. According to our concept, the ability to play the doira musical

instrument is formed through a deep understanding of the sound of this instrument, knowledge of the notes of performance, mastery of techniques and mastery of performance skills. In order to understand the sounds of doira, you need to have an internal sensation and feeling. The note is mastered with special education, and to master performing skills it is necessary to take lessons from teachers. Consequently, a skill is a complex of professional knowledge, skills and abilities of a high level. If you pay attention, the essence of mastery of playing the doira musical instrument consists of three things:

- 1) Deep theoretical and professional knowledge;
- 2) Practical training and skills;
- 3) Qualification is formed on the basis of the traditions of teachers.

These basic skills are mastered by doira performers depending on the conditions and levels. Khusan Nosirov mastered these principles through education and individual research. Therefore, the teacher is considered one of the professional doira performers. It should be noted that we must not forget that mastering the basics of skills depends only on a person's own character – actions and aspirations.

In addition, it is important to perform this song at the required level in order to acquire the skill of performing doira at the required level. For example, in this regard, doiras are painted by masters of their profession. Khusan Nosirov says: "In the Kalonkhon area of the Old City of Tashkent there lived a master Yunus, who was engaged in sanding musical instruments "doira" and "nogora". he made this work his profession since 1935. They say that in 1936–1938, Usta Olim Komilov also covered the mouth of Yunus on the musical instruments doira and nogora with leather. Since 1948, famous performers of our country on the musical instrument "doira" Gafir Salikhov, Gafir Inokhomov, Gafir Azimov, Anvar Baraev, Toychi Inokhomov, Abulkasim Toychiev have covered their musical instruments with this person. Master Yunus had three sons and four daughters, and his eldest son Nazrullo Yunusov continued his father's work. He has been closely helping our artists since 1953; in fact, his profession was in the field of agriculture. Master Nazrullo served

musicians from 1953 to 2005. Today his children Omonullo, Orifzhan and Olimzhan continue his profession.” After all, manufacturing a doira instrument at the required level is important for skillful performance. Because even if the performer has a high level of theoretical and practical training, if the instrument is not created at the required level, the performance will not be at the expected level. Unlike other areas, mastering the doira musical instrument largely lies with the performer. To do this, the performer must be talented from a young age, ambitious and active, creative and devoted to his profession. It is talent, determination, action, creativity and devotion that are the criteria and basis of mastery in doira performance. It is no secret that many young performers on the doira instrument are deprived of the opportunity to bring their skills and qualifications to the level of mastery, as a result of which they do not pay due attention to these issues.

Discussions

As is observed when playing all musical instruments, mastering the basics of performing skills on a doira musical instrument also has its own characteristics. The following points are particularly important in this regard:

- 1) obtaining theoretical knowledge on playing the doira musical instrument;
- 2) study and deep mastery of the techniques of the doira instrument;
- 3) take music lessons at a higher level;
- 4) acquiring qualifications to play the doira musical instrument, etc.

Of course, each performer adapts their capabilities and conditions. In this sense, it should be noted that Husan Nosirov received theoretical knowledge of performing arts at a pre-boarding school and mainly at an educational institution in the field of spiritual and percussion instruments. He has enough knowledge and vision in this matter. The training of the musical instrument “Doira”, characteristic of the 70s of the twentieth century, is based on the observation and mastering of the performing skills of the musicians of the foundations. He studied in general education in musical notation, and one of his experienced performers, Rustam Ubaidullaev, helped him acquire performing qualifi-

cations. In this sense, based on the work of Husan Nosirov, you experience reflections and reflections. This circumstance and the idea is that the teacher is responsible for the requests and needs of users of the doira musical instrument, he can be in accordance with the requirements adopted for the state.

First of all, Khusan Nosirov is a talented person; he has been developing this unique feeling since childhood. He practiced his teaching talent in the folk ensemble “Doira Ensemble” “Parvoz”, and participated in intensive and interesting creative work with more than 100 young professional musicians. The teacher’s creative curiosity led to achievements at the heights of his skills. After all, unlike other areas of art, playing the “circle” musical instrument requires a special creative search. What is used in this instrument expresses the creative factor. Because the performance process consists of knowing the techniques, performing them to the required level and making sure the performance is acceptable to the audience. They are the basis of creativity. After all, when Khusan Nosirov began working with this ensemble in 1977, the condition of the ensemble was very poor and even the instruments were in poor condition. Then he remembered the words of his mentor, Hero Dadaev (1936–2013): “There is nothing that a person cannot do, only will, endurance and patience are needed.” Khusan Nosirov, the master’s student, was inspired and himself repaired most of the instruments that the ensemble tested, and handed over the rest to the workshop. At these moments, he had the idea to gather his fellow amateurs from the ensemble into a group of musicians, and he realized it a year later – in 1978. It should be noted that Khusan Nosirov, in acquiring a level of skill, chose the path from theory to practice, based on the practical consolidation of the acquired knowledge and relying on the experience of teachers. Unfortunately, today’s circle artists do not exactly follow this rule of the transition from theory to practice. The meaning of this rule is simple: first knowledge, then practice. It is interesting that recently an interesting situation has begun to be noticed – the transition from practice to theory. It should be noted that this is a difficult path. Because it is difficult for a circle performer with prac-

tical experience to understand the theoretical issues of circle performance.

After all, Khusan Nosirov was able to find Willpower, Endurance and Patience in the hardships of hard work, research and creativity. These qualities manifested themselves in him: step by step he climbed the ladder of mastery. To do this, first of all, you need to love your profession and remain faithful to it even in the most difficult moments. It is love for his profession that creates will, endurance and courage in an artist.

According to experts, Will is a person's conscious desire for a goal, a set of knowledge, experience and abilities, which is the basis for completing the work begun; Endurance is the ability to overcome difficulties and Patience is the ability to be content and work hard.

In addition to these concepts in the performing arts, the musical instrument doira personifies performing skill, Endurance – a focused ability, Patience – the gradual development of performing skills. In this regard, will, endurance and patience are both moral and professional qualities for the artist of the circle. Khusan Nosirov possesses these qualities. In this sense, “the work of Khusan Nasirov,” the press wrote in 1983, “is expanding and becoming more colorful.” The memorable melodies of the fraternal peoples sound impressive and charming even on the doira musical instrument. In fact, the doira musical instrument is one of our national instruments, capable of singing the melodies of our fraternal peoples. For this reason, Khusan Nosirov successfully used this opportunity of the doira instrument.

Indeed, one of the aspects of Khusan Nasirov's performing skills is the study of melodies and techniques of playing percussion instruments of the peoples of the fraternal peoples – the countries that are today part of the Commonwealth of Independent States. He tried to play the percussion instruments of the Kazakh, Kyrgyz, Turkmen, Tajik, Russian, Abkhaz, Lezgin and Azerbaijani peoples on the doira instrument, which is one of his original techniques. In fact, you should not be afraid of such attempts. Because there is harmony in the melody of the instruments “norigora”, “dovul” and “doira”. In execution, the methods of these instruments can be com-

binated. In this regard, Khusan Nosirov tried this about 30 years ago, and this is one of the ways to seek mastery of the secrets of mastery. The teacher simultaneously performed this appearance in the play “Five Doira”. In 1982–1983, the press wrote a lot about this “besh doirada besh ohang izhrosi”; newspapers and magazines widely published photographs of Khusan Nasirov among about 40 young men performing in the “circle”. In one of these articles it was written: “His ability to perform the music of five nations (Uzbek, Kazakh, Kyrgyz, Turkmen and Tajik – A. Yu) in five doiras and constant creative search are a sign of great prospects. In each doira he performs a certain folk melody. The methods are varied, but there is harmony between them. For this he trained a lot, mastering the methods is not easy; Abdulkhamid Mirkhamidov closely helped him in this work.” It was a play called «Methods of Friendship.» At the same time, Khusan Nosirov experimented with performing techniques of the Uzbek national circle on the percussion instruments of fraternal peoples. Of course, such attempts are a kind of creativity. In addition, these approaches became a unique recognition of the performing skills of Khusan Nosirov. For this reason, the methods of the Uzbek circle are performed by our national performers in a different style, and at the same time, it is natural that representatives of fraternal peoples perform these methods in a different style. Khusan aka tried to achieve a certain creative innovation by performing the techniques of the Uzbek circle on the instruments of fraternal peoples in the national style. There is no doubt that such experiments sometimes produce positive results. If you pay attention, three aspects of Khusan Nasirov's skill are manifested here:

- 1) Giving melodies characteristic of each folk style of performance on a specific type of musical instrument;
- 2) Ensure harmony of colors and styles of these musical instruments;
- 3) Achieve this skill through individual training.

This approach ensured harmony of colors, tones and techniques, as well as a resonant result. In this work he was assisted by the late Professor Odil Kamolkhodzhaev, an artist who served in Uzbekistan, and

this assistance consisted of explaining the methods of performing the circle of fraternal peoples. Today Khusan Nosirov recalls this incident and says: “You know, when you are young, you have enthusiasm. Therefore, I tried to do more original directions. In this sense, it is necessary to try unique, completely new ways of acquiring skills. Because the desire for originality and experimentation with new directions is one of the foundations of mastering the secrets of mastery. It is appropriate to pay attention to this activity of Khusan Nasirov.

Conclusion

Unfortunately, today there is much less experimentation with new methods and styles, research and creative attempts in performing on the “doira” instrument. It was replaced by formulaic performance, limited to mastering ready-made performance styles, a lack of creative exploration and the vices of risky beats. As a result, homogeneity, consis-

tency and stylistic similarity increase in the performance of doira. Once upon a time, the famous orientalist Shamsiddin Bobokhanov said: “If I hear on the radio that Kakhramon Dadaev or his student Talat Saifitdinov are performing a piece in doira, I can clearly distinguish which of them is performing.” Indeed, the masters of doyra performance had original styles of performance and were not afraid to experiment with new things. In fact, this doira was a great tradition in the performing arts. As a result, completely different, individual and original styles become viable in the performance of doira. The harsh conditions of a market economy, the unlimited freedom of a democratic society and the luxury of convenience of technical development establish a single and simple method of playing the doira musical instrument. This evil has been fought at all times, but this is not enough to cause a “baka-boom”. We must learn from Loakal Usta Olim Komilov or Kakhramon Dadaev.

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O‘zbek san’atkorlarining xorijdagi gastroli muvaffaqiyati to‘g‘risidagi matbuot materiali.
// www.ART.ru.

submitted 12.03.2024;
accepted for publication 22.03.2024;
published 22.05.2024
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