European Journal of Innovation in Nonformal Education (EJINE)
Volume 5 | Issue 6 | Jun - 2025 ISSN: 2795-8612

The Risk of Disappearance of National Instruments in the Global Musical Space: Strategies for Revival of the Doira Chorus in the Mind of the Young Generation

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A B S T R A C T
This article analyzes the role and current state of national musical instruments, in particular the art of playing the hoop, in the minds of the younger generation in the process of globalization. It describes the risk of national instruments disappearing against the background of modern cultural trends, the reasons for the growing interest of young people in foreign instruments, and strategic proposals for the revival of the hoop art among young people. The article shows ways to popularize hooping through social surveys, analytical observations, educational and media opportunities. The results of the study may have practical significance in the preservation and development of national cultural heritage.

A R T I C L E I N F O
Article history:
Received 15 Apr 2025
Received in revised form
15 May 2025
Accepted 07 Jun 2025

Keywords: doira, national instruments, globalization, youth culture, musical heritage, cultural identity, national values, performing arts, strategies, modern education.

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In recent years, as a result of globalization and the rise of digital culture, musical tastes and interest in musical instruments have been changing dramatically among young people. In particular, it is becoming a worrying situation that the doira, one of the national Uzbek instruments, is increasingly being forgotten among young people. At the same time, foreign instruments such as guitars, timbales, and dhol are winning the hearts of young people through social media, pop music, and international influences. National instruments are falling into second place. This article analyzes the current status of doira art, the reasons for its disappearance, and strategies for its revival in the minds of young people.

The global music space is a universal music space that is being formed through modern technologies, the Internet, and the media. This space is rapidly shaping the tastes of young people. Through platforms such as YouTube, TikTok, and Spotify, they are increasingly exposed to Western music. As a result, local instruments, including the doira, are less heard and less promoted. According to statistics, the majority of young people involved in music choose guitars, pianos, drums, and even electronic instruments. The doira is rarely found among them. This situation directly affects the cultural identity of young people. Not knowing or appreciating local instruments, alienation from one's own culture - this poses a threat to spiritual independence. In today's era of globalization, cultural freedom is increasing. Unfortunately, this process is also causing some national art forms to be neglected. In surveys conducted among young people, interest in instruments such as doira, dutar, gijjak did not exceed 40%, while interest in guitar, piano, and electronic musical instruments was 70-80%. These figures indicate the need to restore the position of Uzbek national instruments in the minds of young people.

Competition in the global music scene is fierce. Every day, millions of young people are exposed to new cultural trends via the Internet. Therefore, the attitude of Uzbek youth towards national musical instruments is also changing significantly. In particular, the growing indifference towards ancient percussion instruments such as the doira is a worrying situation. In many music schools and art educational institutions, groups specializing in this instrument are not sufficiently replenished, and in some cases they do not exist at all.

The reasons for this indifference are various: first, modern technologies have significantly increased the popularity of electronic music and foreign instruments among young people. Guitars, drums, synthesizers, and even instruments typical of African and Latin American rhythms are constantly promoted on TikTok, YouTube, and Instagram. On the contrary, the art of hooping is rarely found on these platforms, which instills in the minds of the younger generation the misconception that “the hoop is an old instrument, not modern.”

Secondly, there is a lack of modern marketing methods for promoting national musical instruments. For example, most famous composers and pop artists use foreign instruments in their work. This narrows the way for national musical instruments to reach the general public. Also, the outdated curricula, lack of new performance techniques and stage performances negatively affect the interest of young people.

Thirdly, in many families, the desire to give their child not to the doira, but to instruments considered “modern” has become a priority. This reinforces the perception of playing the doira as a hobby, not a profession. As a result, the doira school is increasingly weakening among young artists, and the tradition of teacher-student relationships is being disrupted.

However, in some regions (for example, Khorezm, Fergana, Bukhara), the tradition of doira dancing is still preserved, and performers honor the doira as an integral part of Uzbek national dance music. This regional experience can become a model for other places.

One of the main reasons for this is the lack of promotion of national instruments in the media. For example, on platforms such as TikTok, YouTube and Instagram, there is little content related to the art of hooping. As a result, there is a growing preference for foreign music among young people. This in turn leads to a weakening of national cultural memory.

Also, the education system is not enough to teach these instruments in depth and modern methods. The younger generation does not have enough information about the deep philosophy, performance techniques, and cultural essence of the art of doira. If this process continues, in the future the art of doira may remain only at the level of folklore.

The doira occupies a special place in the ancient musical heritage of the Uzbek people, as an expression of their cultural identity. It is not only a musical instrument, but also a spiritual, ceremonial, aesthetic tool that has been passed down from generation to generation. Each stroke, each melody reflects the feelings, way of life, joys and sorrows, and cultural memory of the people. That is why it is not for nothing that the doira is called the "embodiment of the national spirit." The uniqueness of the doira is clearly visible, first of all, in its performing art. Performing schools formed through the master-student tradition exist in almost all regions of Uzbekistan, and in each region the style of playing the doira, performance technique, rhythm system, and even the expressions of percussion have their own uniqueness. For example, the culture of playing the drum in schools in Bukhara, Fergana, Khorezm, and Surkhandarya differs from each other, and therefore they contribute to the diversity of the national performing school.

The doira is used as the main percussion instrument in many traditional genres, in particular dance, song, maqom, epic, and ceremonial music. In particular, the Uzbek national dance art cannot be complete without the doira. Each beat of the doira is combined with the dancer’s movement, creating an aesthetic whole. This makes the doira not only a musical, but also a visual, that is, a means of stage expression. Therefore, reviving the doira means not only playing it, but also restoring the cultural layer around it - the creative environment, traditions, values, and spiritual connection. After all, the doira is not just a beat, but also the identity of the people.

The current state of the doira art requires a deep analysis and objective assessment. First of all, in general education and some music schools, the doira is taught not as a full-fledged main subject, but rather as an elective or club subject. This limits the possibilities of its deep mastery.

In the minds of young people, national instruments, especially the doira, are often perceived with false stereotypes such as “old-fashioned”, “for girls”, “only for dancing”. The mass media does not sufficiently promote the masculine, strong, stage performance of this instrument. Another important factor is the lack of a competitive environment. There are many competitions, online master classes, interactive platforms for Western instruments. There are almost no such opportunities for the art of doira. This directly affects

the sphere of interest of young people.

We propose the following strategies to revive national instruments:

1. Reform the education system: Introduce music as a social science subject in secondary schools.

2. Creating formats for the new generation: Developing mobile apps, video tutorials, and digital platforms.

3. Active promotion on social media: creating modern and attractive content via TikTok and Instagram.

Hold a competition for doira performance every year .

5. Integration into contemporary scenes: Bringing the doira into pop, jazz, and experimental genres.

6. Modernizing the teacher-disciple tradition: Creating an online mentoring platform, documentaries, and interviews.

The doira is not just a musical instrument, but a symbol of the spirit, culture, and historical memory of the people. Raising its declining status in the minds of young people is a sign of concern and responsibility for the cultural future of the nation.

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