

A LOOK AT THE CREATIONS OF UZBEKISTAN COMPOSERS

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Annotation: Composer (Latin: compositor – composer, creator, creator) author of multi-voice musical works, music creator; a creator who creates his own independent playing style (composition) in the field of chess. The term "common composer" was in Italy by the 16th century. Composer's profession requires special (in the field of composition) knowledge from the artist along with musical and creative ability. The composer creates musical works with the help of notation, tries to express a new, individual artistic content. In this respect, he differs from the composer who works in the monody system based on the criterion of traditionality. Professional composers study at the composition faculty of the higher music school – the conservatory.

Key words: M. Mirzayev, D. Omonullayeva, M. Bafoyev, R. Abdullayev, M. Ashrafiy, composers, composer, musician, children's songs.

Аннотация: Композитор (лат. Compositor – композитор, творец, творец) автор многоголосных музыкальных произведений, создатель музыки; творец, создающий свой самостоятельный стиль игры (композицию) в области шахмат. Термин «ком обыкновенный позер» появился в Италии к 16 веку. Профессия композитора требует от артиста наряду с музыкальными и творческими способностями особых (в области композиции) знаний. Композитор создает музыкальные произведения с помощью нотации, пытается выразить новое, индивидуальное художественное содержание. В этом отношении он отличается от композитора, работающего в монодической системе, основанной на критерии традиционности. Профессиональные композиторы учатся на композиторском факультете высшей музыкальной школы – консерватории.

Ключевые слова: М. Мирзаев, Д. Омонуллаева, М. Бафоев, Р. Абдуллаев, М. Ашрафий, композиторы, композитор, музыкант, детские песни.

Annotatsiya: Kompozitor (lotincha compositor — bastakor, yaratuvchi, yaratuvchi) — ko‘p ovozli musiqa asarlari muallifi, musiqa ijodkori; shaxmat sohasida o‘zining mustaqil o‘yin uslubini (kompozitsiyasini) yaratuvchi ijodkor. “Umumiy pozer” atamasi 16-asrda Italiyada paydo bo‘lgan. Bastakorlik kasbi san’atkordan musiqiy-ijodiy qobiliyatlar bilan bir qatorda maxsus (bastakorlik sohasida) bilimlarni ham talab qiladi. Bastakor nota yozuvlaridan foydalangan holda musiqiy asarlar yaratadi, yangi, individual badiiy mazmuni ifodalashga harakat qiladi. Shu jihati bilan u an’anaviylik mezoni asosida monodik tizimda ishlovchi kompozitordan farq qiladi.

Oliy musiqa maktabi – konservatoriyaning kompozitsiya bo‘limida professional kompozitorlar tahsil oladi

Kalit so‘zlar: M. Mirzaev, D. Omonullaeva, M. Bafoyev, R. Abdullaev, M. Ashrafiy, kompozitorlar, bastakor, sozanda, bolalar qo‘shiqdari,

In the Muslim East, he is known by such terms as musannif, mullahhin, ahangsoz. (must cite a source) Such artists usually combine performance (singer, mostly musician) and creativity in their work. Beginning with Abu Nasr Farabi, the musical treatises of Darvishali Changi and others, Abulfaraj Isfakhani (“Kitab ul-Aghoni”), Aruzi Samarkandi (“Chohor article”), Alisher Navoi (“Majolis un-nafois”, “Holoti Pahlavon Muhammad”), Davlatshah Samarkandi (“Tazkirat ush-shuaro”), Zayniddin Vasifi (“Badoye’ ul-vaqaye”), Babur (“Baburnoma”) and others contain historical descriptive information about dozens of composers. Although they did not directly use the term composer, they revealed its true meaning.

The authors of musical creations in the oral tradition have been named differently in the music science and practice of different times and countries. Uzbeks and Tajiks use terms such as composer (as well as ahangdon, navosoz, etc.), Azerbaijanis, Armenians and Turks – ashik, Kazakhs and Kyrgyz – aqin, kyuyschi, salsere.

Composers such as Tokhtasin Jalilov, Yunus Rajabi, Fakhriddin Sadikov, Nabijon Hasanov, Imamjon Ikramov, Komiljon Jabbarov, Saidjon Kalonov, F. Toshmatov, Muhammadjon Mirzayev, Arifkhan Hotamov, Fattakhkan Mamadaliyev, Abduhoshim Ismailov are known. In Tajikistan, Azerbaijan and Uzbekistan, the author of multi-voice musical works – the composer is also sometimes referred to as the composer.

In the creative activity of Dilorom Omonullayeva, the art of modern pop singing takes priority. U. Azimov, Z. Obidov, J. Jabborov, Y. Mirzo, P. Momin, U. Otayev, M. Omon, B. Rajab, N. Narzullayev, Y. Suyunov, E. Madrahimov, Z He created more than 100 songs on various topics to the words of poets such as Mominova, H. Khudoyberdiyeva. Among them are “I won’t give you to anyone”, “It’s raining”, “Cancer”, “I’ve always liked you”, “Two trees”, “You’re fine”, “My dear”, “My happiness”, “Yashnaiver” , Uzbekistan”, “Black Atlas”, “Don’t dream”, “My heart is in your hand”, “Cry”, “Lie world”, “Fiery time”, “If only you knew” and others became famous in the performances of pop singers K. Razzokova, K. Qayumov, M. Oynaqulova, A. Rahimova, R. Boronova, and the Saidoripov brothers. The composer also composed many songs for children of different ages. Her songs are constantly heard on TV and radio waves: in 1994, the poetess wrote 2 romances to Nodira’s ghazals.

Dilorom Omonullayeva created works in other genres and forms of musical art. 1985-1993 Music for Babies, a collection of 20 nursery rhymes and 30 dance tunes; In 1992, “Tapishmaq kizhuv” is a series of 6 songs, to the poems of the poet P. Momin for kindergarten children, and the same “Tapishmaq koshyk” is a series of 10 songs; In 1994, a collection of 30 songs for each letter of the Latin alphabet for the first grade “Alphabet songs” was written to the poems of P. Mo'min. The mentioned works have been performed by the “Bulbulcha” choir of the Uzbek Television and Radio Company, accompanied by the symphony-variety orchestra. At the same time, their pianos were published. Among them are “Zarralari zar vatan”, “Happy birthday” created by the composer on the theme of patriotism (poems by J. Jabborov); “Protect each other, Uzbegim” (poem by S. Toychiyeva), “You are my homeland” (poem by Kh. Davron), more than 30 songs are widely performed at republican contests and state events .

Muhammad Otajanov created many choral songs for children. The poems of various poets include “Hello”, “Beozor musica”, “Sparrow”, “Mother”, “Kulising”, “Golden valley”, “Bola aziz”, “Polvonman” and others. At the competition of Republican children’s choirs held in Bukhara, a joint choir of 5,000 children under the leadership of People’s Artist of Uzbekistan, conductor Shermat Yormatov performed “Uzbekistanim” (The word of the Father) and “Uzbekistanim” by Muhammad Otajanov. “Navrozjan” (words by Z. Mominova) won the second prize.

Classic samples created in the professional traditions of music, melodies and songs created during folk ceremonies have been living and developing over time based on their own traditions. Usually, compositional creativity is divided into two layers that originate from each other. The first layer is folk music, that is, folklore music created by the people. The second is the practice of music performance; classical musical works created as a result of the creativity of a person with a certain knowledge of heritage, i.e. composers. The largest and most perfect form of compositional creativity is the works included in the maqam system. Genres formed in the practice of composition and developed to the form of maqamat are described in the sources in terms such as amal, qawl, parda, nagma, voice, naqsh, peshrav, saut, chorzarb, kor, tarona. Regarding the practice and creativity of these expressions, it should be noted that they are reflected in musical treatises written in history, in various scientific and literary literature.

Composer creativity and issues related to various directions of musical art in general, AlKindi, Abu Abdullah Al-Khorazmi, Abu Nasr Farabi, Abu Ali ibn Sina, Safiuddin Urmawi, Abdul Qadir Maroghi, who lived and created in the 9th-17th centuries. , in treatises dedicated to the science of music by scholars such as Abdurahman Jami, Zaynuluddin Hosseini, Najmuddin Kavkabi, Darvish Ali

ChangiDescribed in the section of the music era. It is noted in the treatises that the theory and practice of music have been formed since time immemorial.

The legacy of the creative performance of the legendary musician, singer and composer Borbad Marvazi, who lived in the second half of the 6th century and the beginning of the 7th century in the territory of Central Asia, is recognized as the first steps of professional music creativity. In the sources, we can see that the compositional creativity was classified into 10 on the way of the further historical development of the novice peoples. Abul Faraj al-Isfahani summarizes this process in his “Book of Songs” and provides information about about 1000 songs created in the 7th-9th centuries. In the gradual process of compositional creativity, the special importance of “Composition of the Early Middle Ages”, “Borbad’s work”, “Abul Faraj al-Isfahani’s work” and especially his “Book of Songs” is recognized in science.

Amir Temur and the Timurid era are acknowledged to be the Renaissance (Golden) era of the development of the music of the peoples of the Middle and Middle East. During this period, science is progressing in every way. All directions specific to the art of music, that is, the scientific and practical process, have reached perfection in harmony with each other. Among them, the creativity of composers passes its most productive age, the period of maturity. First of all, classical music, which is a product of composer’s creativity, was brought into a unique system and harmonized in a single form in the 12 status system.

Our main goal is the classical music creators who are our spiritual wealth, the figures who have expressed the spiritual world of our nation in tunes, the history of compositional creativity that has passed through many centuries of history and enriched its specific musical traditions from generation to generation, and honoring the scientific and creative heritage of the generations who knew the path of development and contributed to it. Basing on these traditions in the future creative works, taking into account modern and universal aspects in creativity within the framework of the time demands.

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