



HISTORY AND STAGES OF DEVELOPMENT OF YOUR ACTIVITY AS AN ENSEMBLE PERFORMER

Abdurahmonova Manzura Botirovna

Andijan State University

Teacher of the Department of Music Education of the Faculty of Arts

<https://doi.org/10.5281/zenodo.10394088>

Abstract: This article discusses the history of the introduction of the concept of ensemble to Uzbek national music and its activities in different periods. The views and musical heritage of Eastern thinkers, musicologists and famous musicians regarding musical instrument performance and ensemble are widely covered.

Key words: Culture, accompaniment, ensemble, pamphlet, hafiz, instrumentalists, folk instruments, conservatory.

Introduction:

The rich culture of each nation, which reflects its great past, determines its origin. This culture has served and continues to serve the material and spiritual development of these peoples and the nation since ancient times. He also determined that it is sharply different from the customs, traditions and values of other nations. The Uzbek people are also among the historical peoples who made a great contribution to the development of world music culture with their rich history, ancient culture and indelible art of music. This art has been passed down from father to son, from mother to daughter, from generation to generation, from teacher to student. As a proof of this, we can see the historical monuments, archeological finds, paintings reflected in miniature art, architecture, works of art described in the oral and written works of our country today.

Literature Analysis And Methodology:

It is known from historical sources that culture, music and art have been highly developed not only in Central Asia, but also in the territory of the Republic of Uzbekistan. We can see that this is clearly expressed in the fine art monuments found as a result of archaeological excavations in different regions, valleys and oases of our country. We can even witness that they reflect the first samples of concertmaster. This is evidence that travel has existed since that time. Information on ensemble issues in music is valuable in the treatises of great scholars and musicologists who have rendered meritorious service in the theory, history and practice of Uzbek music, such as Farobi, Maroghi, Kavkavi, Darvesh Ali Changi, and Fitrat in recent years. data is provided. Although the historical sources give specific information about specific directions of music art, it indicates that national instruments were in harmony as an accompaniment to a singer or a soloist. Although specific ideas about the term ensemble or types of ensembles were not given in that process, life experiences and performance traditions indicate that performing in a team, group or team is a simple act of practice. For example, Darvesh Ali Changi's treatise, created in the 17th century, states: "Darvesh Ali learned his first music lessons from his father, Mirzo Ali Changi. Later, he learned the lessons of music performance and general moral and human qualities from the famous music figures Khujand Jafar Qonuni, Ali Dost Nayi, Hasan Kavkavi, Hafiz Mahmud, Hafiz Miraq Ibn Majruhi,

who created before him. In the musical life of that time, as mentioned in Changi's music pamphlet, many artisans were actively involved in the practice of music performance. In particular, the tailor Baqi Dirzi, Royanda Tabib, Abdulkarim Qazi, the astrologer Baqi Shahidi, Hafiz Kasim Bazzaz, Rirmuhammad Kullol performed music with great skill on musical instruments. It is possible that the gathering of musicians is a sign of an ensemble. By the 16th and 17th centuries, the development of culture in the oases of Bukhara, Samarkand, Khiva and Ko'kan began to increase. On the one hand, the connection of people with musical worldviews had a great impact on the development of music. Special musicians were attached to the palace processions and a special leader was assigned to them. The musicians who were present for the court events were obedient to their leaders and strictly followed the rules of the musical law.

Usually, the main basis of accompaniment is a set of musical notes. Each musical instrument has a special place in the accompaniment and an important status based on the volume of the sound. In the work "Makhbub ul Kulub" Alisher Navoi gives a separate description of each sound and explains how important they are for the world of music.

One of the scholars of the 20th century, Abdurauf Fitrat, in his pamphlet "History of Uzbek Folk Classical Music", thinks that Uzbek music has a very rich history. "He is a musician who has more than three hundred tunes in his classical part alone: a musician who today owns about fifteen instruments, a musician who has his own theory and method worthy of investigation: those who call him praiseworthy they speak correctly" he said.

Each period and social life has shown that the composition of ensembles is connected with a living process based on its development. For example: the ensemble of percussion instruments has always been popular in practice with its harmony in every era. The environment and time have always had their influence on the ensemble of musicians. First of all, the attitude towards him is important. An example of this is the musical environment that arose in Khorezm in the 19th century.

During the time of Feruzkhan (Khorazm), a wise man of his time, attention to music science was at a high level. 32 musicians (groups) were active in Khiva Khanate province, and each of them demonstrated their program and skills and continued their activities after the Khan's permission. A group of court musicians (ensemble) was formed under the supervision of Feruzkhan in order to establish the art of status. Highly talented hafiz and musicians are involved in this work. Later, in order to constantly fill the ranks of qualified musicians, the most mature teachers are entrusted with the task of training students. Pupils were taught the systems of veils and methods, and issues related to melodies and songs.

Discussion:

By the beginning of the 20th century, due to the change in the lifestyle of our people in Uzbekistan, views on the art of music began to change more and more in a positive direction. Along with social life, collective work order began to be formed in various oases of the Republic. Adapting to the times, the introduction of musical ensembles was carried out in the oases as much as possible. The most relevant main idea of the period was the formation of an ensemble of leading musicians in the teams. The composition of such collections entered as a new stage in the Uzbek musical heritage. Each group of musicians includes various musical instruments and is intended for public performance.

In the 30s and 50s of the 20th century, the field of music developed dramatically, and oases began their activities as unique manifestations of their excellent and tasteful music

science. In this place, it is necessary to highlight Rozimathon Isaboev (Namangan, 1885-1964), an artist of merit in Uzbekistan, master of music, master musician, organizer and trainer, performer of the tanbur instrument. is permissible. As part of their ensemble, musicians such as Inomjon, Bahriddin, Sharif Khoji (gjizhak), Mallavoi (chang), Ergashvoy (tanbur), Tashmirza (trumpet) performed on Uzbek national instruments.

In 1919, under the leadership of Tokhtasin Jalilov, an ensemble of folk instruments was organized among the first. In 1923, they participated in the All-Russian Agricultural Trade Exhibition held in Moscow and returned with success. After that, the team of 24 amateurs will continue their activities at a high level. By 1927, the makomchilar ensemble was established under the Radio of Uzbekistan. In fact, this ensemble was a complex of skilled musicians in the field of classical music. The ensemble consists of Dadaali Soatkulov, Saydali Kalonov on flute, Hayrulla Ubaydullaev on clarinet, Nigmatjon Dostmuhamedov, Fakhriddin Sadikov on chan, Abdusoat Vahobov on dutor, Arif Kasimov, Rikhsi Rajabi on tanbur, Mahsudhoja Yusurov, Imamjon Ikramov, Nabi Hasanov on guitar, in which Dadakhoja Sottihojaev worked. Their main goal was to perform examples of the classical music heritage and move toward a consistent goal in the development of the art of music. In our opinion, from this period, the period of diversification in folk performance art, especially group performance, ensemble creativity, begins.

Results:

By the mid-30s of the 20th century, it became customary to organize days of literature and art in order to further strengthen the friendship of peoples. In the organization of these events at a high level, the organization of the performance of songs popular among the population became very important. That's why large singing and dancing ensembles started to be organized. In his time, such ensembles consisted of 20-30 people, musicians and singers. They tried to create a mood of luxury and majesty typical of the ideology of that time by filling the stage with large ensembles, as well as to achieve a high sound level. The sounds were multiplied as much as possible, creating a big bouquet of sounds. In this way, according to the requirements of the time, in practice, various singing and dancing ensembles, various vocal and orchestral ensembles were formed and continued their activities in performance practice. At the end of the 1950s, special attention was paid to Uzbek classical music, and an ensemble of makom was formed under the Radio of Uzbekistan. The most accomplished musicians and singers of their time were invited to this ensemble. We consider this to be the most prestigious and perfect team in the practice of ensemble performance. This artistic team managed to master all the musical examples of the prose part of shashmaqom and a number of difficult parts and record them on magnetic tapes. These samples of the Uzbek musical heritage, which are part of the golden treasury of the radio, continue to serve every young generation of the future in the matter of traditional performance. Indeed, the department of knowledge, i.e., the department of traditional performance, which began its activities in the State Conservatory of Uzbekistan in 1972, has been continuing its activities for many years to this day. It should be said that this is the main essence of ensemble creativity. Both A. Fitrat's thoughts and Hazrat A. Navoi's poetic examples are based on the charm and balance of various voices performed by this ensemble. It is appropriate that we always create ensembles that achieve a sound that affects the human psyche in the performance. Regardless of the number of songs in the composition of the ensemble, the main attention should be paid to their quality (one standard).

Conclusion:

At the moment, it can be seen that traditional ensembles are being formed within the framework of local (local) unique stylistic features. An example of this is the status ensembles operating in Bukhara, Khorezm, Fergana - Tashkent, Samarkand, Andijan regions. It should be said that creativity in the ensemble involves a very laborious and difficult process. Inculcating it in the practice of youth is one of the honorable things. After all, there is no doubt that this education will serve as a basis for the formation of the current young generation as outstanding teachers of the future great country.

References:

- 1.SH. M. Mirziyoev, we will build our great future together with our brave and noble people. Tashkent "Uzbekistan" - 2017.
- 2.Abdullaeva O. "Learning ensemble instruments". T., 2006.
- 3.B. Matyokubov. "Methodology of working with an ensemble". Manuscript, 2021.
- 4.I. A. Akbarov, Dictionary of Music. Tashkent G'. Ghulam Literary and Art Publishing House - 1987.
- 5.F. M. Karamatov, "Heritage of Uzbek folk music". Tashkent G'. Publishing house named after Ghulam - 1978.