



WORKS OF REPUBLIC COMPOSERS FOR INSTRUMENT ENSEMBLES

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Abstract: This article discusses the works written for instrumental ensembles by great composers who have left their cultural heritage in the music culture, as well as their performance skills and importance.

Key words: Music education, musical ensemble groups, composition, cultural heritage, music literacy.

Introduction:

Effective work has also been done in the field of deeper study of the long past of our musical heritage. In particular, wide opportunities have been opened to comprehensively study the history of our musical art, the history of its great manifestations and convey it to our people.

"On improving the activities of musical education in culture and art educational institutions in our republic" (December 31, 1996), "On the creation of personnel training programs" (March 10, 1997), "On radical reform of the system of education and personnel training, radical reform of the mature generation, bringing the mature generation to adulthood" (October 6, 1997), "On Education" (1997 August 27) decrees and laws as a process of educational education to the level of world standards, to educate young people in the spirit of national awakening and understanding of universal human values, in the spirit of love for the motherland, loyalty to the ideals of independence, is an urgent task of our time.

Materials:

The minimum requirements for the content of the music culture subject are composed of a set of theoretical and practical activities, and they determine the following topics.

Elementary music literacy, activities of creators of musical works, music performance, activities of singing, choir, ensemble, orchestra and symphony orchestras, musical stage works, folk and professional music, composers and composers' work, Uzbek folk musical instruments creative activities of famous Uzbek folk musicians and singers, musical terms and phrases, music genres, music, classical music, music of Eastern peoples, music of neighboring and world nations, their famous representatives, status and shashmaqom, activities of its famous performers in Uzbek music refers to mastering our national music culture based on topics such as local styles and its famous performers, modernity and modern music in Uzbek national music, national Estrada music and its performers.

These topics are performed in the course of the lesson in the following educational activities through theoretical and practical exercises.

1. *Listening to music.*
2. *Singing as a group.*
3. *Music literacy.*



4. Music creativity.

Literature review:

The use of the heritage of ancestors in the reform of education in Uzbekistan, especially the book "Avesta" created by the prophet Zoroaster, who sowed the seeds of high ideas such as justice, truth, goodness and hard work in the minds and consciousness of people in human history, A.N. Farabi, Ibn Sina, in addition to the views of our grandfather Alisher Navoi, we should use the ideals of a perfect person and views of justice reflected in the teachings of A. Yassavi, A. Gijduvani, B. Naqshband, N. Kubro, Imam Bukhari, Imam Termizi. Enriching their musical and scientific worldview is the formation of students who want to acquire the values, rich culture, scientific and cultural knowledge of our country, following the teachings of our master artists and scholars.

Discussion:

The performance art of folk instruments cannot be imagined without repertoire. Its development process is also the development of compositional creativity. These areas are closely related to each other, and they always interact. Unfortunately, the scope of our work does not allow us to analyze the entire variety of works created for Uzbek folk instruments by Uzbek composers and to fully cover the field. Based on this, the author does not set himself the goal of a deep and detailed analysis of the scientific-theoretical aspects of performance of all works created for folk instruments.

The enrichment of artistic and technical capabilities of Uzbek folk instruments is inextricably linked with their compositional activity. As performance skills grew, large-scale genres such as suite, overture, poem, and concert were developed.

Folk instruments began to be used in the symphony orchestra. In particular, M. Steinberg's work "Symphony-parsody" (1945) was created on Uzbek themes. It is enriched with the colors of Uzbek folk instruments such as flute, chang, tanbur, dutor, rubob, doira, and it captivates with the colorful sound of folk music. The themes of folk instruments were first performed by pipers A. Maqsudov, R. Gubaydulin, tanbur player A. Bakhromov, chan player A. Odilov, circle player G. Inoghamov together with the orchestra.

V. Uspensky dedicated his rich creative experience in the field of teaching Uzbek folk instruments to the memory of the great Uzbek poet Mir Alisher Navoi and applied it in "Lyric Poem" (1947). The composer included a group of folk instruments such as chang (2), flute, circle (2), koshnai, drum, safoyil (2) in the composition of the symphonic orchestra.

The growth of performance culture in Uzbek folk instruments, mastering the works of world classical composers, the active creative activity of Uzbek composers in creating works for folk instruments, further development of performance art in Uzbek folk instruments. was an important ground for At the same time, he put on the agenda the issue of thorough and perfect training of highly qualified scientific pedagogic and executive personnel.

The rise of the performer of Uzbek folk instruments in later periods is closely connected with the activities of the Tashkent State Conservatory. Since 1948, education in the performance of folk instruments has been started in music higher educational institutions of our country, including the Tashkent State Conservatory named after M. Ashrafiy. A. Ipetrosyans led the department of Uzbek folk instruments (as part of the orchestra faculty), selected students, and created curriculum. Establishing professional training in the performance of Uzbek folk instruments at the Tashkent State Conservatory

V. A. Uspensky, M. A. Ashrafiy, A. I. Petrosyans, I. P. Blagoveshchesky, B. F. Gienko, G. G. Sabitov played a major role. In the first academic year of 1948-49, 13 musicians of the orchestra of folk instruments of the State Philharmonic of Uzbekistan were admitted to study at the conservatory. 10 of them: Nazar Nigmatov (neighbor), Abbas Burkhanov, Aleksandir Yevdokimov (prima-rubobi), Muhammadjon Mirzayev, Bo`ribov Mirzaahmedov (kashkar-rubobi), La'li Sultonova (dutor), Nikolay Sabinov, Muhammadjon Asilov, Obid Holmuhammedov (gizhjak), Anvar LiviyeV (circle) were admitted to the 1st course. The graduates of Hamza Tashkent University of Music Akhmadjon Odilov (chan), Valintina Boresinko (prima-rybobi), and Feoktist Vasilievlar (kashkar rubobi) were admitted to the 2nd course.

The establishment of an independent faculty and department helped to fundamentally reorganize the teaching of folk instruments. The faculties and departments were assigned the following tasks:

- *creating and educating performers, orchestra conductors, highly qualified teachers who have a broad outlook and sufficient knowledge of national and world music culture, providing culture and art institutions, music schools with them;*
- *development of textbooks, teaching-methodical manuals, programs for special classes, creation of educational art repertoires for music schools;*
- *to identify the main types of Uzbek folk instruments for teaching in music schools;*
- *to activate the creative and practical activities of experimental laboratories that reconstruct and improve folk musical instruments, to provide musical schools and orchestras with instruments of improved quality. At the same time, forming Uzbek folk instrument orchestras in artistic amateur teams of the republic in music schools.*

Thus, in the 1950s, the Tashkent State Conservatory became a highly qualified music higher education institution specializing in "folk instruments" of Central Asia and Kazakhstan.

In the 50s, the classification of the main types of folk instruments was clearly defined. Since then, all music education institutions of the Republic have started teaching playing in them. These instruments are the following: wind instruments - flute, flute-piccola, koshnay, trumpet, bolamon, string-percussion instruments - chang, tanbur; stringed-mizrob and stringed-nohun instruments - prima-rubobi, kashgar rubobi, Afghan rubobi, oud, dator, dator-bass, percussion instruments - circle, drum and urm used in the symphony orchestra musical instruments; string-string-string, string-alt, string-bass, string-contrabass, bayan.

Along with the development of musical education, the problem of conducting it on a scientific basis also arose. In the 1950s and 1960s, the teachers of the department created more than 50 educational programs, many scientific-methodical and educational manuals for special classes of conservatories, music schools and children's music schools, on Uzbek folk instruments. Created the first performance schools. The deeper and more thorough conduct of this kind of work over the years made it possible for the department of Uzbek folk instruments to become a scientific and methodical center in Central Asia.

Abbas Bahromovich Bakhromov (1928-1992) graduated from the first class of the conservatory under the leadership of A.I. Petrosyans (1953). 1952). Cholguchi's concert-performance repertoire is adapted from A. Evdokimov's music. N. Budashkin's concert for orchestra with circle, "Norwegian dance" by E. Grieg, "Russian dance" by P. Tchaikovsky, tunes of brotherly nations, Uzbek folk music (sounded with special charm. A. Bakhronov at the same time he is also a skilled musician by rubobi. Since 1978, he has been teaching at the

Tashkent cultural and educational technical school, and then at the children's music school in Tashkent. He lived with the desire to devote himself to Uzbek art and the performance of Uzbek folk instruments.

Muhammedjon Mirzayev (born in 1913) is the most famous rubobichi of the republic, a singer-composer. He graduated from the conservatory under the guidance of A.I. Since 1951, in addition to working in the philharmonic orchestra, he has been coaching young performers in learning the heritage of Uzbek folk music. In creative collaboration with folk artists H.Mavlonov, M.Turgunboyeva, he created dance tunes with lyrical songs such as "*Bahor Valsi*", "*Yangi Tanovor*", "*Gulnoz*", "*Dilbar*", "*Gulhumor*", "*Dildor*". Among the songs created by him, "*Shirmonoy*", "*Golden Box*", "*Three Friends*" are especially famous. M. Mirzayev is a People's Artist of Uzbekistan, a member of the Association of Composers of Uzbekistan and a recipient of several awards. Rubobi is one of the first rubobi artists who created the basis of an emotional and bright style in his performance (which was later developed by young performers).

Sulaymon Maniyevich Takhalov (*born in 1953*) is one of the rubobists who has an excellent performance technique and a special sound charm, who perfectly mastered the traditional and academic method of performance. After finishing his studies at the conservatory, he taught Kashgar and Afghan rubabs and tanbur specialties in the class of F. N. Vaselyev (1958). S. Takhalov participated in the VI World Festival of Youth and Students held in Moscow (1957). He is the owner of great scientific and research work in the field of improving notation and description of Uzbek folk music of the All-Union Competition of Folk Instrumental Performers. He is the author of the textbook "*Basics of the Method of Teaching Afghan Ruba*". S. Takhalov has been an associate professor since 1985, and a professor with a doctor of science since 1988.

Abdusalom Malikovich Malikov (1939-1979). Served as a docent. A. Malikov's creative work in the conservatory under the leadership of V.Ya. Since 1967, he has been working in the department of performing folk instruments. Winner of the 1st Republican competition (1971).

Ayub Kadyrov (1918-1986) was one of the prominent flute players. He received his initial musical education at the Bukhara Music School, then at the technical school. Marufjon Tashpolatov, Usta Takhir Davlatov, Ahmadjon Ikhtiyorov were his teachers. In 1936, Ayubjon started working in the large ensemble (orchestra) of Tashkent folk instruments under the leadership of Tokhtasin Jalilov. During the Second World War, he participated in concerts at the fronts with the Tamarakhonim ensemble. In 1950, he studied flute at the Tashkent State Conservatory (teachers were R. Yusupov, then A. I. Petrosyans, A. Malkeyev). After graduating from the conservatory, he worked as a music director in the song and dance ensemble of the Uzbekistan Philharmonic. At the same time, he continues his concert performance. In the 1950s, the art of playing the flute was especially developed. During this period, such talented flutists as Dadaali Saatkulov, Ayub Kadyrov, Robimm Hamdamov, Mirza Toirov, Mahmud Muhammedov, Hamidulla Jalolov, Abduvali Hashimov, Abdurahim Malikov developed. Ayub Kadyrov was an instrumentalist who mastered the technique of playing the flute perfectly, and was able to produce unique and pleasant melodies. Well-known flute players of the republic M.Toirov, N.Shokirov, H.Jorayev, I.Kazokov consider Ayub Kadyrov as their teacher. In 1958, A. Kadirov was awarded the honorary title of Honored Artist of Uzbekistan, and in 1970, People's Artist of Uzbekistan. In the last years of his life, A. Kadirov worked at the Tashkent music academy named after Hamza.

Mirza Hakimovich Toirov (born in 1930) is one of the first graduates of the Conservatory majoring in flute (1956). In cooperation with his mentor A.I. Petrosyans, he created the "Nay maktab i" study guide. This manual made it possible to open flute classes in all music schools in Uzbekistan, as well as in neighboring republics. Since 1957, M.Toirov has been working as a teacher and then as an associate professor at the executive department. At the same time, he also participated in the orchestra of folk instruments named after T. Jalilov. M. Toirov is the owner of the All-Union competition of music performers (1957) and the 6th World Festival of Youth and Students (1957), participated in Uzbek art decades held in Moscow, Estonia, Kazakhstan, Azerbaijan, Turkmenistan, and Tajikistan. M. Toirov trained several talented flute players. His students, such as I. Kasimov, O. Azizov, Sh. Ahmodjonov, R. Kholmirezayev, K. Yusupov, A. Abdurashidov, were the holders of republican awards. M. Toirov is an honored artist of Uzbekistan (1969). He has been a professor at the conservatory since 1987.

Formation of modern wind instrument performance Fakhridin Sadikov, Polatjon Rakhimov, Rakhim Nurmammedov, Artik Gafurov, Shoakbar Shoakbarov, Ahmad Odilov, Fazil Kharratov, Ruatam Nigmatov, Fazilat Shukurova, Tahir Sobitov, Bakhtiyor Aliyev, Tilash Khojamberdiyev , associated with the name of such well-known dusters as Temur Makhmudov.

Fazil Matyusupovich Kharratov (1926-1971) was one of the famous skiers. He received his first lesson in music knowledge and performance from his father, a famous singer, Matyusuf Kharratov. (M. Kharratov makes a new powder belonging to the semi-chromatic sound series according to his child's wish). In 1942, the family of F. Kharatov moved to Tashkent. Here, Fazil works first in the mixed music ensemble of the Tashkent State Circus, and then in the song and dance ensemble of the State Philharmonic. In 1950-55, he studied at the Tashkent State Conservatory in the class of A. Odilov's wind instrument. Then he teaches at the conservatory for a while. Among his students are famous performers such as R. Nematov, F. Shukurova, T. Khojamberdiyev. F. Kharratov is the owner of the 6th World Festival of Youth and Students held in Moscow, Honored Artist of Uzbekistan (1964). He was awarded the Order of "Hormat Badge".

Conclusion:

The leader is the organizer of the whole ensemble. There are so many different tasks in front of him that the leader must have comprehensive qualities to accomplish them.

First of all, the leader should be literate, familiar with our musical heritage and folk performance styles.

Secondly, it is necessary to properly train ensemble and circle participants on the basis of folk pedagogy.

Thirdly, the leader must have a reputation recognized by the ensemble and circle participants.

Finally, it is necessary to carry out planned artistic educational work with the participants of the ensemble. The leader should choose the repertoire in such a way that each new piece gives ample opportunity to the members of the ensemble to further improve their folk performance style and has a strong influence on the success of the ensemble. The main line of the repertoire can be composed of Uzbek folk songs and works of composers.

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