



CREATIVE CREATION IN MUSIC CULTURE

Atadjanov Muxammad Abdusharipovich

Acting professor of the State Conservatory of Uzbekistan, composer
<https://doi.org/10.5281/zenodo.10868699>

Abstract: This scientific article describes the process of formation of Uzbek compositional creativity, historical sources and figures, historical formation and development of compositional practice, scientific research, created sources, the life, work and creativity of composers who have been effective in music creation.

Key words: composer's work, music culture, bayot, Borbad's work, Book of Songs.

Introduction.

Uzbek folk classical music is one of the foundations of our nation's spiritual heritage. The national traditions and values of our people are embodied in the ground of the great heritage created on the basis of material and spiritual wealth. Studying spiritual heritage and developing it in accordance with the times is one of the main factors of the development of each era. One of the main issues defined in the Law of the Republic of Uzbekistan "On Education" and the National Program of Personnel Training is the maturity of the next generation, the goal of education is to make the young generation a healthy, comprehensively developed person based on the ideology of independence. It is recognized that it consists of educating and preparing for music education.

The national and spiritual heritage of our people cannot be imagined without the art of music. Our national customs, which have been created by our ancestors and are being formed as values, have traditionally been passed down from generation to generation, showing the great spiritual world of our people. Folk music creativity, written sources in the field of music, composition art, professional music creativity are vivid examples of this. For example, this process serves as the basis for all professionally important branches of music.

The processes of the musical field from ancient values to modern criteria can be understood only from unique works sealed in tones. And the scope of this is very wide, it is difficult to imagine them. Because every nation has its own spirituality, enlightenment, aesthetics, and in the process of life, it has been infused with national and skillful factors. It is based on two huge lines of thought, i.e. folk mass music and the product of individual creative relations of thought.

The field of composition, which is mainly classical and partially directly related to folk art, has been forming and developing for almost one and a half, i.e. a thousand years of historical period. The dictionary meaning of the word "composer" is also important to understand his many qualities. According to the definition given by the famous scholar I.R. Rajabov, "composer" comes from the Persian word and at its core is the meaning of "connecting the elements that make up the melody" ("basta" - connected, "kor" means work, employee). The essence of composition in musical creativity emerges in direct connection with certain laws and regulations. This means that the composer creates rhythmic and melodic

versions of centuries-old traditional tunes, as well as introducing new scenes and ready-made climaxes to the tunes. Artists who were able to adapt a new poem to the hymns were also awarded the title of composer.

It is known that the composers composed on the basis of the widely used tune patterns in music practice, and also created songs by connecting the (tunes) with poetry samples. In this case, the organic connection between the old and new creative phenomena of the artistic tradition is manifested in the form of ideological-artistic features adopted and developed by the artists of the next period. In this process, the talent of composers serves to demonstrate artistic skills within these traditions, to naturally create new opportunities, to reveal new aspects of "*familiar*" forms. Already, in the process of historical development, the musical values that have been passed down from teacher to student for centuries through artistic inheritance have acquired a different appearance in certain historical conditions. Therefore, the artistic tradition does not exclude innovation, but serves as an important ground and foundation for innovation. In order to enrich the established tradition with newness, of course, a deep understanding of the artistic tradition and high skill are required from each artist.

There are certainly differences between the compositional creativity of the past and the compositional creativity of the present time. Composers are deep connoisseurs of classical music and folk music, master musicians and singers. Due to the establishment of special music educational institutions in our republic during the 20th century, priority was given to the specialty of European composition rather than traditional composition in the educational system. On the other hand, in the direction of musical creativity formed in the West, composer meant a certain "*music writer*" specialty. Composers are the initiators of the renewal of our musical heritage. Our composers are currently creating unique works on the basis of existing status categories. In addition, a new methodological direction and creative schools were formed in the work of my teacher. At the same time, various tunes, songs and chants, which are the creative products of the composer, are enriching our musical treasure even more.

Music and singing activities have gained special importance in the creative work of composers. Even today, our composers show the interdependence of performance and creativity in their work. In the 20s - 40s of the 20th century, compositional creativity took an important place in the development of modern musical art. That is, since this period, composers who were in tune with the people of all ages living in the capital and regions, reflected the thoughts, dreams and hopes of the working masses, important events, cultural and spiritual changes in the life of the republic reflected in their works. They created unique and inimitable musical works in accordance with the demands of the times and the spirit of the people in the traditional one-voice musical style, popular and lyrical songs to the poems of classical and contemporary poets, and positive use of the heritage of folk music for stage works.

The classic examples created in the professional traditions of music, the tunes and songs created in the course of folk ceremonies have been living and developing over time on the basis of their own traditions. Usually, compositional creativity is divided into two layers that originate from each other. The first layer is folk music, i.e. folklore music created by the people. The second is the practice of music performance; are classical musical works created as a result of creativity of a person who has 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 Makamat are described in the sources in terms such as voice, form, 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 different directions of musical art in general, Al-Kindi, Abu Abdullah Al-Khorazmi, Abu Nasr Farabi, Abu Ali ibn Sina, Safiuddin Urmawi, Abdul Kadir Maroghi, who lived and created in the 9th-17th centuries. Abdurahman Jami, Zaynulbiddin Husayniy, Najmiddin Kavkabi, Darvish Ali Changi, etc., are described in the section of music era in the treatises dedicated to the science of music. It is noted in the treatises that the theory and practice of music have been formed in an interdependent manner 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 Central Asia, is recognized as the first steps of professional music creativity. In the sources, we can see that compositional creativity was classified into 10 categories in the path of further historical development of novice peoples. Abul Faraj al-Isfahani summarizes this process in his "Book of Songs" and provides information about about 1000 songs created in the VII-IX 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.

It is recognized that the period of Amir Temur and the Timurids was the period of the development of the musical art of the peoples of the Middle and Middle East, that is, the Renaissance (*Golden*) period. 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 system of 12 statuses.

This is where the "12 Maqom" system, which is widespread in Eastern music, began. 12 status system Rost, Isfahon, Iroq, Ko'chak, Buzurg, Hijoz, Busalik, Ushshoq, Husayniy, Zangula, Navo, Rahoviy as the most complex and perfect example of compositional creativity, the complex of serial works became an example for the next generation.

The next stage of the composer's creativity is the innumerable examples created on the basis of status. These samples are known by the names of voza (*there are 6 of them*) and Shoba in music.

Only in the names of the branches, it can be seen that the creativity of composers flourished during this period. In particular, branches of musical creativity are listed in the sources in the following order: Dugoh, Segoh, Chorgoh, Panjgoh, Ashiran, Navro'zi Arab, Mohur, Navro'zi Xoro, Navro'zi Bayotiy, Hisor, Nuhuft, Uzzol, Avj, Nayriz, Mubarka', Rakb, Sabo (Navro'zi Sabo), Humoyun, Zovuliy, Isfahonak yoki Ro'yi Iroq, Bastayi Nigor, Nihovand, Javziy, Muxayyar, Ajam and Navro'zi Ajam. There is deep and meaningful information about the composers of the Timurid period. Abdurahman Jami, Abdulkadir Maroghi, Zainulobiddin Hosseini, Binoi and Kavkabii treatises on the science and practice of music scientifically describe various directions of the science. It can be seen that the great thinkers and statesmen

who made a great contribution to the culture of this period paid special attention to the development of the art of music. In particular, musical creativity is highlighted in the heritage of Alisher Navoi. One of the reasons for this is that this process was given special importance under the leadership of Hazrat Navoi. For example, Mirza Ulug'bek, Abdurahman Jami, Alisher Navoi, Zahiriddin Muhammad Babur, Haji Yusuf Burhan Andijani, Haji Abdullah Marvarid, Husayn Boykara created musical works, patterns and practices and methods, and the information about this is mentioned in the sources. . In particular, Darvish Ali Changi mentions that Husayn Boygaro is the author of 17 methods, Alisher Navoi's 7 methods, and Mirzo Ulugbek a number of methods in his treatise "*Risolayi music*". The information about their creation of patterns and peshravs, "Chorgoh savti" in composition is stated in a number of sources.

Life of musical culture of the Timurid period in the works of Alisher Navoi «Lison ut-Tayr», «Mahbub ul-qulub», «Majolis un-Nafois», «Holoti Pahlavon Muhammad», «Holoti Hasan Ardasher» is well covered in works such as Within the framework of musical creativity, various aspects of compositional creativity are analyzed with Navoi's views in every way. Understanding Navoi's teachings through his completed treatises is the guarantee of human perfection.

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

References:

1. R. Yunusov. Fakhridin Sodikov's creative heritage is part of the modern compositional process. Issues of musical creativity. I set. - T., 1997.
2. H. Gafurbekova. Composer Saidjon Kalonov. Issues of musical creativity. I set. - T., 1997.
3. T. Gafurbekov. On the issues of authorship in Uzbek compositional creativity. Issues of musical creativity. 2 sets. - T.,
4. S. Begmatov. "Creative creativity" Tashkent - "Niso Polygraph" - 2017.