



FORMATION OF COMPOSING ART IN UZBEK MUSIC

Ibragim Fayzullayevich Kayumov,
Bukhara State University, Faculty of Art History
Senior Lecturer, Department of Music Education

Abstract

This article covers the history of the formation and stages of development of composition in Uzbekistan. The creative heritage of twentieth-century musicologists, who have left an indelible mark on the history of Uzbek music, as well as the entry into the art of music of professional Uzbek composers who have mastered the principles of polyphony. There is information about the establishment of music schools and the establishment of a number of art groups.

Keywords: Monodia, ethnography, conducting, folklore, conservatory, philharmonic, educational technologies.

Introduction

In the past, Uzbek folk music developed mainly in the form of monodia, in which folk songs and dances, classical melodies and songs, in particular, the music of "maqom" were widely developed. In the first half of the twentieth century, folk music scholars - Ota Jalal Nosirov, Ota Giyas Abduganiev, Usta Shodi Adizov, Levi Bobokhonov from Bukhara, as well as Hoji Abdulaziz (Samarkand), Mulla Tuychi, Shorahim Shoumarov (Tashkent), Usta Ro ' The names of such great singers and musicians as Zimatkhon Isaboev (Namangan), Tukhtasin Jalilov (Andijan), Madrahim Sheroziy (Khorezm) became popular among the people.

Major treatises on the science and theory of music, in particular the laws of folk music, have been written by Central Asian scholars since the 19th century. It is also known from historical sources that the movement to invent the notation for musical sounds originated in Central Asia. Thus, the Uzbek people, which has a rich ancient musical heritage, began to adopt advanced cultural traditions in the early twentieth century. During this time, Russian scholars and musicologists began to organize various expeditions to study the language, ethnography and culture of local peoples. During this period, Tashkent, which became a major administrative and cultural center, made a significant contribution to the development of the culture of the peoples of Central Asia. Amateur concerts were



performed here, and chamber music was widely played. Mass operas and operettas were staged by amateurs.

In the early twentieth century, the activities of the music society, led by one of the conductors of the Mariinsky Theater V. I. Mikhalek, became more active. The society staged operas by Russian and foreign composers, introduced the public to the best examples of classical and modern music. F. Leysek and N. Mironov were active participants in the society.

In the early twentieth century, there were associations of musicians in almost all cities of Turkestan. The songs of the folk musicians were very popular among the working people, and they became popular. The development of the makom genre in professional folk music continued. Many maqom masters, who nurtured the next generation of composers who have preserved the rich positive traditions of Uzbek professional music until our time, lived in Samarkand, Bukhara and Khiva. Along with Sru, these types of "schools" testify to the nation's relentless pursuit of professional music education.

In-depth and systematic study of Uzbek music has flourished since the 1920s. He was also involved in the activities of folk music schools. In the course of its long-term development, the Uzbek people, like other peoples of Central Asia, have brought great figures in the field of science and art. Also, colorful new genres have been created in folk music. Folk music has created a system of professional music - maqoms in the oral tradition, and the centuries-old tradition of teacher-student has flourished. During this period, the further development of academic genres in music became widespread. The growing practical influence of music culture, the work on folklore, the development of concert life, the first attempts to establish music schools - all this paved the way for the development of polyphonic professional music.

The emergence of professional Uzbek composers who have mastered the principles of polyphony in various genres of music is the starting point for a radical change. Uzbek music began to develop in collaboration with the cultures of fraternal peoples. People's Conservatory, Bukhara Oriental Music School (1921) and various instructional courses were opened in Tashkent and Bukhara. An art and ethnographic commission consisting of VA Uspensky (head), Gulom Zafari, E. Melngaylis, N. Mironov was formed in the art department. The main task of the commission was to study the music of the peoples of Central Asia, to collect and publish samples of music and to process folk melodies for concerts.

At the beginning of the commission's work, "Shashmaqom", a folk song and musical heritage of the Uzbek-Tajik people, was completely transcribed.

Hamza Hakimzoda Niyazi paid great attention to the development of Uzbek musical culture. He was the first to comment on the need to improve the words of the national instrument. At a special music school he founded, Hamza introduced tests on wind, national music, vocal exercises, music literacy, and piano for the troupe members. He had just begun writing the first opera, Black Hair. But the fate of this opera, unfortunately, remains unknown.

Earlier, in 1928, the Institute of Music and Choreography was established in Samarkand under the leadership of NN Mironov. and they taught shashmaqom and national anthems. The first graduates of the university were famous composers M. Ashrafiy, M. Burhanov, Sh. Ramazanov, T. Sodikov, D. Zokirov, M. Leviev. Four years later, the institute was transformed into an art research institute. He was later renamed Hamza. During these years, the ranks of music researchers began to expand considerably. Il. The first folklorists such as Akbarov, H. Muhammedova, M. Aliyev began to appear, "Uzbek classical music", "Images of musical culture of Uzbek and other peoples of the East", "Bukhara, Fergana", Khiva songs".

In the 30s and 40s of the last century, composers and singers K. Abdullaev, M. Ashrafi, M. Burhanov, S. Yudakov, B. Mirzaev, K. Zokirov, H. Nosirova studied at the Uzbek Opera Studio at the Moscow Conservatory. came as. In 1936, the Tashkent State Conservatory was opened. Major music specialists from the Central Conservatories of Russia and Kiev - G. A. Mushel, A. F. Kozlovsky, B. B. Nadezhdin were invited to work. The university has become a major training center for Uzbek composers, musicologists, theorists, conductors and performers. Along with the great masters of folk music Tokhtasin Jalilov, Yunus Rajabiy, Imomjon Ikramov, Ganijon Toshmatov, the works of young composers began to appear. Over the years, various concert organizations, including various art groups, have emerged.

Among them are the National Symphony Ensemble under the direction of Tokhtasin Jalilov (later the Orchestra of Folk Instruments) at the State Philharmonic, founded by Muhiddin Qori Yakubov, and the ensembles under the direction of Yunus Rajabi (1934).

Today, it is necessary to continue the work on the full implementation of the tasks set out in the National Program of Personnel Training,



and to constantly study the work of the first Uzbek composers in music education.

When you look at the history of our national music, it is not difficult to see that it goes back a long way. In this context, the integration of our country into world culture is determined by its achievements in the field of music culture. To do this, it is necessary to improve the quality of music education, including the provision of students with scientific materials on the life and work of the first Uzbek composers on the basis of new educational technologies.

REFERENCES

1. Akbarov I. A. Dictionary of music. Tashkent - 1997.
2. Bahriev A. R. History of Uzbek music (Textbook). Bukhara - 2005.
3. Jabborov I. Lifestyle and culture of Uzbeks. Tashkent - 2003.
4. Hamidov H. History of Uzbek traditional singing culture. Tashkent - 1996.
5. Ibrahimov O. A., Khudoyev G'. M.. History of music is a textbook. T.: "Barkamol fayz media", 2018.
6. Kayumov, I. F. "VALUES AND AESTHETIC FACTORS IN THE FORMATION OF CULTURE AND ART." International Engineering Journal For Research & Development 5.8 (2020): 8-8.
7. Kayumov I.F. Psixologicheskie istoki muzyki // Academy. 62:11 (2020). С. 56-58.
8. 2 KayumovIbroximFayzulloevich, JuraevaMaftuna PLACE OF MUSIC IN EDUCATION OF SPIRITUAL-SPIRITUAL COUNTRIES 5-7 KLASSOV OBshchEOBRAZOVATELNYX SCHOOL // Problems of pedagogy. 2020. №3 (48). URL:
9. 4.Qayumov I.F. The role of art in the development of the spiritual potential of young people 91
10. 5. Fayzullaevich Q. I. CULTURE AND ART VALUES AND AESTHETICS IN FORMATION FACTORS // Web of Scientist: International Scientific Research Journal. - 2021. - T. 1. - №. 01. - S. 48-53.
11. Мадримов, Бахрам Худойназарович. "Бухарский шашмаком-феномен в культуре Центральной Азии." Наука, техника и образование 10 (74) (2020).



12. Мадримов, Б. Х. (2021). Стабильные и мобильные элементы музыкальной формы и их взаимодействие. *Scientific progress*, 2(4), 902-907.
13. Мадримов, Б. Х. (2021). О современной систематике музыкальных форм. *Scientific progress*, 2(4), 922-927.
14. Мадримов, Б. Х. (2021). О причинах введения мобильных принципов в музыкальное искусство. *Scientific progress*, 2(4), 915-921.
15. Мадримов, Б. Х. (2021). ЛОГИЧЕСКИЕ ВОЗМОЖНОСТИ СОЧЕТАНИЯ СТАБИЛЬНОГО. *Scientific progress*, 2(4), 908-914.
16. Islamovna M. D. The value of using the autocad program in the works of machine-building drawings for building fastening parts //Proceeding of The ICECRS. – 2019. – Т. 3.
17. Aminov, A. S., Shukurov, A. R., & Mamurova, D. I. (2021). Problems Of Developing The Most Important Didactic Tool For Activating The Learning Process Of Students In The Educational Process. *International Journal of Progressive Sciences and Technologies*, 25(1), 156-159.
18. Aminov, A. S., Mamurova, D. I., & Shukurov, A. R. (2021, February). ADDITIONAL AND DIDACTIC GAME TECHNOLOGIES ON THE TOPIC OF LOCAL APPEARANCE. In *E-Conference Globe* (pp. 34-37).
19. Сулаймонова, М. Б., Азимов, Б. Б., Азимова, М. Б., & Тухсанова, В. Р. (2021). ДОСТИЖЕНИЕ ЭСТЕТИЧЕСКОЙ И НРАВСТВЕННОЙ ЗРЕЛОСТИ ОБУЧАЮЩИХСЯ ИЗОБРАЗИТЕЛЬНОМУ ИСКУССТВУ. *European science*, (3 (59)), 53-56.
20. Muzafarova A. N. FORMS OF PREPARATION OF FUTURE TEACHERS FOR VISUAL AND CREATIVE ACTIVITIES //Euro-Asia Conferences. – 2021. – С. 119-123.