

A NEW LOOK AT SOME WORKS COMPOSERS OF UZBEKISTAN

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Abstract: *in musical art, a duet work is performed with the participation of two singers or two musicians. In the direction of singing, it is appropriate to call it a symphony, and in music – duality. In the field of music, the duo's performance poses a number of challenges. All requirements for the direction of ensemble performance, including; the accuracy of the text, tempo, character, dynamics, emotional aspects of the work and the interpretation of the work as a whole must be performed by both participants with the same perception. Both participants must know very well in which scene of the piece of music the main melody is played together, or in which scene the direction of the auxiliary melody embellishes and enriches the sentence, or where it must be carefully accompanied.*

Keywords: *music, performance, melody, tempo, duet, gijjak, echo, canon.*

НОВЫЙ ВЗГЛЯД НА НЕКОТОРЫЕ ПРОИЗВЕДЕНИЯ КОМПОЗИТОРОВ УЗБЕКИСТАНА

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Аннотация: *в музыкальном искусстве дуэтное произведение исполняется с участием двух певцов или двух музыкантов. В направлении пения это уместно называть симфонией, а в музыке – двойственностью. В области музыки выступление дуэта ставит ряд задач. Все требования к направлению ансамблевого исполнения, в том числе; точность текста, темп, характер, динамика, эмоциональные аспекты произведения и интерпретация произведения в целом должны выполняться обоими участниками с одинаковым восприятием. Оба участника должны очень хорошо знать, в какой сцене музыкального произведения основная мелодия исполняется вместе, или в какой сцене направление вспомогательной мелодии украшает и обогащает предложение, или в каком месте она должна тщательно сопровождаться.*

Ключевые слова: *музыка, исполнение, мелодия, темп, дуэт, гиджак, эхо, канон.*

UDC 078

All words have a number of structural features. This is of course reflected in the ease and complexity of playing this or that instrument. We know that the handle of the guitar is not separated from the curtains. That is why the musician is first of all required to find the curtains and perform the intonation in a pure, clear, clean tone. In duet performance, both musicians must be able to control the performance of themselves and their partner with intelligence and care. For example, even if the tone of the partner's performance is slightly higher or lower, or the tempo is a little out of balance, he should be careful not to disturb the purity of the melody, to cultivate the qualities of tempo, speed and fluency. At the same time, in some scenes of the work, it is necessary to be very careful and not to rush to perform acceleration or deceleration situations together. Of course, such qualities come in abundance to musicians during stage performances. The duet's performance puts similar delicate tasks before the musicians.

In the Uzbek national music, that is, in the traditional performance, the twins sound with a unique beauty. The main reason why the melody is performed in unison in the first and second syllables is that the Uzbek national music has always been monodic, ie the melody is in one direction. In most cases, the text in the first syllable is played one octave lower than in the second syllable. The lower volume in the second giggle performance serves to make the melody sound soft, elegant, delicate. True, such a style is also found in some of the necessary passages in the composers' original works. However, this style is mostly used in the performance of Uzbek national music, and this style is called zilbom. This term mainly refers to doira performance. It is known from the history of doira execution that the doira was afflicted without heating. The circumference, or diameter, of the circles was wider than it is now. This is why the percussion of the drum beats in a low, thick voice. Another reason is that the rings mounted on the flange of the doyra give a special beauty to the performance by sounding under the influence of the doyra percussion. As we have already mentioned, the zilbom style is widely used in the performance of the double melody in the gijjak sozi, as it also serves to soften the melody. The B. that is brought to your attention in this collection. This style was widely used in the

performance of Uzbek folk songs "Lonely", Khorezm folk songs "Orazbon" and "Galalaylum", O.Nuriddinov "Ne ajab" reworked by Gienko.

SONG AND DANCE – This work by Fattoh Nazarov, Honored Artist of Uzbekistan, Honored Artist of Karakalpakstan, composer, was very popular in the 70s of the XX century. It has been performed by violinists and violinists in a number of competitions and concerts and has been a great success. The beginning of the work is a song - a melodious, delicate character. In doing so, the musicians must perform the bow without over-pressing, running smoothly and smoothly, playing the sound waves through the nuances of crescendo and diminuendo, and in this respect also acting in the same and one breath. In the accompaniment sheet, the chords are made by means of a pizzicato-style soft, double click with the right hand's head (i.e., all three sounds in the chords are equal, at the same time), but not as in the arpeggio performance method. Cadence is performed from the first gig. In the ascending process, which consists of hexadecimal notes beginning with a small octave sol diez after the passage of passages, the second syllable performs the same syllable after the first syllable after the performance of eight hexadecimal notes. In the language of music, it is done in the form of a canon, that is, a repetition of that moment. This gives a special beauty at the end of the cadence.

The **dance** is played in the size of 6/8, fast, in the style of ufar, in a cheerful manner. The execution of the quarto, quintol, septol passages connecting the sentences in a clearly distributed account ensures the rhythmic sharpness of the work in terms of method. It is true that if the passages are played sooner or later than necessary, of course, the impassioned approach can follow in their footsteps. This has a negative impact on the performance of the collaborative duo, disrupting the performance. A double-note sheet beginning with the second octave lya and re in the first syllable is given in the first octave in the second syllable. Here it is useful for both musicians to re-practice the skills they have learned from the gamma exercises in the study of double notes. This movement, in turn, serves to ensure that double notes are not overly vague, unclear (falsh) sounds, as they are performed by both musicians. Again, in the middle of the ufor, the following moments and episodes of the song occur. The rhythmic shape (figure) of two octal duols is given equal to the weight of three octaves. If this rhythmic form is performed in a precise, even scale, a stable rhythm will not be disturbed. This episode develops with a dynamic increase, first from the second octave mi note, then from the second octave si note, then from the second octave lya note (one octave below the second octave), and the dance tune ends. From here, accompanied by a piano or orchestra, the orchestra performs a rehearsal to prepare the character, speed and dynamics of the dance for the performance of the song. The work ends with the performance of a song.

L. BOKKERINI. MENUET – There are many world-famous musical works in the history of world music performance. The worldwide popularity of works of art, especially musical works, is not determined by their shape, genre, or size. On the contrary, their closeness to the human heart, their kindness, their power of influence are appreciated by their ability to win the hearts of listeners. True, the musical works of great world classical composers in large forms and in various genres have already become world-famous masterpieces of art. There are also musical works that are small in size and shape, and are loved and performed by prestigious, high-profile groups of musicians in any part of the world.

O. XOLMUXAMEDOV. DANCE – First of all, it makes sense to talk about the author of the work. Associate Professor Obid Kholmukhamedov is a great teacher who laid the foundation stone of the establishment of a professional school of performing in Uzbekistan and devoted his entire life to this profession. He has trained many students over the years of his career. Shukhrat Yuldashev, laureate of the international competition, Honored Artist of Uzbekistan, popularly known as "Uzbek Paganini", Honored Artist of Uzbekistan, laureate of the Republican competition, chief conductor of the State Operetta Theater of Uzbekistan, Professor Murod Tashmukhamedov, Associate Professor Abduvakil Umarov, Shukurillo Khodjaev, Gayrat Akbarov, Jumadilla Usmanov and other students have a worthy place in the development of music in Uzbekistan.

Master Obid Kholmukhamedov's work «**Dance**» has a worthy place in the repertoire of musicians. The work begins lightly in a playful, fun, playful character. Both performers must masterfully control the movements of the bow and create a danceable, enjoyable performance that fits the character of the work. In order to show such a character, it is recommended to use a shorter, more compact detashe bar, staccato, as it is necessary in due course. The detashe and legato strokes are used because the middle part of the work is melodious and soft, but it is advisable to perform the detashe bar with wide, large, elongated movements in the bow. In addition to the dynamics, let's say that the beginning of the sentence should be performed in a lower voice, the third syllable in the first syllable, and the second syllable in the second syllable. In order to prepare for the middle part of the melody, the volume is gradually reduced and the piano nuance is completed. The work ends with a dance melody as it begins again.

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