

A PIECE OF MUSIC VALUABLE TO THE MUSICAL MASTERPIECE OF UZBEKISTAN Hodjaeva R.M.

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Abstract thirtieth years XX age in histories of the Uzbek music culture were time of the generation of the professional music genres: operas, symphonies, poems, chamber ensemble. Origin of these genres to occur on ground of the public music. In their formation plays the important role an use the artistic experience other folk, in particular Russian music. The process mutual penetration artistic tradition of the miscellaneous folk generates in creative practical person composer row of the sharp problems. Central of them – a quest such harmonic, polyphonic, orchestral facilities, which answered typical particularity national music tradition.

Much impressive on pleat of its nature A.F.Kozlovskiy, quickly absorbs all that is connected with new situation for it. He with rapture sinks in the world public art and rumour his as it were absorbs the typical intonations of the Uzbek music. He adored the beauty public dance, wealth of the paints and concinnity national ornament line.

Keywords: musician, composer, art, creative activity, timbre, tune, rhythm, tradition.

ЦЕННЫЙ ФРАГМЕНТ МУЗЫКИ ДЛЯ МУЗЫКАЛЬНОГО ШЕДЕВРА УЗБЕКИСТАНА Ходжаева Р.М.

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Аннотация: тридцатые годы XX века в истории узбекской музыкальной культуры были временем зарождения профессиональных музыкальных жанров: оперы, симфонии, поэмы, камерного ансамбля. Возникновение этих жанров происходит на почве народной музыки. В их становлении играет важную роль использование художественного опыта других народов, в частности русской музыки. Процесс взаимопроникновения художественных традиций разных народов порождает в творческой практике композиторов ряд острых проблем. Центральная из них – поиски таких гармонических, полифонических, оркестровых средств, которые отвечали бы характерным особенностям национальных музыкальных традиций.

Очень впечатлительный по складу своей натуры А.Ф. Козловский, быстро впитывает все, что связано с новой для него обстановкой. Он с упоением погружается в мир народного искусства и слух его как бы впитывает характерные интонации узбекской музыки. Он восхищался красотой народного танца, богатством красок и изяществом линий национального орнамента.

Ключевые слова: музыкант, композитор, искусство, творчество, тембр, мелодия, ритмика, традиция.

Alexander Fedorovich Kozlovsky is one of those Russian musicians whose creative path is associated with the development and formation of the new musical art of Uzbekistan. By the time of his arrival in Tashkent, he already had extensive experience in creative work and was a well-established composer with his aesthetic views and sympathies. But the impressions of Uzbekistan with its rapidly unfolding construction of a new life, with its ancient and distinctive cultural traditions, peculiar forms of art, nature unusual for a European, had a very strong impact on the young musician, that all his previous experience became, as it were, preparation for new creative work in Uzbekistan.

In his compositions, Aleksey Fedorovich was an outstanding master of the orchestra. He was his poet and painter. But he was not only a colorist. His orchestral palette was rich and extremely diverse. It contained joyfully festive colors, as in the suite "Lola" (Spring Festival of Tulips), and colors for expressing lyrical states and dramatic collisions, as in the opera "Ulugbek", and colors for expressing longing and many-sidedness in the symphonic poem "Tanovar", and harsh colors for the poem "After Reading Aini", where the image of Architecture and the longest theme, unique on. tensions come to a powerful climax. From a large orchestra to small emergency ensembles, there is always an inimitable ingenuity, sophistication and originality peculiar to him alone. His orchestra cannot be confused with anyone else. Having used the word ingenuity, I put into this word not the head, invented ingenuity, but the natural property of his talent, which comes from the feeling of music.

There was practically no piece written by an Uzbek composer that Aleksey Fedorovich did not play, introducing the audience to him. He never played or promoted his own compositions. I played them only when others demanded it. He considered it indecent and unintelligent to play himself, taking advantage of his position as the master of the orchestra. Usually he played and recorded his works in Moscow with the Bolshoi Symphony Orchestra of the All-Union Radio and Television. The artists of this orchestra treated him very warmly as a composer and conductor.

They loved to play under his direction, and when he recorded fragments from his ballet "Tanovar" with them, they applauded him after each number.

The variety of emotional content, the richness of timbres, the originality of the melody and rhythm of Uzbek music attracted the attention of the Russian composer. In the unexpectedly opened A. Kozlovsky saw rich opportunities for the professional development of national music. And this decided the fate of the composer: he stayed to live and work in Uzbekistan.

For almost half a century of work in Uzbekistan, A.F. Kozlovsky created various compositions: operas, musical dramas, symphonic, vocal and chamber works. All of them are in one way or another related to the theme, images of the traditional art of Uzbekistan.

The scores by A.F. Kozlovsky, written for a female voice accompanied by a symphony orchestra, were very popular. After the "Lola" suite, the composer turns to arrangements of folk songs. When writing them, the composer used the melodies of the popular songs "Tanovar", "Uzgancha" ("Uzbek"), "Gul'uz uzra" ("On a beautiful face") and "Figon" ("Crying").

These works were the first experiments in the processing of Uzbek folklore by A.F. Kozlovsky, who arrived in Tashkent in 1934, shortly after graduating from the Kiev Conservatory. All four scores appeared in 1938. They were preceded by a two-year work on the study of Uzbek folk art, active getting used to the musical and intonational world, new for the composer. He draws melodic material from his notebooks. He is most attracted by the images of beautiful Fergana folk songs with their graceful plasticity and flexible danceable movement. Kozlovsky works with great enthusiasm, striving to find harmonic and orchestral means that correspond to the character, well, to the intonational fold of Uzbek music.

Genuine love for the arts of the Uzbek people, deep comprehension of the characteristic features of the national melos affected the early scores of A.F. Kozlovsky. Their form is so developed, their texture is sophisticated and colorful, the role of the symphony orchestra is so great that they are perceived as genuine vocal and symphonic poems. In the prevailing folk melodies performed by the dutar - the mournful "Tanovar", the plastically flexible, graceful "Uzgancha", in the light, lyrical "Gul'uz Uzra" and the tragic - "Figon" - the composer felt the richest possibilities of symphonic development.

Typical features of Fergana folklore are concentrated in "Tanovar", an extremely popular lyric song in Uzbekistan. Unhurried development of the melody, tense ups and downs give way to soft, smooth declines. The whimsical syncopation of the rhythmic pattern, the expressiveness of wide chants at the moments of ascent and tired intonations of "sigh" in the store, repetitions of melodic constructions that complete each new section and give the whole form a special wholeness - everything is subordinated to the identification of a poetic image of love languor, covered with quiet and gentle sadness, the image embodied in the verses of a folk song and received a deep transformation in its music.

Harmonizing this wonderful example of folk art, A. Kozlovsky strove to preserve the modal originality of the song. The Phrygian mode, in which "Tanovar" is composed, is characterized by pronounced downward gravitations, and the composer used mainly subdominant chords. This is evidenced by the beginning of the orchestral introduction.

The instability of the II, III, IV, VII stages characteristic of Uzbek folk music also finds refraction in the harmony of "Tanovar". Such techniques lead to the expansion of the expressive means of harmony, enrich it with elements of folk modes.

In the instrumentation of the poem, the composer proceeds from the possibilities of polyphonic development inherent in folk Uzbek music. Using characteristic tunes, melodic turns, A. Kozlovsky introduces echoes, contrasting voices, imitations into the score. From time to time there is a kind of blowing of the singer - the soloist and one of the instruments of the orchestra, canonically entering with the same theme (for example: the bassoon holding a slightly changed theme "Tanovar", which is contrapuntally connected with the melody of the vocal part).

Percussion instruments (timpani, drums of several types, triangle, cymbals, tambourine, nagora) occupy a significant place in the score.

The folk song "Tanovar" became such a charm in music for Alexei Fedorovich. Recorded from Halima Nasyrova, shortly after her arrival in Tashkent, she formed the basis for a piece for voice and orchestra, which she performed for the first time on the concert stage. She sang seven versions of this song to A. Kozlovsky. Of these, he chose several measures of the grain of this melody and created his own "Tanovar", which was later declared a folk one. Tanovar is a song about a dream, about unfulfilled love, it is full of love yearning. Only women sing it. For years she lived in the composer's soul, lived until, many time later, in a fit of inspiration, he suddenly wrote his symphonic poem "Tanovar".

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