

PRINCIPLES OF DEVELOPMENT OF THE UZBEK SYMPHONIC POEM

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Abstract: *the formation and development of symphonic music in Uzbekistan is associated with many years of creative research by a number of composers. Among them we can list V. Uspensky, A. Kozlovsky, I. Akbarov, M. Leviev, M. Ashrafiy, S. Babaev, M. Tadzhiev, T. Kurbanov, M. Makhmudov, M. Bafoev and many other talented composers. Symphonic works in their work are the first basis of Uzbek symphonic music. Unlike Western music, "symphonic music" is seen as a new genre for Eastern countries. Since the end of the 19th century, we can say that a period of "harmonization" began between Eastern and Western musical culture. By this time, great changes had occurred throughout world music.*

Keywords: *music, symphony, genre, poem, composer, culture, principle, development, work.*

ПРИНЦИПЫ РАЗВИТИЯ УЗБЕКСКОЙ СИМФОНИЧЕСКОЙ ПОЭМЫ

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Аннотация: *становление и развитие симфонической музыки в Узбекистане связано с многолетними творческими исследованиями ряда композиторов. Среди них можно перечислить В. Успенского, А. Козловского, И. Акбарова, М. Левиева, М. Ашрафий, С. Бабаева, М. Таджиева, Т. Курбанова, М. Махмудова, М. Бафоева и многих других талантливых композиторов. Симфонические произведения в их творчестве являются первой основой узбекской симфонической музыки. В отличие от западной музыки, «симфоническая музыка» рассматривается как новый жанр для стран Востока. С конца XIX века можно сказать, что наступил период «гармонизации» между восточной и западной музыкальной культурой. К этому времени во всей мировой музыке произошли большие перемены.*

Ключевые слова: *музыка, симфония, жанр, поэма, композитор, культура, принцип, развитие, произведение.*

The period of West-East relations has begun. The West discovered for itself oriental culture, ancient national music and various musical instruments, unique and highly enriched rhythmic methods. Eastern countries have discovered many voices, different musical forms, colorful dynamics and other musical possibilities for themselves. When comparing Eastern musical thinking to the European system, they evaluate it as a "monodic" system.

From the 20s and 30s of the 20th century, the first examples of Uzbek symphonic music began to appear. In particular, V. Uspensky's work entitled "Four tunes of the peoples of Central Asia" based on the music of different peoples. It is worth mentioning that almost all Russian language composers who visited Uzbekistan at that time were completely fascinated by the very ancient and rich melody of Uzbek national music, unique laments, unique ways of performance and deep philosophical world. As a result, many musical works of different genres were created.

As we know, symphonic music has a great place in the world of music. Its various genres, specifications, foundation of excellence, and stages of gradual development over many centuries remain relevant even today. Symphonic music has many genres. Symphony, symphonyetta, symphonic painting, suite, fantasy, rhapsody, overture, concerto, symphonic poem, etc. Each of these genres has its own characteristics and capabilities. Among them, let's talk about the symphonic poem genre.

"**Symphonic Poem**" – Romantic period composer genre established in F.Liszt's work is the one-movement symphonic work based on a specific theme (or plot). It embodies musical principles through an artistic idea and a clear program. This genre is considered as one of the most mature and priority genres of its time. Like the importance of the fugue and concerto grosso in the Baroque period, and the sonata genre in the Classical period. This genre occupies an important place not only in Europe, but also in the life of symphonic music of Central Asian countries. The abundance of poems or poem-like works in Uzbek music of the 20th century is related to the national artistic heritage, observed musical creative thinking, and moreover, its unique metallicity.

"**Poem**" is a free-form musical work of lyrical-dramatic or lyrical-narrative character, imbued with emotional enthusiasm. From this point of view, it can be equated with the "**epic**" genre, which is widespread in Uzbek folklore and Uzbek classical literature. Another factor in the creation of Uzbek symphonic poems is the many similarities between the genres of poems and epics.

Many Uzbek composers have turned to the symphonic poem genre. Among them, Alexey Kozlovsky, Ikram Akbarov, Tolkin Gurbanov, Sabir Boboev, Mutal Burkhanov, Mirsodiq Tojiev, Rashid Hamraev, Nurilla Zokirov, Nuriddin Ghiyosov, Farhod Alimov, Rustam Abdullaev, Mustafa Bafoev, Mirhalil Mahmudov and others. Their works include symphonic poems dedicated to the memory of many famous poets and great thinkers. For example,

we can find symphonic poems on “Alisher Navoiy”, “Ibn Sino”, “Buzruk”, “Navo”, “Segoh” and other themes, which are considered Uzbek national music.

“Poem” comes from the ancient Greek word “noima” and is a large-scale lyric-epic literary genre. This genre embodies multi-part poetic works belonging to literary genres. And in music, it is a free-form musical work of a lyrical-dramatic or lyrical-narrative nature with emotional colors. Poems are divided into heroic, romantic, adventure, historical, and legendary types. In this regard, it is very suitable for the epic genre - (dostonchilik) that has developed among the people in our country since ancient times. There is much in common between the poem and the epic (dastan), but there are also some differences in form. Folk dastans are large, small and have different structures; a poem can take the form of a relatively larger form, including dastans of various forms. Based on this, it can be understood that A. Kozlovsky used the genre of the poem, knowing full well the true essence, structure, history and basic principles of Uzbek music. He often worked in creative collaboration with the most mature [1, 84].

Alexei Kozlovsky has a great place among the composers who created very prolifically in the genre of symphonic poems in the second half of the 20th century. Although he belongs to the Russian nationality, he is one of the creators who is able to truly feel the melodies and methods and aspects of the Uzbek national heritage. Among his works are the suite "Lola", the opera "Ulugbek", as well as many symphonic poems such as "Tanovar", "Po prochtenii Aini", "Dastan", "Prazdnestvo". In all these works, Uzbek folk songs and status themes are used very widely and indirectly. The originality of Uzbek music, colorful ways of performance, serjilo laments, incomparability of different methods occupied a very deep place in the heart of the composer. It is no exaggeration to say that the composer made a great contribution to the development of Uzbek symphonic music and created a unique symphonic style "school". This genre gained priority in the work of the composer, and in expressing the ancient history, culture and lifestyle of the Uzbek people, he often turned to the symphonic poem genre. Kozlovsky used the poem genre knowing very well the true essence, structure, history and basic principles of Uzbek music. He worked many times in creative cooperation with the most mature art schools of that time and was absolutely fascinated by Uzbek music. If we look at it from the other side, Kozlovsky is one of the creators who greatly contributed to the wide popularity of Uzbek music, raising its old and colorful tunes to a symphonic level. His musical works, symphonic poems clearly show their artistic-aesthetic and historical significance even today.

By the 70s of the 20th century, the symphonic poem genre was further developed in the work of Uzbek composers. In this sentence, I. Akbarov's "Poet's Memory", "Epic Poem", "Ibn Sino", M. Ashrafi's "Temur Malik", S. Boboev's "Segoh", M. Tajiev's "Poet's Love", M. Mahmudov's "D. It is worth noting the dedication to Shostakovich's memory, M. Bafoev's "Sogdiysky fresco" and a number of other symphonic poems.

In general, the genre of the symphonic poem is characterized by a programmatic theme. In the works created by composers, the chosen theme is often clearly expressed. Sometimes, the software framework can come in a generic or enriched form. We can distinguish the themes of symphonic poems created by Uzbek composers in the second half of the 20th century as follows:

Poems based on national literature: "Po prochtenii Aini" - A. Kozlovsky, "Poet love" - M. Tojiev;

Poems on the theme of freedom: "Memory of a poet" - I. Akbarov, "Hamza" - D. Zokirov;

Poems depicting military and danger: "Heroes of Brest" - A. Berlin, "Zoya" - S. Varelas, "Epic" - A. Kozlovsky, "Memory of General Rakhimov" - E. Salikhov;

Poems about public holidays: "Prazdnestvo" - A. Kozlovsky, "On a holiday" - S. Boboev, "Prazdnestvo" - U. Musaev;

Poems on household topics: "In the field" - I. Khamroev, "Holiday on the farm" - G. Kadirov;

Poems on the theme of folk epic: "Poem ballad" - G. Kadirov, "Epic poem" - I. Akbarov, "Temur Malik" - M. Ashrafiy [2, 126].

The genre of the symphonic poem is still relevant today. Its specifications, aspects of form, as well as general aspects (in terms of the poem) have many features that are compatible with Uzbek music. It is no exaggeration to say that the attitude of the composers who lived and created in the last century to this genre and the methods of using national themes is one of the current topics for young composers today. We aim to provide a wider and more detailed coverage of this small work for your further scientific research.

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