

UZBEK CLASSICAL GENRES AND FORMS IN ORGAN MUSIC (USING THE EXAMPLE OF THE WORK OF COMPOSER KHABIBULLO RAKHIMOV)

Djurabekova S.Z.

*Djurabekova Saodat Zarifbekovna - senior lecturer,
DEPARTMENT OF "HISTORY OF UZBEK MUSIC",
STATE CONSERVATORY OF UZBEKISTAN,
TASHKENT, REPUBLIC OF UZBEKISTAN*

Abstract: *the roots of Uzbek music go back to ancient times. A number of its genres and forms have been formed over the centuries. Today, folk music and classical music are two huge layers of Uzbek musical culture. The composer's work is an important part of Uzbek music, in tune with the times, and occupies an important place in expanding the scope of the Uzbek musical heritage and its ever-increasing enrichment.*

The article analyzes the manifestation of classical genres and forms in organ music in the section of the work of Khabibullo Ragimov. His "Maurigius", "Chodien", as well as a fantasy concert for organ and string instruments, take their place in the national repertoire as works mixed with Uzbek melodies.

Keywords: *organ, music, concert, fantasy, form, folk, composer, creativity, string instruments, modern.*

УЗБЕКСКИЕ КЛАССИЧЕСКИЕ ЖАНРЫ И ФОРМЫ В ОРГАННОЙ МУЗЫКЕ (НА ПРИМЕРЕ ТВОРЧЕСТВА КОМПОЗИТОРА ХАБИБУЛЛО РАХИМОВА)

Джурабекова С.З.

*Джурабекова Саодат Зарифбековна - старший преподаватель,
кафедра «История узбекской музыки»,
Государственная консерватория Узбекистана,
г. Ташкент, Республика Узбекистан*

Аннотация: *корни узбекской музыки уходят в древние времена. Ряд его жанров и форм формировался на протяжении веков. Сегодня народная музыка и классическая музыка – это два огромных пласта узбекской музыкальной культуры. Творчество композитора является важной частью узбекской музыки, созвучной времени, занимает важное место в расширении масштабов узбекского музыкального наследия, его все большем обогащении.*

В статье анализируется проявление классических жанров и форм в органной музыке в творчестве Хабибулло Рахимова. Его «Мавригий», «Шодиёна», а также концерт-фантазия для органа и струнных инструментов занимают свое место в национальном репертуаре как произведения, смешанные с узбекскими мелодиями.

Ключевые слова: *орган, музыка, концерт, фантазия, форма, народный, композитор, творчество, струнные инструменты, современный.*

The roots of Uzbek music go back to ancient times. A number of its genres and forms have been formed over the centuries. Today, folk music and national classical music are two huge layers of Uzbek musical culture. Composer's creativity is an important part of Uzbek music that is in tune with the times, and occupies an important place in expanding the size of Uzbek music heritage and enriching it more and more.

Uzbek composers have come a long way in their organ works, from individual pesos and suites created on the basis of folklore themes, to large series of works with a deep psychological conceptual direction.

In the early works of our composers who turned to organ music, especially G.Mushel, S.Varelas, T.Kurbanov, N.Giyosov, Felix and Dmitriy Yanov-Yanovsky, Eastern melodies and our national melodies occupied the main place on the basis of many works. began to be called by traditional genre names that have passed the test of European composers. For example: prelude and fugue, toccata, passacaglia, suite, concerto.

Later, there were also such works in which the names of Uzbek classical music or maqams determined the names of the works written for the organ. For example, Tolqin Kurbanov's "Passakalia to the theme of Muhammas", Habibulla Rahimov's pesos called "Segoh", "Mavriгий", "Shodiyona", "Navroz tong", Muhammad Otajanov's works called "Khorazm Dugoh", "Lazgi", as well as Polina Medyulyanova's saxophone and organ. for ("Yol Bol'sin" was created on the basis of the theme of the Uzbek folk song) works entitled "Return" are proof of our opinion.

Within the scope of the article, only 2 pesos created by Habibullo Rahimov for the organ and Concert - Fantasia were selected. A concerto is a large-scale work. Within the framework of this article, we consider it permissible to limit ourselves to the description of some of the main lines related to it.

Habibulla Rakhimov, a creative artist who has a significant place in the Uzbek composer's creativity with his unique style, is one of the composers who have been creating fruitful works in various genres. One of his creative directions worthy of special attention is his works for the organ. Turfa creatively adapts the samples of our national music and enriches the new author's works in a modern tone with organ timbre paints.

The circle instrument is performed by the composer Habibulla Rakhimov for the first time in an ensemble with the organ. “The Mauritian series is famous for dance songs, where they beat the circles hard while giving the lyrics and melody and moving from beat to beat. And the dancer adapts and changes his position and movements to these tones and beats every time” [1, 30-31]. The above description is very suitable for the work of Habibulla Rakhimov. The performance of Mauritian music with a circle instrument gives the music a danceable character, with a special emphasis on the instrument, which is a priority for the genre.

In the first part, the composer reworks the melody "Shahd" in the composition of Maurigi. The Shahd's theme tune is played in the pedal part. In K. Rahimov's organ work, one can notice special attention to the pedal part. For this work, he selects 2 tunes that are part of Bukhara Maurigiysi and processes them. The first one was used as a theme for the Tajik series “Shahd” (Makhmud Pahlavi's ghazal) and the Uzbek language “Almaning bargidakkina” (folk song) for the 2nd part of Marigi for organ.

Pesa consists of 3 parts, each part forming a contrasting landscape of texture, subjectivity, tonality and circle method.

Mauritius is actually a series composition. It has 2 or more parts, which are played together. The original idea of this genre is preserved in the composition of Kh. Rahimov, and the first part serves as the “Introduction” in a more restrained spirit.

Ad libitum

Fig. 1. Introduction.

In the 3rd part of the pesa, the main element of the melody in “Shahd” is isolated and a short melody motif is developed. At the end of the work, the composer uses octave doublings to achieve a more luxurious and voluminous sound of the organ. Second intervals between octaves give dissonance colors to chords.

Octave doublings like these serve to make the text of the texture sound richer and more luxurious on the piano. On the organ, octave or other doubling effects are performed by combining one or more registers.

Shaped compact pesa incorporates 3 different texture texts, a changing tonal plan, various theme developments and finally the sound of Bukhara methods of circle performance. It can be seen that Habibulla Rakhimov has boldly used various new means of expression that give the impression of nationalism in every organ created by Habibulla Rakhimov.

One of the most performed pieces in the national repertoire is “Shodiyona” by Habibulla Rakhimov. As in other works, in “Shodiyona” the composer turned to folklore tunes. The author tried to create an independent artistic concept based on it, moving away from the method of processing the folk tune.

In expressing the content of the work, the method of expression is one of the important form-forming elements. Chords played in the lower register draw the listener's attention to the rhythmic features more than the chord sounds.

Fig. 2. Rhythm.

This 4-beat rhythmic landscape is performed in the work with chords in the ratio of fourth-fifth and second. From the very beginning of the piece, the composer describes the drums leading the wedding festivities, followed by trumpets and trumpets. A trumpet speaker in a pedal register accurately conveys the timbre sound. The trumpets, playing long notes in the interval of minor sevenths, sound solemnly against the background of chords imitating the drum.

The texture has a special expressive value in the description of the middle part. Uzbek folk instrumental music was widely demonstrated there. A melancholic theme in the background of the T organ point stands out among the polyphonic vertical melodies. The development of the middle part is carried out by increasing the scale of voices, adding dissonant chords in the proportion of seconds, deviations to different tonalities and adding accidental alteration marks.



Fig. 3. Middle part.

But these do not affect the artistic integrity of the work. On the contrary, these elements indicate that the composer was able to freely express his ideas with courage.

In 1981, Habibulla Rakhimov created the first large-scale piece for the organ in the work of the Uzbek composer. He wrote a concert-fantasy piece based on Uzbek and Tajik folk tunes for organ and stringed instruments. It was performed for the first time by Mohiya Murodova in Tashkent's "Bahor" concert hall. Later it was performed by Roza Karimova, and in Tajikistan by Dilbar Vallamatzoda. Concert-Fantasia was created in the individual form of the composer, composed on the basis of free imagination. It can be said that the creation of a free form in this case is primarily related to the combination of elements of different genres, the fact that the performance of the organ is based on vanity, as well as the personal imagination of the composer of the fantasy genre.

H. Rakhimov's Concert-Fantasy, which fulfills the main tasks of two different genres, has acquired an individual artistic integral form. Let's focus on some important factors that created an individual form: the themes based on various quotations and not based on them (composer's authorship) are performed sequentially in a kaleidoscope manner without being based on any form laws; the musical materials are freely developed both horizontally and vertically to form a vast continuous form that continues coherently.

For an organ performance that incorporates all wind instruments, the composer does not add other wind instruments to the orchestra. In the composition of the ensemble, which competes with the organ and complements it, the composer uses all string and percussion groups and harp instruments.

It can be said that the balance between organ and strings has been successfully established. Strings form a harmonious harmony with the soloist as an active dialogue participant and at the same time a balanced partner. The wide range of dialogue participants helps them fill almost the entire sound field.

The concert was written in an atonal system. Dodecaphony is expressed in tonality based on 12 autonomous phonemes that are not related to serial repetitions. Texture elements are of particular importance in creating a shape. The main principle that forms sentences is the contrast of vertical structures with horizontal structures. That is, a melody that begins with the performance of a single instrument ends with a tutti.

Most of the sentence structure in the concert is based on the same concept. It consists of sentences moving from unison to polyphony, *p* dynamics to *f* dynamics, consonance from horizontal sounds to dissonance to vertical clusters.

The elements of Tajik folk music are very vividly displayed in the development part. The natural cadence characteristic of the Pamir and Kolob oases, that is, the presence of acquired seconds and reduced quarters in the main melody of the part; extensive use of melismas such as forshlag, glissando, gruppetto, trills form the text of new musical material.

"The basis of Uzbek, Tajik and Turkmen music is made up of second, third, fourth and fifth scale structures. The main building material is folk tunes with tetra and pentachord" [2, 23] explains musicologist S.A. Zakrjevskaya. In fact, in Pamir folk music, the fis-g-a-b tetrachord is the main chord cell in the 2nd part of the piece. This tetrachord formed in the range of reduced fourths can be called the main element that forms melodic movements.

The Tajik melody, which expresses a melancholic mood, is first played by the organ under the pizzicato of the strings. Then, the strings play this theme in unison and come to the fore in the ensemble. Another key element that gives the music its Tajik character is the meter. Frequently alternating 7/8, 5/8, 6/8 are widely used modes in Pamir folk music. Also, in many cases, the beat corresponds to a weak contribution, and the effective use of syncopation is one of them.

This concert can be recognized as an interesting and performative piece that combines the characteristics of different genres, vividly demonstrates various images and technical techniques. The form of fantasy creates a kaleidoscope of musical elements of Uzbek and Tajik folklore and various subject materials, sometimes polyphonic, sometimes homophonic, in the composition of the composer's work. In the work of Uzbek composers, the major form, imbued with our national melodies - the concert genre, with the participation of string instruments and a noble organ, was properly demonstrated in the work of the composer Habibullo Rahimov.

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