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The Importance of Studying the Life and Work of Uzbek Composers in Music Classes of General Education Schools

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Abstract: Melodies and songs of master composers can easily compete with the musical works of the world's peoples who have a professional high musical culture with their logical clarity and level of philosophical observation, complete and deep content.

In the article, the author highlighted the importance of studying the life and work of Uzbek composers in music classes of general education schools.

Keywords: art of composition, peoples of Central Asia, great figures, science of music, creative skill, creative ability.

Introduction.

The great figures of the composition art of the peoples of Central Asia: Barbad, Abu Nasr Farabi, Abu Ali Ibn Sina, Safiuddin al-Urmawi, Al-Husayni, Pakhlawon Muhammad, Alisher Navai, almost all of the master composers studied the theoretical and practical aspects of music science. those who felt at a high level. This allows them to use their instruments very skillfully. As a result, the musical works created by them turned out to be melodious and attractive in every way.

In Alisher Navoi's works such as "Hazoin ul-Maoni", "Sabai-sayyor", "Majolis un-nafais", "Mezon ul-Avzon", "Holati Pakhlavon Muhammad", and "Mahbub ul-Qulub" a large place is given.

Alisher Navoi continued and enriched the ideas and traditions of great scholars like Barbad, Jami, Al Khorazmi, Abu Nasr Farabi, Abu Ali Ibn Sina, Safiuddin al-Urmawi, who passed before him about music science and composition. Alisher Navoi's thoughts and opinions about musicology and composition work serve as a great source for studying the history of music of Central Asian peoples. The famous representatives of Uzbek composition art are Haji Abdulaziz Rasulov, Tokhtasin Jalilov, Yunus Rajabi, Imamjon Ikramov, Komiljon Jabbarov, Fakhridin Sadikov, Saidjon Kalonov, Nabijon Hasanov, Mamadaziz Niyazov, Komiljon Otaniyozov, Ibrahim Zhoraboev, Ganijon. Tashmatov, Muhammadjon Mirzaev, Arif Kasimov, Gulomjon Horjikulov, Mukhtarjon Murtazoev, Arifkhan Hotamov, Fattokhan Mamadaliev and other master composers relied mainly on folk musical traditions in their work. Each of them created their own musical path. They paid great attention to the specific style, tone, clarity of tone, and intonation of the works they created and are creating. They used various and complex methods to make the music extremely melodious and brilliant. The originality, inner national spirit, philosophical mood of their works give beauty and longevity to the created art samples.

Of course, such a creative skill did not come about by itself, but was formed and developed as a result of hard work carried out for many years, deep and perfect knowledge of the folk musical heritage.

These issues were covered in music treatises written from the time of Pharaoh until the 18th

century. The compositional tradition has a decisive importance in the development and improvement of musical works, including status categories. SHoshmakom was also created as a product of the tradition of composition. That is why this issue should be given special importance.

The main part.

The 14th-16th centuries were the height of the art of composition. During this period, many musicians and singers became great composers. They did important work in the development of status genre. The word "composer" in Tajik (in the sense of "basta" - connected, "kor" - work, worker) means the one who connects the elements that make up the melody; now it is used in the sense of "composer" (composer, creator of tunes).

The composer has performed various tasks in the past. First, he is a creator of new, original melodies and songs. Secondly, the composer created their rhythmic and melodic variants on the subject of ready-made melodies. In this, the composer added new episodes and ready-made climaxes to the tracks of the tunes. belongs to the name of the composer.

In the theoretical treatises created by the scholars of the past, musical works related to composition - tunes and songs - are called by the term "alhon" (plural of the Arabic word "lahn"). According to the sources, alkhon (melody) is a combination of nagma (sounds) of different pitches arranged in time scales limited in terms of length. In the 10th-13th centuries, there are three types of alhon in terms of the nature of spiritual influence.

Melodies and songs of master composers can easily compete with the musical works of the peoples of the world who have a professional high musical culture with their logical sophistication and level of philosophical observation, complete and deep content. Even today, composers are creating many works in new creative directions. They sound every day on radio and television. With their creative activities, these master composers, who are owners of great talent, promoted and continued the rare examples of Uzbek compositional art founded by Farabi, Ibn Sina and Alisher Navoi. They organized national performing teams in the republican concert organizations, actively participated in the expansion of artistic amateur teams in the music dance of Uzbekistan at enterprises and educational institutions. Most of the composers whose names were mentioned above became known to music lovers as promoters of the Uzbek musical heritage outside the republic. Our composers turned to Uzbek folk tunes and songs in their work and used the heritage of folk music with great care and mastery. One wonders whether this tune was created by master composers or is it a creative product of the composer. The wise words of the Russian composer M.I. Glinka, "Music is created by the people, and we polish it", are clearly reflected in the work of master composers. When we talk about this, we will focus on the works of Tokhtasin Jalilov. Stop Jalilov's creativity is unique and multifaceted. This master composer is a very deep scholar of Uzbek musical folklore, as well as the first composer who introduced musical folklore into Uzbek musical dramas. He created about twenty musical dramas, about two hundred songs and melodies. From the musical drama "Tahir and Zuhra" "Otmagay tong", "O sun", "Airmish", "Kalamlar", "Oh, my cry", from the musical drama "Nurkhan" "O sabo", "I burned in the fire of love", His works such as "Yayragil", "Nakhushdirkim", "Ravshan and Zulkhumor" from the musical drama "I come from afar" became the property of the people.

From the first performances of Uzbek stage art to mature stage masters, Tokhtasin Jalilov studied the secrets of music. As a master composer, he knew very well the potential of singers.

Although the art of music is a product of thought, it is very multifaceted. However, it was created in two main ways. One of them is related to folk life criteria and conditions, and the other is the creation of composers, i.e. examples of classical music with forms and styles. Examples of classical music, named after the great, corrupt, glorious (Khusravani) works from the legendary Barbadian times, find their own development in different periods, and are passed down from generation to generation, embodying unique traditions. must be acknowledged.

The past was created in the form of the Bukhara "Shashamaqom", a collection of monumental works, as a bright product of the composer's actions. In each period, they developed on the basis of their own tradition and system of laws. Since the Middle Ages, compositional practices have gained importance in the works of scholars of the past, such as Al-Farabi, Ibn Sina, Safiuddin Urmavi, Zaynul al-Din Husayni, Najmuddin Kavkabi, Darvesh Ali Changi. In the sources created by them, it is mentioned about the related patterns and ways. If the music sample is played on an instrument, if the instrument is an act, a performance melody or song should be created for it. The created act is the work of the composer in music, that is, the composer of music and melody. That is why, while the science of music was covered in the treatises of the past, they reflected music theory, history, practice, instruments, and, of course, creators and issues of creativity.

"Composition (forcing, binding) is an artistic tradition, a creative profession, musical creativity that arose in the countries of the Near and Middle East on the basis of traditional, classical music style," says the well-known musicologist Tokhtasin Gafurbekov. In the course of the development of the composer's creativity, his own style and traditions were formed.

1. To create an authored example of a specific tune or song-song found among the people, re-tuning it in a special way and method, for example: "Samarkand ushshog".
2. Early variants (versions) of a known song; and creating singing options for instrumental tracks. For example, the melody "Munojot" was sung by I. Ikramov, or "Miskin" was created as a musical-instrumental series.
3. In the past, the creation of independent works was traditionally in the ways of melody, song-singing and status, from the 20th century, from new modern (including polyphonic style) genres (for example, musical drama, opera etc.)

Until the 20th century, the practice of composition included genres belonging to status and status paths, but in the 20th century, with the passage of time, a special style of composition, characteristic of the era, appeared. In the traditions of composition, local characteristics are preserved and unique schools, styles and ways are formed. It is more correct to describe this process as the traditions of the past acquire modern features. In Khorezm there are Kamil Khorazmi, Muhammad Rasul Mirzabashi, Matyusuf Harratov, Komiljon Otaniyozov, in Bukhara Jamal Otanosirov, Ota Ghiyos Abdugani, in Samarkand Haji Abdulaziz Abdurasulov, in the Ferghana Valley Erka Qori Karimov, Tokhatsin Jalilov, Jorakhan The works of artists such as Sultanov, Hamrokul Ghorri can be a vivid example of this.

By the 20th century, the practice of composing was enriched with its own directions, and it began to change in relation to creative genres. We can recognize that it is divided into the direction of composition, song, instrumental music and singing. The issues of studying them closely, studying the theoretical aspect of the processes related to the art of music and the activities of its representatives have become an urgent task.

Summary.

The art of Uzbek music has been revered by the Uzbek people for centuries as a great spiritual value. It has been formed and developed in oral style over the years; great composers and performers have grown up among the people. Uzbek music creativity has been formed mainly in the style of composition. By the present time, the style of composition based on European music theory has been widely developed in Uzbek music art, and Uzbek composers-composers are creating many musical masterpieces in this style. The main source of creativity of composers is folk music. Uzbek composers use this unlimited source to create in various genres of music. Studying the work of these composers is useful for the young generation.

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