

MUSICAL DECORATION AND THEIR PERFORMANCE METHODS

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Abstract

This article discusses the artistic features of the performance of the kashqar rubabi in Central Asia, in particular in Uzbekistan, and the methods of their performance. The author emphasizes the importance of musical decorations, melismas and khachirims in the art of music and performance, and also shows that the perfect performance of kashqar rubabi works requires high skill, musical thinking and technical mastery. The article emphasizes the performance technique, the importance of sound quality, artistic expression of music and the specific characteristics of instruments. It discusses the promotion of Uzbek music in the international arena, as well as the important role that the works of composers played in the development of kashqar rubabi performance. This article helps to understand the future of kashqar rubabi performance and its significance as a musical heritage.

Keywords: composer, song, music, character, composer, people, ornament, performance, skill, performance, work, pedagogy, instrument.

Introduction

The music of every nation and the works of composers have rich musical ornaments. Without musical ornaments, music would not have its full content. Musical ornaments not only enrich the melody in all respects, but also play a very important role in revealing its character. Musical ornaments consist of various melesms and elisions.

Over the past period, the Republic of Uzbekistan has adopted a number of normative and legal acts on the development of culture and arts[1]. In particular, the Resolution of the President of the Republic of Uzbekistan No. PD - 3391 of November 17, 2017 “On measures to further develop the art of the Uzbek national makom”, of May 30, 2019 “On the organization of the activities of the state museumreserves Sarmishsay”, “Shakhrisabz”, “Termez” and “Kokand” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 443 of April 21 [2]



, 2020 “On measures to further increase the efficiency of the fine and applied arts” Resolution No. PD - 4688 of May 26, 2020 “Culture Decree No. PD6000 of May 23 [3]

Melisms - that is, trills, forshlags, mordents and gruppettos - are widely used in the melodies and songs of almost all nations and in the works of composers.

Shashmaqom works, along with the generally accepted melismas, also have musical ornaments called “kochirim”, which are unique only to them. Kachirims include all the national musical ornaments: bidratma, saykals, tolikinlari, Nakhshlag, kashish, molish, among others, which help our national music to sound truly and fully reveal melodic melodies from the point of view of the lad.

Artistic features of performance on the Kashgar rubab and work on them. As is known, any musical work is a work of art. Performing it at the level of an artistic work requires thorough knowledge and high skill from the musician. When educating a future musician, the teacher must be able to instill in him love for this instrument. To do this, from the very beginning, it is necessary to constantly include in the pedagogical repertoire works that sound well on this instrument and are pleasing to the student. When working on works, it is necessary to pay attention to the formation of a good sound in each stroke from the initial stage. Because the strength and quality of the musician's voice are one of the main criteria for artistic expression of the performance. Artistic expressiveness is of great importance in the performance of the kashkar rubab. No matter how high the musician's performance technique is, if he cannot reveal the artistic features of the work, he will not be able to make a good impression on the listener. Such a work will have a dry, seemingly lifeless, soulless appearance. For this, the musician must know his instrument well and have mastered the expressive properties of the strokes, be able to use them to the necessary extent, and be able to create a clear, melodious, collected sound and control it.

Mastering such skills is very difficult and takes a certain amount of time. In practice, there are musicians who have a high level of performance technique, but cannot feel the melody. When working with a student, the teacher must continuously cultivate the student's subtle feelings such as feeling and perceiving music in each lesson. Each instrument has its own capabilities and unique characteristics.

The diverse coloristic characteristics of instruments create the opportunity to play their own unique works. Therefore, each musician must know his instrument well. All performance methods, from the dynamics of the melody to the use of each bar, serve as means of artistic expression, that is, it is necessary to constantly monitor the condition of the word, the quality of the sound. Students should be taught this from the first stages of teaching. A good, high-quality instrument is of great importance in the full sound of a musical work.

Perfectly mastering the artistic features of the kashqar rubab performance and performing the work with full artistic value requires tireless work and research from the musician. To reach this level, a kashqar rubab performer must not only master the kashqar rubab performance, but also have a musical mindset that can understand and analyze the performance of an artistic work on any instrument.

It is known from historical sources that music and performing arts have existed since ancient times and have reached us in their current perfect form after going through a very long path of development.

Valuable information about thousands of years of music, musical instruments, their unique characteristics, the art of performance, as well as skilled musicians, is known to us from the valuable works of our great scholars such as Abu Nasr Farobi, Abu Ali ibn Sino, Abdurakhmon Jami, Alisher Navoi, Zakhiriddin Mukhammad Babur, Safiuddin Urmavi, Davrish Ali Changi, and Abdurauf Fitrat.[4]

In those days, the performing arts in Central Asia, and in particular in Uzbekistan, developed in the oral tradition.

Starting from the 20s-30s of the 20th century, the establishment of various musical educational institutions in our country, first the Turkestan People's Conservatory (1918) and its branches, the Tashkent State Music Academy (1924), the Namangan and Bukhara Music Academy (1932), the Tashkent State Conservatory (1936) and several music schools, and the gradual establishment of many different creative groups, ensembles, unison orchestras, and finally a multi-voice professional orchestra over the years, marked the beginning of a new era in the history of performing Uzbek folk instruments. The creative activities of the prominent ensembles and orchestras in our capital, in particular, flourished. During this period, the performing arts developed and many achievements were achieved.

Now the melodies of Uzbek songs have begun to sound not only in Uzbekistan, but also in many other countries, Uzbek music has been performed on world stages and has been highly appreciated by listeners.

The performances and prize-winning performances of musician performers at competitions and world festivals held outside our country have raised our performing art to high levels. In particular, among the kashqadar rubab players, Abbos Bakhromov, Ergash Shukrullaev and Ari Bobokhonov have become winners of the world youth festival.

The performing arts, in particular the performance of the kashqar rubabi, are promoted and developed in concert activities in Uzbekistan and many foreign countries by the song and dance ensembles “Shodlik”, “Lazgi”, “Guzal”, “Zarafshon” and “Bahor” formed under the State Philharmonic of Uzbekistan, as well as the Y.Rajabiy maqom ensemble under the Uzbek Television and Radio Company, the D.Zokirov Folk Instrument Orchestra, and the T. Jalilov Uzbek State Academic Folk Instrument Orchestra under the Uzbek State Philharmonic, and the “Sogdiana” Uzbek Folk Instrument State Chamber Orchestra, which has been making a significant contribution to the art of instrumental performance in recent years.[5]

The above-mentioned groups included famous rubob musicians such as E.Shukrullaev, A.Bakhramov, B.Mirzaakhmedov, A.Khudoykulov, S.Takhalov, A.Bobokhonov, M.Mirzaev, K.Usmanov, Kh.Lutfullaev, T.Rajabov, B.Ziyamukhammedov, I. Eltoev, R.Karimov, O.Nazarov.

The performing arts cannot be imagined without the work of composers and music composers. Special works by Uzbek composers written for the kashkar rubob are opening up new horizons in the performance of the kashkar rubob.

Here it is appropriate to highlight the works of composers M.Bafoev for the kashkar rubab and orchestra “Poem”, I.Khamroev “Concert”, O.Abdullaev for the kashkar rubab and orchestra “Concert”, Kh.Rakhimov “Navruz”, S.Khayitbaev “Ballad”, T.Azimov “Durdona” and dozens of works by the famous rubab player and composer M. Mirzaev.

The performance of the kashkar rubab exists not only in Uzbekistan, but also among the Uyghurs of the Xinjiang region of China, in neighboring Turkmenistan and Tajikistan, and composers there are also doing significant work in this area. The works written for the kashkar rubab by composers S.Rustamov, Y.Sabzanov,

D.Dostumukhamedov and Khudoynazarov are also lovingly performed by our musicians.[6]

Composer M. Mirzaev created a very rich work in the 50s-60s of the last century. Each of his works for the Kashgar rubab quickly became popular among the people, and these melodies became the people's. It is no exaggeration to say that his prolific work, both as a composer and as a musician, brought the word of the Kashgar rubab into every Uzbek household. The duets he performed with his children Sh. Mirzaev on the Kashgar rubab have their own unique charm.

The work of the master is continued by their children, famous musicians, composer Sh. Mirzaev, and hundreds of their students.

The Republican Competition of Young Musicians and the Republican Competition of Makomists held at the republican level played a great role in the development of the performance of the Kashgar rubab. As a result of these competitions, many prize-winners and skilled musicians emerged.

Conclusion. The article provides detailed information about the artistic features of the musical art of Central Asia and Uzbekistan, in particular, the performance of the Kashqar rubab and the methods of working on them. Musical ornaments, composers' works, folk music features and high skill of performance play a large role in the art of music and performance. The performance of the Kashqar rubab, one of the most traditional instruments of Uzbek musical art, is of great importance in improving the quality of national music through its artistic expression and perfect performance of works.

Musical ornaments, melismas and kochirims enrich the character of music and make it possible to fully reveal its melodic expression. Perfect mastery of the artistic aspects of performance on the Kashqar rubab requires a high level of musical thinking, technical skill, and musical feeling. Performers must have complete control over the sound quality, strokes and dynamics of music, and they must know their instruments perfectly.

Performing arts in Uzbekistan, including the performance of the Kashgar rubab, have undergone significant development in recent years. The participation of young performers in Republican competitions and makom competitions, as well as the activities of folk instrument orchestras, have made it possible to further promote Uzbek music in international arenas. In particular, the history of the performance

of the Kashgar rubab and its high-quality performance today is an important part of the musical culture of Uzbekistan.

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