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COMMENTARY ON DONI ZOKIROV'S COMPOSITIONS FOR ORCHESTRA OF FOLK INSTRUMENTS BASED ON MAQOM MELODIES

Nazarova Diyora

Lecturer at the Department of Music Education, Faculty of Art History, Andijan State University

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Annotation

As a result of the composer's creative work, which has developed over the centuries and has its own traditions in style, form and content, wonderful samples of national music have been created that flow into our national melodies. Such works have been created by well-known music creators who have absorbed our national melodies into their consciousness.

The article comments on Doni Zokirov's works for the orchestra of folk instruments based on maqom melodies.

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Introduction. As a result of the creative work, which has developed over a long period of time and has its own traditions in style, form and content, wonderful examples of national music have been created that flow into our national melodies. Such works have been created by well-known music creators who have absorbed our national melodies into their consciousness. Many talented and dedicated artists have contributed to the development of "Uzbek composition, which is the basis of our national musical thinking."

One of them is the People's Artist of Uzbekistan, a talented musician, conductor, coach, public figure, composer and composer Doni Zokirov, who enriched the musical culture of the twentieth century with his unique works.

The main part. Doni Zokirov was born on December 28, 1914 in Samarkand in a family of craftsmen. The fact that there was a musical atmosphere in the family, his father Rajabov Zokirjon sang songs in his spare time and played the dutar aroused a love for music in the heart of the future artist. He also participated in music clubs during his school years, and as a result of his tireless work, in 1929 N.N. He entered the National Research Institute of Music and Choreography under Mironov. He studied there with such talented composers as Mutal Burhanov, Tolibjon Sodiqov, Manas Leviev and Olimjon Halimov. After that, he continued to improve his knowledge. Along the way, he studied at the preparatory course of the Tashkent State Conservatory and worked in a number of theaters. They exchanged a lot of experience and learned. izlandi. Throughout his life, he has created in various genres and created his own rich creative heritage.

In May 1957, the Uzbek Folk Instruments Orchestra was established under the Tashkent General

Directorate of Radio Broadcasting. Yunus Rajabi artistic director and Doni Zokirov have been appointed chief conductors of the orchestra. The composition of the orchestra has been expanded to include instruments typical of world orchestras, based on their performance capabilities. Gradually, the family of nay, koshnay, sunray, chang, kashqar and afghan rubabs, tanburs, dutars, sato, doyra and giljaks joined. In order to fill the family of drums and enrich the orchestra's timbre, the symphony orchestra's small flute and goboy instruments were used.

Doni Zokirov's contribution to the formation of the ensemble as a polyphonic orchestra is significant. In particular, he worked tirelessly as a leader and conductor, constantly striving for the goal and, in the end, managed to raise the level of performance of the team. At the same time, the team won the attention of many with its unique performance. Doni Zokirov was not only a skilled musician, a passionate leader and a skilled conductor, but also a versatile composer who mastered the secrets of creativity, creating special works for the orchestra he conducted. He was also one of the first to rework the melodies and songs of different nations for the orchestra and to expand its performance.

According to the information, in 1959 an ensemble of maqom players was formed under the Uzbek Radio and Yu. Rajabi was appointed its leader. Conductor and composer Doni Zokirov will lead the orchestra. Well-known singers H. Nosirova and S. Yarashev will start cooperating with the orchestra.

Composers A.Kozlovsky, I.Akbarov, H.Rahimov, A.Muhamedov, Sh.Ramazonov, R.Khamroev and others enriched the orchestra's repertoire with their works in various genres. Their works were mostly performed in the traditional way, and the scores were adapted accordingly. The orchestra under the direction of Doni Zokirov also performed Arabic, Afghan, Iranian and Azerbaijani folk melodies and songs.

Mahmud Ahmedov, a musicologist, writes: "One of the main tasks of the radio orchestra at that time was to develop national traditions of performance in a new style. Therefore, Uzbek folk melodies, which formed the main part of the concert program, were harmonized not in the style of ensemble performance, but in the form of orchestral performance. At the same time, the orchestra's concert program included works by Uzbek composers for the ensemble, but in terms of interpretation, the musicians tried to bring the orchestra's performance closer to that of a traditional ensemble.

Doni Zokirov, a great scholar of Uzbek folk melodies and songs, paid special attention to the harmony of the main melody and sound, and tried to emphasize the unique ornaments and colors that define the quality of the work. That is why Doni Zokirov's contribution to the first formation of the orchestra's creative style is boundless. Undoubtedly, he was one of the first to adapt folk songs and classical music to the orchestra, as well as to create special works for the ensemble.

In particular, the work "Wild Chorgoh", reworked by Doni Zokirov in 1962, opened up new aspects of orchestral performance. I-II, trumpet, dust -I-II, Kashgar rubobi, Afghan rubobi, tanbur, dutor bass, dutor double bass, doira, sato, giljak -I-II, giljak alt, giljak bass and giljak double bass. Doni Zokirov in creating this score in addition to expressing the individual performance of each instrument, it also tried to show the possibility of harmonious performance of different instruments. From beginning to end, we can see that the dominance of melody has retained its power.

For example, in the description of the main melody of "Wild Chorgoh", the theme, which began with the performance of gijjaks (3-8 tt.), Develops for the first time in a peculiar imitative polyphonic form (gijjak alt, kashkar and afghan rubabs - 8-9, 11tt., Gijjak bas. and small double basses (9-12 tt.) and return to the base "re" membrane and become relatively complete.

In fact, "the composer uses a unique style of ensemble performance in the orchestra: one instrument is replaced by a group of instruments, and the ensemble accompaniment is replaced by a polyphonic orchestra. All this was an effort to make musicians perform polyphonic music with a deep understanding, without losing the national character of the work," wrote Mahmud Ahmedov.

Although the score was simple, there were some problems with the orchestra's interpretation. Unison-trained musicians had difficulty performing a variety of parts and sounds (solo, chorus, pedal sounds, and dimensional changes). This was especially noticeable when musicians were required to be able to listen to each other during the performance or to pay special attention to the solo parts that played an important role in the play.

Therefore, during the rehearsals, Doni Zokirov focused on working on each performance defect separately, alternating the balance of the orchestral groups in the performance, and, finally, trying to fully express the artistic content of the work. In other words, the goal is to achieve an equally clear and expressive sound of the orchestra's individual instrumental groups. Due to these requirements, the orchestra, which had a high level of performance, was able to complete the work, including "Wild Chorgoh".

Each of Doni Zokirov's works for orchestra is performed in a unique way and in unique national melodies. "In his works, Doni Zokirov uses the methods used in Russian and Western European symphonic music in accordance with national traditions."

That pain. The aim of the orchestra, led by Doni Zokirov, was to elaborate on the composer's main idea, using elements of modern performance techniques to express the elements of aleatorics in artistic harmony with traditional performances.

Doni Zokirov, the orchestra's artistic director and chief conductor, led the ensemble until 1980, developing a traditional Uzbek interpretation. Due to his many years of practical work with the orchestra and his knowledge of the performance possibilities of folk instruments, he was able to discover new aspects of the orchestra's performance. Doni Zokirov's popular four-part musicals "Suite" (1974), "Holiday March" (1974) and reworked "Mirzadavlat" (1979) are colorful timbres and rich performances of the polyphonic orchestra. demonstrates a wide range of possibilities.

Having gone through a long and difficult life, the orchestra under the direction of Doni Zokirov has reached the level of creative maturity. Now the orchestra's repertoire includes works of various forms and genres of compositional work, from small miniatures to instrumental music.

It should be noted that one of the great creative achievements of the composer is that Doni Zokirov skillfully reworked some samples of Uzbek classical music and adapted them to the orchestra of Uzbek folk instruments, solo instruments and orchestra. These are: "Wild Chorgoh" for orchestra, "Return" for gijjak and orchestra, "Figon", "Desert Iraq", "Wine" for boy and orchestra, "Fergana" for flute and orchestra, "Gadoi", "Algeria"; for orchestra "Navo", "Savti navo", "Ufari navo", "Garduni segoh", "Tasnifi dugoh", "Muhammasi iraq", "Nasrulloi", "Mirzadavlat", "Yolgiz"; "Rajabiy" for tanbur and orchestra. These works are included in the repertoire of professional orchestras of the republic, as well as in the program of the orchestra of folk instruments of music schools.

Conclusion. If we look at the creative heritage of the composer, his works in his own way, style and skill are full of nationalism. Doni Zokirov's work as a composer is also important. In particular, his skillful adaptation of a single folk melody to an orchestra of folk instruments and his high performance testify to the composer's great talent. Expressing the national tones of nations, the national color requires great creative skill from any composer. Doni Zokirov's works can serve as a model in this regard. This means that Doni Zokirov, during his career, adapted our national music samples to the orchestra of folk instruments, or his new works are a great contribution to the development of Uzbek national music.

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