



## Formation And Development Of National Composition Schools Implementation Based On These Historical Stages

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*Received 19<sup>th</sup> Nov 2023, Accepted 21<sup>th</sup> Dec 2023, Online 20<sup>th</sup> Jan 2024*

### Annotation

In the process of development of professional music art in Uzbekistan, composer's creativity is of special importance. Naturally, it was necessary for the creativity of the composer to turn to polyphonic musical genres, to determine his own national development path during a deep study of the world music culture. The formation and development of national composition schools took place on the basis of these historical stages. The originality and national image of these schools were directly determined by the effective creative achievements of the artists who were part of these schools. In order to improve the musical talent and culture of the young generation, it is planned to operate music and art schools in every city-district of our country.

**Keywords:** Music, art, future generation, heritage, genre, performing arts, composer, culture, national songs, modern music, scenes, symphony, ballet, baksy, jirov, kyssakhans.

In the process of development of professional music art in Uzbekistan, composer's creativity is of special importance. Naturally, it was necessary for the composer's creativity to turn to polyphonic musical genres, to determine his own national development path during the in-depth study of world music culture. The formation and development of national composition schools took place on the basis of these historical stages. The originality and national image of these schools were directly determined by the effective creative achievements of the artists who were part of these schools.

Bright aspects of the talent of each composer are embodied in the musical works created by him, and they present national and universal ideas and themes to the listeners in their own creative interpretation and artistic form. In this regard, the approach and inclination of each author to a certain genre and creative style in his work is directly related to criteria such as the creator's consciousness, national thinking, culture, acquired knowledge, and the formation of artistic taste.

The role of music in the spiritual formation of the young generation is incomparable. Everyone who listens to classical tunes and songs enters the world of beauty, matures spiritually and looks at people with pure eyes. So, by looking at the surrounding events in a positive way, he adds a large share to the development of the country.

Our ancestors have left us a rich and rich heritage, which is the demand of today's times to promote it, to continue the traditions of music art, to educate the young generation in accordance with world standards and to train them as mature specialists.

Honorable President Sh.M. Mirziyoev has always acknowledged that art and culture are an important factor in introducing a nation to the world. In this regard, our government is doing a lot of effective work on raising the young generation to be advanced and mature. In particular, all conditions are being created for the next generation to learn the secrets of music, to improve their knowledge under the support of teachers, and to demonstrate their performance skills. [1. PQ-3022 of May 31, 2017]

Honorable President Sh.M.Mirziyoev is opening a wide way for the youth of Uzbekistan to show their skills for composers and creators, performers and artists. Conferences, competitions, festivals and various Olympiads held at the international arena, visits of world-renowned artists from abroad to our country, the State Conservatory of Uzbekistan, concerts held in music venues throughout the republic, workshops, national composition school they are adding their share to the development of professional performance art and science in our country. [2.]

Our talented young people are raising the status of Uzbekistan and climbing to the winner's podium. It is certainly gratifying that we have artists who have won high awards and promoted the music of Uzbekistan and Karakalpakstan on the world stage.

In fact, researching and promoting masterpieces of national and modern music based on the models of diverse and colorful styles and forms is the main factor in determining the cultural prestige and level of each country.

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Karakalpak music culture, like other peoples of Central Asia, has its main layers with a complex internal structure: traditional music and modern music of a professional (written) type developed on the basis of European compositional creativity. In particular, in the musical life of Karakalpakstan, genres of folklore and traditional music art (bahsi, jyrau, storytelling) and new performance genres (symphonic music, ballet, opera) are developing. After all, together with other types and genres of traditional music culture, the work of jyrau and baksal has its own cultural significance as an expression of the original national cultural values of the people of Karakalpak.

If we look at the history, the instrument "Ud" found in "Ayirtam" as a wonderful cultural heritage belonging to the first century of our era, the musician playing the "Harp" in the picture carved on the stone from "Topiraq Castle" as a result of the archaeological expedition in 1946 and again in 1947 The discovery of a human fragment holding a two-stringed dutor type musical instrument from the soil is a clear proof of this. The discovery of a monument with a picture of these musical instruments, as well as oral and written inscriptions from the place of the ancestors of the Karakalpak people, is a sign that the Karakalpak people have a wide-ranging musical culture, just like the peoples of other related nations. [3.B.218]

The musical culture of Karakalpak is embodied in national oral creativity. National musical culture is represented by creators who carry and preserve music - singers, bakhshi singers who perform songs and epics accompanied by dutor instruments, storytellers and storytellers who tell heroic stories. Among them are Gharibniyaz, Eshbay, Aqimbet, Musa, Sueu, Shernazar, Arzy, Juman, Eszhan, Japaq Orinbay.

In 1919, for the first time, a department of musical and dramatic team was opened in "Turtkol". This team led all circles and organized concerts in cities and villages. This team attracted experienced personnel from central cities to strengthen its professional activity.

In the early period, the creators of musical performances reworked folk music, and then they decided to create professional music samples. The first Karakalpakstan actor, dramatist, director, musician and melodist A. Utepov and famous bakhshi-melodist J. Shamuratov and a number of other composers as a creative result of "Tenin tapqan kyz", "Guman", "Bag`dagul", "Korliktan" "Azat" and other plays appeared on the stage. [4.B.190]

In 1925, the "Tan Nur" troupe was formed in Turkul. From January 1925, it was called the "Karakalpok troupe" and formed the basis of the current Karakalpok musical academic theater. The repertoire of this group consisted of one-act plays, interludes and other genres. They include folk and classic songs - "Bozatau", "Shimbay", "Galgalay", "Nedag" and "Nar iyirgen", "Nama basi", "Kara jorga", "Pakhay"., "Ariukhan" tunes took place. In these performances, choir, ensemble, declamation and humorous poetic numbers were performed. During its first ten years, the theater performed "Tilek jolinda" by K. Avezov, "Jezdejan", "Zindan" by A. Utepov, "Ashiq zari", "Shaleke bay", "Guman", "The girl who found Tenin", S. He staged musical plays and interludes such as Majitov's "Ernazar ala koz". [5.B.52-54]

In 1925-1926, musician researcher, folklorist V. Uspensky, on his expedition to the territory of Turkmenistan, collected a number of tunes and published them in a collection. This book includes Karakalpak tunes among the tunes recorded from Porsi (Kalinin) Khojeli and Kungyrot districts. Currently, among the people of Karakalpak, these tunes, including: "Ayjamal", "Jig`ali eki", "Auezim", "Durgalar", "Saltiq", "Khoja Bagman", "Muhalles", "Kor Kyz", "Nariydirgen" ", "Yar anda kaldı" and other tunes have become popular and are performed in large circles.

In 1930, under the influence of the state policy, among the students, songs with a new content such as "Komsomol", "Jana Dikhan", "Pioneer", "Jengejan", "Qazi Iyshan" appeared. In these years, a number of creators worked on collecting and creating music for the first musical dramas and comedies of the Karakalpak National Theater: composers - J.Shamuratov, B.Tumanyan, G.Komponees, V.Shafrannikov, A.Khalimov, and playwrights - A.Utegenov, S.Majitov, A.Begimov, N.Daukaraev, A.Auezva, M.Daribaev, J.Aymurzaev, T.Seitjanov. They made a significant contribution to enriching the repertoire of the newly opened theater with folk images, themes, and tunes. [6.B.171]

J.Shamuratov, B.Tumanyan, G.Komponees, V.Shafrannikov and A.Khalimov, who worked effectively for years, created music for more than 20 musical dramas and comedies. Including "Bag`dagul", "Koklen bair", "Free from Horliq", "Aygul Abat", "Aral girl", "Berdaq", "Lieutenant Elmuratov", "Amu boyinda", "Soymegenge soykenbe" was brought to the attention of the audience.

At the same time, composer Japaq Shamuratov (born in 1893) is the author of more than 200 musical works. In his work, special attention is paid to songs and footwork dances, tunes for dutor instruments. J.Shamuratov's compositional style is the harmony of Karakalpak folk epics, bakhshi jyrau and traditional folk songs, as well as Hafiz bakhshis. , "Ashiq Najep Dauletyarbek" and other lyrical epics and wedding ceremonies.

In particular, 18 tunes of the collection were processed for musical instruments - bayan and accordion, and published in Moscow under the name "Narodnaya muzyka Karakalpakii". V.Shafrannikov is considered

one of the persons who attracted specialists for mastering world music genres and forms by the creators of Karakalpakstan and laid the foundations of the modern school of composers. [7.B.31]

The composer created plays, marches, dances and tunes for piano, violin, wind instruments, ensembles and orchestras based on Karakalpak folk tunes. His songs "Death to Fascism", "Budeny Jauga Ataldi" and other songs and musical dramas written on the theme of war have been preserved as historical and cultural memories.

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