

THE PERFORMING ART OF THE UZBEK TRADITIONAL INSTRUMENTS DURING THE YEARS OF INDEPENDENCE

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ABSTRACT

This article describes the art on Uzbek traditional instruments during the years of independence.

Keywords: music, art, musical instrument, independent Uzbekistan, education, learning skills, educational effectiveness, quality education.

INTRODUCTION

From the beginning of 1990 years the radical socio-cultural changes have been taken place in Uzbekistan right after the changes in political life. Acquiring the independence has been reflected not only on political and economic life of the republic but on cultural life as well, particularly in the trend of the development of Uzbek musical instruments. One of the main tendencies has been the revival of national traditions, and the whole complex of traditional culture of Uzbek people, their life, and their cultural, artistic and intangible values. That has come from the national resources, from activization of the ethno-national, artistic and mythical-poetical awareness. Vivid local traditions, immense interest in regards to the national, classic music such as Shashmaqom, Fergana- Tashkent maqom has been revived in the musical art. One of the significant positive tendencies during the period of independence, without doubt, was Uzbekistan's entry into the world cultural space. Due to the disappearance of the informational borders the enormous opportunities have been opened for the disclosing of the creative potential of young musicians, their participation in the international competitions. In the new historical settings the traditions of the Great Silk road as a unique phenomenon of interrelation of the Western and Oriental civilizations have been also revived.

In this regards the creative work, the show-ballet "Great Silk road" by Mustafo Bafoev in 1995 became a significant accomplishment. This innovatory piece of creative work interweaves various types of art in the original synthesis shaping symbolic connections between the past, present and future. The triumph of this work in the republic and abroad, and particularly in France, validates the high artistic and aesthetic importance of the Bafoev's music. Uzbek national instruments in this piece of composition are perceived as the national property in the space cultural memory, and at the same time as integral part of the contemporary life, the connecting link of the times in the context of the world culture. The most essential here is Bafoev's special attitude to the national instruments as if they were the treasures of the world civilization.

The independence has brought innovative elements to the system of musical education. Implementation of the national program of specialists training allowed raising the intensity of education in the field of the performing art to the higher level. In the reorganized state conservatory of Uzbekistan the new orderly system of qualified training of musicians-

performers and conductors has been worked out. The educational level of students' orchestras has been increased consequently. Musical science has been developing, the emergence of a great number of monographs, educational manuals, schools for performing on Uzbek traditional instruments, methodic literature, scientific conferences all are the clear evidence for that. The last graduate students have showed interest in learning the process of musical problems associated with the traditional performing school, national musical culture.

During the years of independence the interest that has been paid by Uzbekistan's composers to the traditional musical instruments was liven up. A great deal of musical works in various genres such as plays, suites, concertos, poems, symphonies have been written for them in recent years. Remarkable endeavors by the composers to unite together traditional instruments with the instruments of symphonic orchestra and to find original timbre colors of sounding of traditional instruments in unusual combinations deserves a particular attention. The most fruitful in these modes are works by M. Bafoev, as was mentioned above, as he acquires profound knowledge in this sphere. The most affluent material for performers includes such compositions as "Poem for ud with orchestra in memoriam to A. Jami and A. Navoi", "Khorazm capriccio for piano and orchestra of the traditional instruments", Concerto for tanbur and orchestra, Eight musical pictures on reading the poem "Alpamysh", Bukhara concerto for solo cello and traditional musical instruments – nay, koshnay, changkobuz, doira, nagora.

Created by Bafoev Concerto-rhapsody for kanun, ud, and percussion instruments has opened the new ways to interpret genres and forms. The aim in this composition set up by the composer was to release utmostly potential capacities, which are enclosed in the nature of solo instruments, to rethink the timbre sounding of ud, conventionally used as accompaniment.

Compositions by Dilarom Saidaminova "Fantasies for tara and piano", "Sarob" ("Mirage") for chamber orchestra of Uzbek traditional instruments are distinguished by profound content and colorful sound palette. This orchestra composition opens a new realm by striking the ear with its extraordinary timbres and combination of traditional instruments. Its symbolic world arouses a wide circle of associations: images of eternity and a boundless sand desert, the Great Silk Road, ancient civilization and cosmic space of the future.

In the stream of renovation in the world of sound made by Uzbek instrumental music, "The Dervish's Book" by Alisher Latif-Zade represents an extraordinary significance. Philosophical discourses on the man's place in the earthly and cosmic space, the fundamental nature of his live and spiritual exploration, embodied in the image of caravan – the symbol of wanderings, were reflected in this composition with the help of expressive means. The plot of this six-hour cycle combines diverse time layers and space levels; each of them have been rendered by inherent to its content characteristic of symbolic sound and arrangement of the musical material. Deriving his ideas from the plot the composer used, to a certain extent, extraordinary arrangements: Uzbek traditional instruments, a magnetic tape with the voices of singers and readers singing in seven languages, musical instruments of diverse centuries and peoples, including modern instruments of the variety art. Uzbek traditional instruments used in the composition by Latif-Zade obtained qualitatively innovative meaning; they open the new timbre potentials, promoting further the releasing of the complicated philosophical substance of music. Marked by its diversity of artistic exploration and solutions the new works of Uzbek composers for the traditional instruments have set up ahead of musicians very complicated issues of

mastering the renewed system of expressive means, analytical learning of the contemporary musical comprehension language and proper rendering of artistic-figurative content. Technical difficulties during performing the contemporary compositions, which demand thorough editing work when working on performing strokes and methods of playing, have been enhanced. In this regard the role of the musician-performer as intermediary between a composer and a listener increases to the high degree.

Contemporary musical art of the performing on traditional instruments exists in its vigorous subsistence. It has been developing, obtaining new forms, responding to the up-to-date spiritual requirements. Being an integral part of the national culture Uzbek performing art exists as one of the ways of communication with world cultural space and traditional instruments play a fundamental role in this process.

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