

THE INFLUENCE OF THE "OMNIBUS" ENSEMBLE ON THE CREATION OF UZBEK COMPOSERS

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Abstract: in this article, the "Omnibus" ensemble, which was established for the first time in Uzbekistan, and its unique method of creation, today's activities and composers' opinions about this ensemble, are highlighted.

Key words: composer, ensemble, tune, navo, scale, quartet, trio, duet, piece, instrument, melody, majors.

Chamber music, in fact, is the most ancient and remarkable complex genre, aimed at describing the inner world, heart, and love of life.

In the 50s of the 20th century, it was reflected in various art directions of Eastern European and Central Asian countries, mainly American culture. It has the ability to perform musical works ranging from simplicity, like the symphonic genre, to complex, philosophical, and deep musical works.

At the same time, ensemble music has its own forms.

About chamber music of Uzbekistan. So, in Uzbek compositional creativity, we can meet a lot of young and old composers who emphasize chamber-instrument music. Not only foreign, but also among our own Uzbek composers, there are many who express their works in this direction. If we focus on the Trio, that is, the ensemble consisting of 3 people, and let's look at the examples of works created for the TRIO ensemble by which composers. As an example: among Uzbek composers, based on folk tunes, one of the brightest composers, G. Mushel, can be seen for the first time as an experiment, the work of TRIO, i.e. violin, cello and piano "Five plays". This set includes five different tunes, as follows. These are:

The first is "Aspandjoyiman";

The second is “Pakta terim”

The third is “Sayyora”

The fourth is “Yallolashaylik”

The fifth is “Ferganacha”

Each piece belongs to folk tunes and is based on natural chords, harmonically relying on quarta-quinta chords and hardly using third tonality. The composer emphasized that the sound of the nonaccord in the harmony gives the music a special tone.

The texture of the plays is homophonous, the melody is intensified by elements of sharp polyphonic contrast in the sounds of lyokin stringed instruments.

The piece begins with a prelude and ends with the finale "rondo". The prelude is in the key of B-minor and begins with a cello solo. It is written with melodies similar to Uzbek folk tunes in order to feel the national color. Lyokin structure belongs to the European style.

This trio consists of exactly 3 parts, each part has a special focus. The first part is a strict sonata, based on the allegro form, and includes the main part, leading, side and final parts. It also consists of three sections. That is, the main part (exposition), the middle part (razrabotka) and the last part (reprise). In the reprise, the coming together of the main and secondary parts is considered a characteristic feature for the composer.

R.Abdullayev often considers it better to shorten the Reprise and use the main theme and side themes together. The second part is written in simple three-part form, in Andante tempo. In this part of the work, the composer used harmonically polyphonic elements widely. The tone of long stretches, quarter-fifth notes is the basis of Uzbek music.

The third part of the work comes in the form of "Rondo" and can be divided into 2 elements. 1) a-b-a;

2) s-a.

That is, the main theme is called the refrain. It has been brought back at least three times, with the rest coming as episodes.

In addition, among the mature Uzbek composers are Ulugbek Musayev (forteniano trio); by Mutal Burkhanov ("Romance"); Abdusaid Nabiyeu created Uzbek chamber music in the "trio" genre.

By the years of independence, many young composers became more interested in chamber music. At the same time, they have been showing it through their compositions without stopping their research in modern style.

In 2004, the "Omnibus" ensemble was established under the artistic leadership of composer Artyom Kim. Why was the ensemble called "Omnibus"?! As of today, the ensemble of this category is the only one in our republic, and its series includes European instruments as well as Shark instruments. That is, the performers can connect modern technical methods with the art of performing arts and demonstrate their performance skills using Uzbek national instruments, as well as European (Western) musical instruments. .

Currently, the ensemble continues to perform works and tunes of modern composers, which is the standard of today's "modern music". Also, a number of Uzbek composers are creating new innovative tunes with the help of national instruments, in an unconventional style, with the melody, sound, and rhythms that are unclear to the listeners. That is, with the help of national musical instruments, new examples of creativity, new navos (new sounding) of melodies are playing an important role in Uzbek music. As a result, critical musicologists think that works created as a result of composers' experiments are new in the art of music, and that this direction is unique only to the "Omnibus" ensemble. Currently, the number of composers working in this direction is expanding.

I think that this "Omnibus" ensemble has a great influence on the creativity of modern composers. After all, not only young, but also older composers are widely and equally using modern musical techniques in keeping with the times.

About the "Omnibus" ensemble, composer O. Abdullayeva said: "You can boldly write a piece for this ensemble. The possibilities of the performers are limitless, they not only illuminate the theme and timbre, but it is commendable that each instrument in its turn can perform a solo melody regularly, using all its possibilities." In other words, the composer commented that the influence of the "Omnibus" ensemble on Uzbek composers is great.

It should be said that a number of famous composers have been creating in Uzbekistan in the direction of "modern music". Among these are F. Yanov-Yanovsky's "Lontano" and many works written for chamber music, D. Saidaminova's "Umar Khayyom" (one of the national instruments - "chang" is used in the piece), D. Yanov-Yanovsky's "Shang music" chamber work (string instruments and Uzbek national instrument – "chang" were used), "Epitafia" by A. Kim, J. Shukurov, O. Abdullayeva, "Holat" by H. Khasanova and many others. works of young composers can be seen.

It is known that creating national Uzbek melodies using European classical instruments requires special talent and experience. In this regard, another Uzbek composer, Kh. Khasanova, can see a chamber piece known as "Holat". His style is characterized by harmonic diversity, dynamism, wide use of major-minor, constant rhythm changes, and his melodism is rich in national intonations influenced by modern techniques.

The work "Holat" by H. Khasanova mentioned above was written for the Omnibus ensemble in the chamber genre, and various instruments were used in it. The piece combines Eastern and Western instruments, which are widely used in the work of contemporary composers. It consists of Uzbek national instruments - flute, chang, percussion and string quartet. This composition can be said to be the complete composition of the "Omnibus" ensemble.

The musical instruments of the peoples of the East are distinguished by their specificity and variety. For example, not only the laments and melismas characteristic of Uzbek folk music are shown in flute and gong instruments, but also modern performance styles and techniques are used. An example of this is the "pizzicato" playing style presented in the dust. In the performance style, the sound is produced by tapping the dust wires with the back of the sticks. The constant combination of this style of performance with "pizzicato" on stringed instruments gives the piece a special, unique color. In turn, the flute is no exception. Several techniques are used in this instrument. For example: performance styles such as frullato (pereduvaniye) are shown.

It is worth noting that the author gives freedom to the performer so that the national melodies are preserved in the work and they sound authentic. That is, the fact that he wrote "Nola" on the note opens the way for the performer to use laments improvisationally (badihagoy) at his will. It is no secret that gongs and tam-tam instruments give the musical spirit of the peoples of the Far East.

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