


ENSEMBLE PERFORMING UZBEK MUSIC

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It can be learned from the folk art that the skills of ensemble, i.e. collective performance, have been practiced in the performance of Uzbek music. This people has shown itself in national ceremonies, performing arts, theater groups. It is possible that collective singing of traditional performance was also used due to time requirements and gradually became a tradition. The main reason for this may be the large scale of the works, the creation of complex ones performed with great climaxes, and the passing of singing processes in open spaces. "Ensemble" (French ensemble - unity, harmony, harmony) - 2) in music - a) joint performance of certain musical works by several performers. Depending on the number of performers, ensembles are duet (2 people), trio or tercet (3 people), quartet (4 people), quintet (5 people), sextet (6 people), septet (7 people), octet (8 people), nonet (9 people) etc. Simply put, they are told to work as a team. In practice, it is used in many areas and even in relation to large constructions. The first ensemble was founded in 1923 under the leadership of Tokhtasin Jalilov, and in 1927 under the leadership of Yunus Rajabi. The activities of ensembles made up of different compositions became widely popular and widely implemented in practice already in the first half of the 20th century. In 1957, under the leadership of Yunus Rajabi and under the supervision of the Uzbek TV and Radio, the formation of the makomchilar ensemble [1, 538] became a great event. It started with reviving the heritage of Uzbek classical music and strengthening the practice of performance. As a result, most of the samples contained in Shashmaqom were performed and recorded on plates and magnetic tapes. First of all, the composition of this ensemble is made up of the most prominent, famous and master artists of their time. They were great teachers in music and singing. Due to the knowledge of shashmaqom and the ways of maqam, the leaders of the ensemble were exceptional experts of maqam, they achieved a complete and perfect performance of the musical heritage. All this still serves as a program for the performers of the time. The art of performing music is one of the fields that has been formed since ancient times, has been developing over time, and is growing and perfecting together with the breath of its time. Branches of music related to creativity, performance and practice, although they are separate, are considered as a whole. Music performance develops on the basis of folk music creativity and genres. Performance traditions and ways have also





expanded and enriched in the process of performance practice. In fact, the practice of performance has been passed down orally from generation to generation. This process has matured on the basis of "teacher-student" tradition, which is connected with the education of our people. Like all the nations of the world, the Uzbek people have their own unique national values, as well as a spiritual, musical and literary heritage that has been formed and developed during the past history. The all-round perfection and spiritual wealth of Uzbek musical heritage is obvious to everyone. It is known that any national heritage has been passed down from generation to generation. This oral form has been serving the development of practice as the spirituality of our people for centuries. National values, traditions, customs, labor and life processes, which are required by the demands of the times and the demands of the nation, gradually adapt to the times and become traditions. In the process of formation of our national musical heritage, folk traditions have gained importance. The existing traditions complement each other, have a special characteristic and quality.

Samples of our classical music heritage are known as traditional music. The main form of traditional music is our status, which reflects the spiritual world and life experiences of our people in tunes. There are three types of maqams in our country, which have their own spiritual significance. In musical practice, they are called Shashmaqom-Bukhara maqam, Khorezm maqam and Ferghana-Tashkent maqam roads. One of the unique features of traditional performance is performing as an accompanist. Jorovozlik has been used in practice as one of the magical processes of Uzbek music performance. Usually, the simultaneous performance of two or more voices is a complex process. Singers need to have a number of natural and practical aspects in order to achieve a harmonious composition of the singers and a beautiful interpretation of the work. Therefore, it is noted that there are specific characteristics of horology. The fact that the work performed by each singer is related to breath shows this aspect. It should be recognized that it is important for two or more singers to breathe and use the breath in harmony with each other in the interpretation.

