

THE EMERGENCE OF THE SCHOOL OF COMPOSITION IN UZBEKISTAN.
(On example of educational activities of the composer B.B.Nadejdin)

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Annotation: *This article describes the formation of composer schools in Uzbekistan by talented composer and teacher Boris Borisovich Nadejdin who has great contribution for developing composing school and their thoughts and opinions in this sphere.*

Key words: *folklore, professional music, art composing, composing school, teacher-student tradition.*

*"Only music has the power to form human character,
people can learn to feel right themselves
and improve with help of music.
Aristotle.*

It is known from history that Uzbek music art had been dealing with regularly musical-theoretical sciences of folklore creativity and professional music on the basis of composing art which are sharpened during the ages besides that with the other musical industry. In the palace music there were sung to composing creativity music folklore which are popular and know for all are sung for wide public.

At the end of XIX century and at the beginning of XX century there were accomplished deep reforms in music art. Foreign musicians, theatre groups and composers presented their music works in order to learn music art of Central Asia, specially our homeland's national music.

This process researched the appearance of different creativity types and music genres in our music art. In 20-30 years of XX century composing art which was one of the Western music arts creativity types came to our music art. According to meaning of this word, (lat.- composer – "creator") creator of many sounded music work.

The term composer was spread over the Italy in XVI century. It is required musical creative ability with thoughtful accuracy, education and qualification in the sphere of the special composition subject from creators of these profession.

Composer creates musical work through note-recording and tries to express new individual artistic signification. It differs from monodial creating composers. In coming of this troupe of art from Uzbekistan services of popular Russian composers who worked in our country.

Composing creativity in Uzbekistan was developed rapidly in activity of V.A.Uspenskiy, G.Mushel, A.F.Kozlovsky, B.B.Nadejdin, R.M.Gliere, B.Zeidman, B.Gienko. With the help of these people creativity and pedagogical activities there were appeared local composers generation in our country such as M.Ashrafy, T.Sodikov, M.Burkhonov, M.Leviev, S.Yudakov. The composing school serviced as important factor to bring up local composers. Organising of Turkistan public Conservatory (1918 year), Higher music school in 1934, Tashkent conservatory in 1936 year from 2002 Uzbekistan State conservatory was important base for bringing up national composers.

It is permissible to emphasise the affairs of popular composer Boris Borisovich Nadejdin (1905-1961) who brought up elite of composing school, he was one of the great people who helped to

educate Uzbek composers not only with pedagogical side. He is the distinguished prominent figure of art in Uzbekistan and the teacher of Uzbek composers. The composer didn't take pity from his student till the end of his life. B.Nadejdin used his all his power to create and work active. He disliked tasteless, non-professionalism in education process of composers.

In teaching composing methody made some rules and requirement for students. "Composers should be brang up to be near modern listeners demands".

I. General rules and requirements for students:

1)

Connection with people melody. Accessibility, expressionism, confedence, future brightness of topic's language natural.

2) Harmony of melody and harmonic language (difficulties Uzbek music breaking the principles in Europe music specificity).

3) **Bell** of musical instrument.

II. Class work Planning according to follow requirements.

1) Program requirements.

2) What can do students. (real opportunities)

3) What should student do in order to eliminate defects.

III. Literature.

1) Learning Russian and Western Europe music, learning techniques and traditions.

2) Listening comprehension (books, conserts, independent singning or playing, playing with 4 hands)

IV. General fortepiano.

- Using musical instrument.
- Playing note and reading from paper.
- Acquaintance with different methods.

V. Conserts, discussing.

B.B.Nadejdin is powerful and selftess person who educated many Uzbek composers. He directed composers to independent musical creativity such as I.Akbarov, V.Meen, Pak Endin, B.Gienko, G.Sobitov, I.Hamroev, G.Kodirov, S.Bobojev, Yu.Nikolaev, Kh.Izomov, A.Muhammedov, S.Varelas, V.Zudov, H.Rahimov, A.Berlin, S.Haitboev, F.Yanov-Yanovsky, M.Yusupov, Ye.Shwarts, T.Kurbonov. These composers who were mentioned above contributed massively to Uzbek music art specially, and composing creativity. In this case he gave the tradition of teacher-student for Uzbek composing creativity schools services. It has important factor to develop real creativity education fo4 composers in Uzbekistan. Requires responsible cations scientific and creative in any time. For that, all experience in these splore creators helps effectively to creators.

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