

SKILLS OF ACCOMPANIST

A.Yuldashev

Kokand State University

Abstract: Choral accompaniment is the skill of accompanying a solo performer in harmony by an instrument or ensemble, supporting him aesthetically, emotionally and artistically. This article attempts to shed light on the historical roots of choral accompaniment, its basic principles, its role in the performance process, and modern development trends.

Keywords: creative collaboration, musical genres, accompaniment, ensemble, rhythm, hearing, dynamics, stage culture

Uzbek musical performance art centuries during national tradition and values based on developed came . One of the areas that deserves special attention is the art of accompaniment. Accompaniment is the skill of accompanying a solo performer in harmony by an instrument or ensemble, supporting him aesthetically, emotionally and artistically. This activity was formed in many performing schools and is of great importance in folk instrument ensembles, maqom performance, as well as modern pop music. ¹The concept of accompaniment and its role in musical performance are of great importance in revealing the spirit of the kata and artistic work. Accompaniment is one of the main means of artistically perfecting a solo performer (singer or ensemble of musicians) in the process of musical performance. The chorister: supports the melody of the work, strengthens the rhythmic basis of the artistic work, is in creative dialogue with the practicing solo performer, and ultimately serves as an important factor in achieving perfect collaborative performance, joint performance increases the artistic impact of the work. Therefore, chorister is not a simple “accompaniment instrument playing”, but an art requiring a unique creative skill and high responsibility. The process of developing chorister skills is divided into many historical periods. In the Uzbek musical heritage, chorister has ancient traditions: Collaborative performance in instrumental performance is the highest stage that demonstrates the artist's skill and talent. It is important that the performers complement each other in “shoulder-to-shoulder” performance, and such a performance directly reaches the hearts of the listeners. In maqom performance, the tanbur, dutar or gijjak accompanied the solo singer, ensuring the stylistic completeness of the melody. Classical music is considered one of the highest artistic values of humanity. In the ancient rituals of the peoples of the East, songs and melodies were not written in advance, they were performed depending on the situation. The ancient epics (epos) of the Uzbek, Tajik, Uyghur, Turkmen and other peoples rely mainly on the improvisational performance of bakhshis and hafizs. In Egypt, India and China, special improvisational singing methods also existed in religious ceremonies. Uzbek classical music - the art of maqom - has been formed over the centuries and developed on the basis of oral traditions. The art of jurnavoz occupies a central place in maqom performance. In maqom, the performer has the opportunity to create a new melody and a new style each time within the framework of strict musical rules. Therefore, the art of maqom is valued not only as a written musical heritage,

¹Karimov F. Fundamentals of ensemble and marching. – T: Publishing House of the Uzbek State Academic Opera and Ballet, 2015

but also as a living creative process. In classical music and maqoms, the art of accompanying an ensemble is considered the heart of the performing art. In shashmaqom and other maqom systems, the performer demonstrates his skill only through perfect performance. In the school of the master-student, the skill of accompanying is the most important learning process.² Therefore, the art of maqom lives not only in the notes, but also in the hearts of the performers and the skills of performance and harmony. In the tradition of bakhshi, the accompaniment of the circle and dutar played an important role in the recitation of the dostan by the bakhshi. The bakhshi is the people's dostanchi-hofizi, he is both a performer and a creator. Although the plot is the main one in the dostans, the text and melody are freely changed by the bakhshi during the performance, new verses and melodic intonations are added. Each bakhshi differs from others in his own style, melodiousness, and stage skills. Bakhshis felt the mood of the audience and improvised according to their demands. In folk ensembles, jurnavoz continued in the form of musical dialogue with the performer. Valuable considerations about jurnavoz can be found in the works of oriental musicologists - al-Farabi, Safiuddin Urmavi, Abdurahman Jomi, Darvesh Ali Changi.³

The art of navigation is based on a number of theoretical and practical principles:

It includes many important aspects that enhance the skill of performance, such as tonal harmony - harmony with the soloist in terms of pitch and range, rhythmic stability - clear expression of the main beat (method) of the work, dynamic flexibility - harmony in pitch, strength and melodiousness, aesthetic harmony - harmony in accordance with the spiritual mood and artistic content of the work, creative communication - performance with the soloist based on mutual sensitivity, the role of national instruments in the performance.

Uzbek folk instruments are considered the main tools of the art of chorale. For example: Dutor - harmonizes with the singer's voice with its soft timbre; G'ijjak - gives lyricism to the work through its melodiousness; Doira - strengthens the rhythmic basis of the method; Tanbur - takes a leading place in the accompaniment of maqom. Today, in modern ensembles, instruments such as piano, guitar, synthesizer are also included in chorale activities, creating new artistic opportunities. In the 20th-21st centuries, chorale art has developed in a wide range in Uzbek professional music: Special educational areas in chorale were formed in chorale at conservatories and art institutes; Recorded performances on radio and television widely promoted chorale styles; Hybrid (national and modern) forms of chorale emerged in pop and symphonic music; Uzbek choristers are successfully participating in various festivals and competitions on the international stage. The stages of a chorister's skill are gradually formed in students and pupils through the art of choristering: Technical preparation - the ability to play the instrument perfectly, auditory sensitivity - intonational harmony with a soloist, repertoire knowledge - experience in playing choristers in maqom, folk songs and modern works, creativity - the ability to improvise and creatively adapt, ensemble culture - performance in harmony with other choristers and a soloist.

In conclusion, musical accompaniment, the skill of accompaniment is an integral part of the Uzbek musical performing art, which plays an important role not only in supporting the individual performer, but also in increasing the artistic value of the work, and in continuing national musical traditions. In modern conditions, the traditions of accompaniment are enriched

²Yunusov R. Maqom and its performance features. – Tashkent: San'at, 2001

³Al-Farabi. A big book about music. – Tashkent: Fan, 1967.

with new performance styles, instruments and technologies, which contribute to the wide promotion of Uzbek music on the world stage. The pedagogy of accompaniment is the most important tool for developing creativity in musical performance. Listeners and musicians are formed and educated not only as performers, but also as creators.

The art and skill of improvisation remain one of the most important aspects of art today. It provides creative freedom, innovation, and liveliness. Therefore, the study and development of improvisation is of great importance in the present era.

References

1. Sh.Mirziyoyev. Buyuk kelajagimizni mard va olijanob xalqimiz bilan birga quramiz. - Toshkent: O'zbekiston nashriyoti. 2017.
2. Mirziyoyev Sh.M. Erkin va farovon, demokratik O'zbekiston davlatini birgalikda barpo etamiz. - Toshkent: O'zbekiston, 2016. - 56 b
3. Al-Farobiy. Musiqa haqida katta kitob. – T: Fan, 1967y.
4. Jomiy A. Risolai musiqiy. – T: G'afur G'ulom nashriyoti, 1983y.
5. Rajabov I. O'zbek musiqasi tarixi. – T: O'qituvchi, 1972y.
6. Yunusov R. Maqom va uning ijrochilik xususiyatlari. – T: San'at, 2001y.
7. Karimov F. Ansambl va jo'rnavezlik asoslari. – T: O'zDK nashriyoti, 2015y.
8. Abdurahimova F. Orkestr sinfi. T. G'.G'ulom. 2012y.
9. G'ofurov M. Orkestr sinfi. T.2011y.
10. O'.Toshmatov,X.Beknazarov.Cholg'ushunoslik.T.“Turon-Iqbol”.2018 y.
11. G.Kuznesova, F.Sadikov “Государственный оркестр народных инструментов Узбекистана имени Тухтасина Джалилова”. Ташкент. “Ўзбекистон” -1980
12. Yunusov, G. Y., Parpiev, A., & Ernazarov, Z. (2021). A look at samples of uzbek folklore. ACADEMICIA: An International Multidisciplinary Research Journal, 11(5), 9-14.
13. Norkuziyeva, D. (2024). EMPIRICAL ANALYSIS OF THE INFLUENCE OF PSYCHIC STATES ON THE FORMATION OF CONSTRUCTIVE BEHAVIOR IN STUDENTS. Uzbekistan Educational Research Journal, 1(3).
14. Sheraliyeva, N. D. (2023). BADIY ASARLARDAGI SHAXSGA TEGISHLI ZOOMORFIZMLARNING METAFORA YORDAMIDA SHAKLLANISHI. 2023 yil 6-son (142/1), 6(139), 5-10.
15. Norkuziyeva, D. (2023). EXERCISE FOR STRENGTHENING INTERPRETERS'ABILITY AND SKILLS. Scientific progress, 4(6), 4-6.
16. Norkuziyeva, D. S. (2021). NEMIS VA OZBEK TILLARIDA FE'L QOLIPLI SOZ BIRIKMALARI. Science and Education, 2(2), 444-449.
17. Norkuziyeva, D. S. (2021). O'zbek va nemis tillarida ravishning tuzilishidagi tafovut va o'xshashliklar. Science and Education, 2(4), 604-609.
18. Норкузиева, Д. Ш. (2022). ЎЗБЕК ВА НЕМИС ТИЛЛАРИ ФРАЗЕОЛОГИЯСИДАГИ ЗООМОРФИК ТАСВИРЛАР ТАҲЛИЛИ. Science and innovation, 1(Special Issue 2), 56-59.
19. Sheraliyeva, N. D. (2021). Comparative Analysis of “Adverb+ Verb” Word Combinations in Uzbek and German Languages. American Journal of Social and Humanitarian Research, 2(9), 30-35.