ORIF ATOYEV'S COMPOSITIONAL ACTIVITY

Xodjayeva Sanobar Nasrullayevna

Senior Lecturer, Department of Social Sciences and Physical Culture, Bukhara State Technical University

Abstract. This article highlights the compositional activity of Orif Atoyev, his contribution to the development of national musical art, and his role in preserving and promoting Bukhara musical folklore. The composer's creative activity, melodies and songs, as well as the music he composed for dramatic works, are scientifically analyzed. In addition, his scientific and practical work on collecting, studying, and publishing the folk songs "Buxorcha" and "Mavrigi" is examined. The article reveals the significance of Orif Atoyev's in the development of national musical culture.

Keywords: composer, national music, "Buxorcha", folk songs, musical heritage, Uzbek music, dance melodies, composer's творчество.

A connoisseur of folk music and folklore, instrumental performer, singer, and worthy successor of traditional composition art, Orif Atoyev (1939-2019) was born in the village of Ko'chko'mar in Bukhara district. Between 1955 and 1959, he studied at the folk instruments department of the Bukhara Music College, and from 1969 to 1974 at the Faculty of Music Pedagogy of the Bukhara Pedagogical Institute. He worked in the field of art in the cities of Bukhara, Samarkand, Andijan, and in the Republic of Tajikistan. From his mentors, he learned the performance techniques of musical instruments and the fundamentals of musical notation.

Orif Atoyev's compositional activity was closely connected with national musical traditions, especially the musical folklore of Bukhara. Initially, he organized the "Buxorcha" ensemble at the Bukhara Pedagogical College and composed melodies for its repertoire. His first major creative success was the melody composed in 1967 for the poem "Muallim" by the poet Shuhrat. Performed by the student Matlab Eshova,

the composition became a prizewinner at the republican television competition "Qo‘shiq aytgan etar murodga" and was included in the musical archive of Uzbekistan Radio.

Dances were staged to the composer's melodies such as "Subhi Navro‘z", "Bahor nashidasi", and "Tabassum". His melody "Subhi Navro‘z" became widely popular among the people during the 1960s. The dance staged to this melody was performed by the famous Uzbek dancer Galiya Izmaylova not only on the stage of the Alisher Navoi State Academic Bolshoi Theatre, but also during international tours. This demonstrates the high artistic quality of the composition.

Atoyev composed melodies for songs, solo and group dances. Nearly sixty of his works were broadcast on radio and television programs [1, P. 232]. Themes such as the Motherland, nature, love, and human emotions occupy an important place in his compositions. In addition, the bilingual traditions, folk intonations, and national folklore elements characteristic of the Bukhara oasis are vividly expressed in his works.

During his career, he composed nearly two hundred melodies and songs. He also wrote music for the dramas "Malikai Buxorxudot", "Sirtmoq", and "Buxoro" [4, P. 5]. The composer created songs and dance melodies such as "Diyor vasfi," "Gulixayri", "Amudaryo suvlari", "Dalam", "Qaldirg‘och", "Oqshom sururi", "Buxoro", "Ona yurtim oshig‘iman", "Buxorocha yor-yor", "Jayhun qo‘shig‘i", "Az sarad gardam", "Qutlayman qo‘shig‘imda", "Do‘stlik jamoli", "Kulaylik, dugona", "O‘zbekiston mushtarak", "Zarvaraq", "Yuragim senga", "Intizorman", "Haddin javo", "Munosib", and "Etgali [2, p. 64-65; 3, P. 42-43]".

His songs composed for solo performers and choir ensembles, including "Muliyonning xush hidi", "Diyor vasfi", "Amudaryo suvlari", "Istiqlol", "Olamni o‘ziga qaratgan diyor", "O‘zbekiston mushtarak", and "Buxorocha yor-yor", became popular among listeners and were included in the "Golden Fund" of the republican radio.

In 2005, together with the folklorist scholar O.Safarov and musicologist F.To‘rayev, he collected and published local folk songs under the titles “Buxorcha” and “Mavrigi Taronalari” [1, P. 233]. For more than thirty years, the authors observed the performance process of the “Buxorcha” and “Mavrigi” cycles and recorded several versions of song and dance cycles unique to Bukhara from elderly performers and experts. By comparing the songs, they revealed the history of the emergence of the cycles, their structural composition, and their artistic-aesthetic essence. They deeply analyzed the musical notation and lyrical texts and compiled them into a complete collection [6, P. 6].

Like many master folk composers, Orif Atoyev deeply studied the traditions of folk music and “Shashmaqom,” especially the rich performance practices of Bukhara musical styles, singing, and instrumental performance. The composer creatively mastered this musical heritage and effectively used it in popularizing his works among the wider public. He also paid special attention to the artistic perfection, fluency, and audience appreciation of his compositions.

In 2011, the composer’s book and music album entitled “Ancient and Ever-Young Melodies of Bukhara” was published. The book consists of sections such as “Anthems of Independence”, “Works Composed in the Maqom Tradition”, “Love Songs”, “Solo Instrumental Melodies”, “Works for Choir”, and “Music for the Drama “Malikai Buxorxudot””. It reflects certain aspects of the composer’s creative legacy. Moreover, the fact that such notation and text albums were prepared specifically in Bukhara among the regions increases their scientific and practical significance [4, P. 5].

The composer’s works became part of the performance repertoire of students of music and art schools, colleges, instrumentalists, and singers. They were also performed by amateur artistic groups and ensembles throughout the region [5, P. 5].

The state highly appreciated the composer’s contribution to the development of music and song art. He was awarded the titles “Excellent Worker of Public Education

of Uzbekistan" and "Honored Artist of Uzbekistan". On the eve of the 21st anniversary of the independence of Uzbekistan, he was awarded the "El-yurt hurmati" order [5, P. 5].

Orif Atoyev is one of the significant figures in the development of Uzbek compositional art and Bukhara musical folklore. National traditions and modern musical thinking harmoniously combine in his works, demonstrating the richness of Uzbek musical culture.

References

1. To'rayev F. Buxoro mug'anniylari. – Toshkent: Fan, 2008. -P. 234.
2. Jabborov A.H. O'zbekiston bastakorlari va musiqashunoslari ma'lumotnoma. To'ldirilgan 2-nashr. – Toshkent, 2015. – P. 305.
3. Tursunov R. Bastakorlar ijodi. – Toshkent: "Musiqa" nashriyoti, 2010. – P.
4. Xalilov A. Bastakorning ko'ngil mulki. //Buxoronoma. 2011-yil 28-iyun. № 51. – B. 8.
5. Xalilov A. Ohanglarga yo'g'rilgan umr.//Buxoronoma. 2012-yil 26-oktyabr. № 86. –P. 8.
6. Safarov O, Atoyev O, To'rayev F. "Buxorcha" va "Mavrigi taronalari". T: Fan, 2005. –P. 280.