



Drawings for the Work of the First Changist Fazilat Shukurova

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Abstract: *This article is dedicated to the first female changist F. Shukurova, her creative role in the history of folk instruments, as a performer who, with her creativity, becomes a role model among women in sozanda. The work of an Uzbek woman is thoroughly presented, who, in collaboration with several master scientists, managed to spread the influence of Uzbek folk instruments around the world..*

Keywords: *Changchi, conductor, executive changchi woman, musical instruments, composer, talent, folk instruments.*

INTRODUCTION.

Changist, conductor, teacher, Fazilat Shukurova was born and raised in 1946 in the city of Samarkand, Kattakurgan district, in the town of Thursday. His father, shukurillo Abdullayev, was a connoisseur of musical art and played a wind instrument - the tuba, and his grandfather was once known as a healer-a folk healer, so special attention was paid to the girl's education. The mother of Such a Khamidova was engaged in raising children and, being a very hardworking, strong-willed and sensitive woman, instilled these qualities in her daughter.

Fazilat Shukurova received her primary music education at the Samarkand music school. In 1960-1961, in search of young talented youth, a creative team led by the rector of the Tashkent Conservatory, composer, professor Mukhtar Ashrafiy came to Samarkand. The purpose of this trip was a personnel policy aimed at attracting national personnel to the development of professional musical education of the Republic. A group of children was invited to the capital, among whom was 14-year-old fazilat Shukurova. Mukhtar Ashrafi himself takes him to preparatory courses at the conservatory and continues his further education in the class of teacher Fozil Harratov.

He graduated from the Conservatory with a degree in chang F. M. Kharratov and A. O. Adilov, conducted and graduated under the direction of F. V. Nazarov.

Laureate of the First Republican Review (first prize). F. M. Author of the collection "Yangra Sozim", compiled for Chang based on the repertoire of Kharratov (co-authored by A. Nematov). F. Shukurova continues to go only forward, despite any difficulties, to the goals set. Chang's magic word only encourages creativity, the magic bells and whistles spreading in him are F. In conversations with friends, she emphasizes that she had no idea what the name of the first female worker would bring to Shukurova.

Learning all the secrets of the complex chang tool, the lessons of his mentors serve to walk along the great roads. Along with this, the formation of modern powder instrumental performance such as Fakhridshah Sadykov, Polatjon Rakhimov, Rahim Nurmukhamedov, Artashat Gafurov, Shoakbar Shoakromov, Ahmad Odilov, Fazil Kharratov, Rustam Nigmatov, Fazilat Shukurova, Tahir Sobirov, Bakhtiyor Aliyev, tilash Khojamberdiev, Temur Mahmudov that historical architects are associated with the name of outstanding pollinators, and also we We see that A.Odilov has found his reflection in the manuals "history of performing arts".



MATERIALS AND METHODS.

The great Uzbek people, who brought up such outstanding figures of science as Ulugbek, Babur, Navoi, changiy, Bukhari, managed to discover another performer in themselves, years later Fazilkhanim Shukurova became the first female changist. Mentor Among the students of F.Kharatova R.Akhmatov, F. Shukurova, T. He brought up such famous performers as Khodjamberdiev.

Classes of Uzbek folk instruments appeared on the day of the foundation of the educational institution. Special classes organized by the nng A. K. Karimov (gidzhak), S. A. Pirov (Chang), K. I. Choriev, K. A. Mardaeva (rubob), H. X. Khojamberdiev (flute), N. Bakayev (Kashkar rubobi) became active propagandists of performing on folk instruments.

The university has an orchestra of Uzbek folk instruments (headed by A. K. Karimov) and an ensemble of home front workers (headed by S. I. Bazarova). In the 1980s, the university's teachers were graduates of the Tashkent State Conservatory B. K. Kurbanov (percussion instruments V. A. doira), I. Gavrilin (Bayan), F. Was replenished by such young specialists as Shukurova (Chang).

S. Takhalov (Kashkar rhubarb), M. Toirov (flute), B. Rakhimzhanov (dutor), M. Tashmukhamedov (gidzhak), winners of world festivals A. Bahromov, A. Bobokhonov (Kashkar rhubarb), M. Mukhamedov, A. Kadyrov, R. Hamdamov, Sh. The name of such performers as Akhmadzhanov (Nai) is familiar to many. Among them were young musicians and violinists. Yuldashev, I. N. Rasulov, Afghan performer robbie F. Ergashev, changchi F. Shukurovs should be singled out in particular. Because their versatile concert performing career has attracted the attention of the general public.

80 soloists - performers participated in concert trips to the cities of the republic and abroad as soloists, instrumentalists of ensembles and orchestras, conductors of orchestras.

Their concerts were successfully held in Moscow, Leningrad, cities of Uzbekistan, Ukraine, Belarus, the Baltic States, Transcaucasia, Central Asia, as well as in forty countries of Europe, Asia, Africa, Africa.

The reconstruction and improvement of instruments, the education of wonderful performers, the formation of a modern repertoire -all this has made it possible to widely promote Uzbek folk instruments in different parts of the world. A. Odilov, F. Kharratov, R. Nematov, B. Aliyev, F. Shukurova, T. Khojamberdiev, T. Sobirova, A. Badomov, E. Shukrullaev, T. Rajabov, G. Usmanov's performances at rubabe, A. Kadyrov, M. Mukhamedov, M. Toirov, A. Abdurarulov, R. Flutes of the Khamdamovs, K. Dudaev, O. Kamolkhodjaev, E. Baraev, T. Saifuddinov, I. Echoes of the status of doira ikramovs, A. The melodies of the Hamidovs were listened to in such foreign countries as Bulgaria, Belgium, Mongolia, Burma, India, China, Syria, Lebanon, Finland, Germany, Poland, Czechoslovakia, Romania, Vietnam, Laos, Japan.

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It has become a tradition to hold a republican review of performers on Uzbek folk instruments and accordion, which began in 1971. The first exam was held in the capital of Uzbekistan in February 1971 on the basis of the Tashkent State Conservatory named after A. I. It was held under the chairmanship of Petrosyan. 101 musicians-performers on 15 types of instruments took part in it. The competitive competitions were held in two stages.

The mandatory program of the first stage consisted of works by composers of Uzbekistan, as well as composers of fraternal peoples and foreign countries (including one large-scale work).

At the II stage, the contestants had to perform four works of various kinds and complexity. The competition revealed more than 20 young talents.

Sh. Yuldashev, V. Rasul V. (gidzhak), F. Shukurova, R. Nirmatov (Chang), A. Malov (rubob Prima), P. Badoev (daivdar rubobi), H. Komilov (violin-bass), B. Rakhimzhanov (dutor), B. Among the holders of the place were such instrumentalists as Yuldashev (doira). A special feature of the exam is the study of folk music, as well as I. See L. Beethoven, F. List, F. Chopin, K. Saint-Saens, M. Glinka, P. Tchaikovsky, S. Prokofiev, A. Khachaturian V. A. the works of other classical composers of the world are presented in a highly specialized form.

The reconstruction and improvement of instruments, the appearance of excellent performers, the formation of a modern repertoire -all this has made it possible to widely promote Uzbek folk instruments in different parts of the world. A. Odilov, F. Kharratov, R. Ne matov, B. Aliyev, F. Shukurova, T. Khujamberdiev, T. With a dust instrument Sobirov A. Badomov, E. Shukrullaev, T. Rajabov, K. Performances of the Usmanovs on the rubab, A. Kadyrov, M. Mukhamedov, M. Toirov; A. Abdurarulov, R. Flutes of the Khamdamovs, K. Dudaev, O. Kamolkhodjaev, E. Baraev, T. Saifuddinov, I. Echoes of the status of the doira ikramovs, A. The melodies of the Hamidovs were listened to in such foreign countries as Bulgaria, Belgium, Murulistan, Burma, India, China, Syria, Lebanon, Finland, Germany, Poland, Czechoslovakia, Romania, Vietnam, Laos, Japan.

Several times, Creative reports of the Kazakh folk instruments, orchestra named after Kakhmonkazi and the Tajik folk instrument orchestra were held before the working teams of Uzbekistan. They performed new works of composers, adapted works of World Classical Composers. All concert performances of orchestras were successful. Creative meetings organized with teams (1983, 1984, 1986, 1989) were an example of strong friendship, the enrichment of musical cultures with each other, and the way of performing folk instruments brought them inexhaustible joy. In turn T. The state orchestra of folk instruments of Uzbekistan named after Jalilov, the ensemble of pollinators of the Tashkent conservatory and M. Tairov (Ney), t, Sabirov, F. Shukurova (dust), Sh. Ziyaev (Rubab prima), Sh. Yuldashev (gijjak), I. Leading solo players of Respubyaika, such as Ikromov (doyra), participated in the days of culture of Uzbekistan, which took place in Azerbaijan, Kazakhstan, Tajikistan and other republics. Concert trips of Uzbek musicians conducted by Fraternal cities contributed to the promotion of achievements of the art of Republican music performance, thereby strengthening friendship between peoples.

The fact that the places of Master Fazilat Shukurova are incomparable in the formation of the history of performance in Uzbek Folk Instruments is seen from the above information. F. Shukurova's unique style in the specialty of dust today is one of the achievements of today's New Uzbekistan, where she widely promotes the creativity of Uzbek composers throughout the country, singing Uzbek national instruments in a series of pulled wires in the upbringing of changchi students, teaching them the secrets of the dust setting.



F. The fact that Shukurova is this spouse, a person who is a constant support on the path of life in his creative ascendancy, is also one of the great achievements of the creator.

His spouse, composer and composer, violin master (gidzhak) hero Komilov became a supporter in all the works of Fazilat Shukurova, F. Shukurova was helped to create an ensemble, in search of young talented youth, in the study and promotion of musical instrument-chang.

CONCLUSIONS.

The creator today actively continues his fruitful pedagogical activity within the walls of the conservatory, teaching not only a new generation of professional musicians, but, most importantly, remains a leader, teaching the ideal ways of execution for many dusty girls. For his work in the pedagogical sphere, he was given the position of associate professor. Fazilat Shukurova is the author of many scientific and journal articles, teaching aids for secondary and special music educational institutions. The government of our country appreciated his work on the development and promotion of musical art in Uzbekistan and awarded him the honorary title of "Honored Worker of culture in Uzbekistan".

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