

CREATIVITY AND PEDAGOGY (ON THE EXAMPLE OF THE ACTIVITIES OF COMPOSER FARXOD ALIMOV)

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Abstract

The highest levels of creativity are given only to chosen individuals. The brilliant teaching activity of such talented individuals in pedagogy is not always a common occurrence. One of the creative pedagogues who has reached such heights and excellence, if it is appropriate to say, is the composer and skillful performer Farxod Alimov.

Keywords: Pedagogy, Creativity, mentor-student, orchestra, instrumental study, repertoire, concert, style, performance, method, pedagogical technology.

Introduction

With the initiatives of the esteemed President of independent Uzbekistan, Shavkat Mirziyoyev, the musical culture in our republic is being increasingly developed and improved under the influence of life-giving traditions. As a result of cultural reforms, music education institutions play a significant role in nurturing talented young people in the field of musical pedagogy, enriching our national culture with new musical works, studying our musical heritage, developing performance skills, and teaching the secrets of music to future generations. It is necessary to positively evaluate the pedagogical activities of our dedicated teachers working in these institutions and pay attention to their rich experiences. One such dedicated mentor is the composer, honored art worker of Uzbekistan, and professor, Farxod Alimov. With his multifaceted creativity, he is a recognized artist not only in Uzbekistan but also in the world of music listeners abroad.

Literature Analysis and Methodology

Farxod G'ulomovich Alimov was born on October 23, 1947, in a family of intellectuals in Tashkent. He studied at Yo'ldosh Oxunboboev School No. 45 until the fifth grade from 1954. His great interest in music led him to the R. Glier Republican Secondary Special Music School-Internat in 1959. In this institution, which has raised many skillful artists, he first picked up the gijjak (an Uzbek string instrument) and set out to learn the secrets of its enchanting and wonderful performance. His first teacher, Tursunxo'ja Nosirov, a leading pedagogue of the Department of Folk Instruments, taught him the nature of the gijjak and the basics of bowing. In the final stage, he studied under the famous teacher Obid Xolmuhammedov and conducted specializing in conducting under Farrux Mirusmonov, graduating with honors in 1965.



Aspiring to become a professional musician, he entered the folk instruments department of the Tashkent State Conservatory, where he continued his relentless studies. He honed his skills and talent in the class of Obid Xolmuhammedov, a master of gijjak performance, and studied conducting for three years with Anvar Liviev and two years with R. Ne'matov. He successfully graduated from the Conservatory in 1970 and went on to fulfill his military service.

Farxod Alimov's talent for composing music from a young age and his immense interest in the field eventually led him to pursue a second specialty, namely learning the art of composition. After returning from military service, he decided to seriously engage in composition and, in 1972, enrolled in the preparatory course of the composition department of the conservatory. There, under the guidance of G.A. Mushel and later B.F. Gienko, he eagerly delved into the secrets of composition. During his studies, he composed a three-movement suite for the "gijjak players' quartet" and chamber orchestra and a three-movement quartet for string instruments. He completed the preparatory course in 1976 with his first symphony.

Discussion

As a composer, his creative work attracts attention with various genres and forms of compositions created during his creative activity. These include symphonic and chamber works, cantatas, musical dramas, ballets, melodies for folk orchestras, vocal-choreographic poems, choruses, and music specially created for stage and television films. Many of the author's works have found a place in the hearts of art-lovers. In particular, his overtures such as "Shodiyona", "Tabriknoma", and "To'yona", a number of choral compositions: "Muhabbatnoma", "Dil sadosi" based on A. Navoi's rubaiyat, "Ko'z tutay", "Ona sayyorani asrang", "Maftuningman Toshkent" cantata, major stage works like "Yusuf va Zulayxo", "Nodirabegim", "Fotima va Zuxra", "Checha", "Devona", "Navro'z", "Sehrii hassa", "Soibxo'ja operatsiyasi", "Superqaynona 1 and 2", "Qaydasan navro'z", "Toptalgan tuyg'u", dramatic performances: "Bir eshak hangomasi", "Elektra", "Qiroi Lir", "G'aroyib oqshom", "Payvand", "Erginamning orzusi" are among them. Among the film scores, one must mention the music composed for feature films based on A. Qodiriy's novel "Mehrobdan chayon" and the film "Muhabbat nidosi" directed by H. Sulton. His creativity did not remain confined to one direction; he also adapted various folk melodies for orchestras, reworking them in his unique style.

Conclusion

Another distinctive aspect of Farxod Alimov's creativity is his significant role in shaping and developing the repertoire of the "Sug'diyona" chamber orchestra of Uzbek folk instruments. Almost all the pieces in the orchestra's repertoire were orchestrated by the composer. With this ensemble, he performed concerts in Germany, France, the Arab Republic of Egypt, the People's Republic of China, and other countries, leaving specialists there amazed by their performance art.

The composer's creative activity was also closely linked with musical theater. Farxod Alimov thoroughly studied the characteristics of musical theater. He composed melodies that would appeal to the audience. He created each musical piece by closely linking it with the dramatic



work and considering the value of arias, duets, and similar musical genres to express the characters' moods and inner experiences, as can be seen in his works.

His first theatrical work was the play “Yusuf va Zulayxo” in 1989 (by Ramz Bobojon, directed by Rustam Boboxonov). The author writes in his article that creating the work was not easy. Along with that, he writes, "A great responsibility was placed on me. Firstly, I had never approached musical drama before. Secondly, composing melodies and songs for a play familiar to our people and making them enjoyable was a complex task." The original composition of each song, aria, duet, trio, and choral scene in “Yusuf va Zulayxo” was meticulously crafted. In the final scene of the play, the melody "Fig'on", a gem of folk musical heritage, was used as a quote in Yusuf's aria "Men yig'lamay, kim yig'lasin".

The creation of the musical drama “Yusuf va Zulayxo” marked a turning point in Farxod Alimov's creativity. Following this, the composer was able to expand his capabilities further and subsequently composed several musical dramas of artistic value. When we listen to Farxod Alimov's works, each melody seems to be perfectly executed in describing the characters of the play, maintaining the work's content, texture, and composition, without losing its national charm, standing out with its original features.

In an interview with the magazine "Jannatmakon", Farxod Alimov shared his thoughts about music: "Music is a way of life for me. I live, think, and speak through melodies and music. There are thoughts that cannot be expressed in words. For me, expressing my thoughts through music is more convenient." Indeed, the proof of the creator's thoughts can be seen in the works he composed.

Farxod Alimov was not only a musician, composer but also a prominent pedagogical intellectual. His transcriptions, notations, and adaptations of various folk melodies for orchestras serve as a practical guide for today's young aspiring performers.

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