



THE ROLE AND IMPORTANCE OF ARRANGEMENT IN UZBEK NATIONAL POP MUSIC

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Abstract: Today, attention is being paid to Uzbek national pop art. In this regard, we can also show state reforms. This article discusses the role and importance of arrangement in the Uzbek national variety show.

Key words: Music culture, arrangement, national Estrada, musicology, art.

Introduction.

A modern music lesson is a lesson that is in tune with the times and meets the tasks of the educational sphere of teachers, including such an important task as the formation of students in the fundamentals of musical culture - an integral part of their general spiritual culture. The solution to this problem includes: mastering the musical picture of the world; development of sustainable interest and need for communication with music; development of general musical and creative abilities, imaginative and associative thinking, fantasy and creative imagination; formation of a motivational focus on productive musical and creative activities; expansion of musical and general cultural horizons and cultivation of musical taste; mastering the basics of musical literacy and so on. Their implementation is associated with innovative approaches, the vector of changes of which concerns the organization of a music lesson, the leading activity of which for students is creativity, and the lessons themselves are aimed at developing musical thinking, imagination and perception of music by students.

The listed problems can be solved by using innovative approaches to teaching musical art and using music-computer technologies. Changes should also affect the organization of the lesson, in which the leading activity of students (*creativity*) is aimed at developing musical thinking and imagination. In addition, modern music lessons should be built on the basis of a new concept that takes into account the preferences of society and contains not only classical works, but also original works from the field of electronic music, as well as arrangements of famous musical works.

To organize effective music lessons, it is necessary to solve organizational, methodological, theoretical pedagogical problems; to develop a scientific and theoretical apparatus for the arranging activities of musicians and to substantiate the specifics of the use of arrangements in the educational process of a modern school. This can be achieved through the use of effective educational programs and methods of teaching arrangement, as well as by increasing the level of competence of the musician-arranger.

To understand the peculiarities of using arrangements in the educational process, let us turn to the essence of the concept "arrangement". Translated from French, "arranger" is "putting in order, arranging," that is, it is a change in the original form of a musical work [2]. Most often this is instrumentation (arrangement of a piece of music for a new small group of performers) or orchestration (arrangement for a large group of performers - an orchestra). For example, a piece of music can be taken as a basis, which as a result of the arrangement

begins to sound different (for example, violin or orchestral parts for voice, a certain instrument, or vice versa). N.V. Romanovsky understands the process of arrangement as the transformation of a musical work from the simplest form to a creatively rich treatment.

It is important to note that not only original musical works, but also derivatives can be taken as a basis. Original works contain three elements - melody, harmony and rhythm (they are perceived by listeners). At the same time, sounds and sound combinations that do not convey the specified elements can be considered the work of the arranger, which is a derivative work that involves obtaining the rights from the author to "change" or use the motifs of the work for one's own purposes. The most common derivative work is considered to be an arrangement.

The sound palette in the hands of skilled musicians made it possible to embody extraordinary musical ideas in the simplest melodies, including well-known ones, and to create musical compositions with different meanings from the same melody. Moreover, the original melody sometimes began to sound in such a form that it is sometimes impossible to recognize it, it is not in tune with the original sound, while the author's image and thought remain unchanged. Often, well-known melodies and works are modified into new and unique works, beginning to evoke new emotions (experiences and delight) in listeners.

Modifications of musical works and simple melodies are carried out through the process of arranging musical works, which has become popular not only among musicians, but also among amateurs and music lovers. It is not surprising that children of different ages learn it. According to O.V. Devutsky, in the future the number of arrangements and arrangements in music will increase, which will lead to an increase in knowledge in this area [3].

An effective method for teaching arranging was taken from painting. Its essence lies in a detailed examination of the techniques for creating visual works (of different styles and directions) and transferring them into arrangement. This allows you to search for means of musical expression that are similar in texture, figurative content and technical solutions. As a result, visual representations of musical texture are given; knowledge about artistic phenomena as ways of interrelating representatives of art from different historical periods is deepened.

In general terms, arrangement is a change in the original form of a piece of music. Most often this means instrumentation (arrangement of a piece of music for a new small group of performers) or orchestration (arrangement for a large group of performers - an orchestra). For example, a piece of music can be taken as a basis, which as a result of the arrangement takes on a different sound (violin or orchestral parts for voice, a certain instrument, or vice versa). The arrangement process itself includes the ideological disclosure of the author's position when selecting musical instruments, rhythmic patterns, stylistic features, timbre coloring and other elements that differ from the original ones.

It turns out that the arrangement can allow for the use of various methods of transforming the original material. This concerns changing harmony, using transpositions and modulations, adding "your own" material. We agree with the opinion of S.I. Sirotin, that in the arrangement "intrusion into the author's material has no restrictions, but the original source must be recognizable" he purpose of the arrangement is to adapt the musical material to modern performance conditions and new functions. For example, the musical accompaniment of any film is often an arranged melody performed as part of a symphony concert program.



Also, a masterpiece of rock music can be arranged in a dance style. In this way, the creative process of arranging occurs, which changes the properties of the musical work.

Conditional “drivers” of arrangements represent the sum of significant factors that determine the arrangement. The features of a particular author’s arrangement depend on the specific choice by the author of the arrangement of significant factors and their combination in the process of its generation. At the same time, the selective choice of a listener who gives preference to one or another arrangement of the original author’s musical image depends precisely on the combination of significant factors used by the author of the arrangement. A visual representation of these provisions is provided.

The above arrangement process is associated with creativity, which, firstly, is an activity that generates something qualitatively new and distinguished by uniqueness, originality and socio-historical uniqueness. At the same time, creativity can be characterized as a certain freedom of thinking and internal search of a musician, which affects the emotional sphere of a person, his certain intuitive impulse. Secondly, creativity involves the activity of a musician-arranger aimed at creating a new and original work. Thirdly, creativity is a mental process that initiates imagination and gives rise to the creation of a new product [1]. In fact, creativity can be called not just a “breakthrough” beyond the boundaries of the personal self, but a dialogue with the outside world and oneself. It turns out that creativity relies exclusively on the activities of the musician-arranger and, accordingly, is reflected in the arrangements (this is the product of creativity).

The arrangement process itself includes the ideological disclosure of the author's position on the idea when selecting musical instruments, rhythmic patterns, stylistic features, timbre coloring and other elements that are different from the original ones. That is, the arranger creatively approaches the perception and vision of a musical work, changing its form, harmony, rhythmic pattern, and stylistic musical coloring. As a result, a piece of music, presented in one author’s position, appears before listeners in a completely new form, different from the original one.

A good arrangement depends on the competence of the arranger himself, who must have:

- sense of tact, understanding how development occurs in a piece of music;
- talent and developed inner hearing;
- musical taste and stock of material that he listened to.
- be able to hear the composition and understand its idea;
- know the technique of arrangement, the basics of composition, the specifics of styles, typical types of texture and the basics of polyphony;
- be able to correctly select the style, form, timbre coloring, and set the tempo;
- be able to correctly combine musical instruments in timbre;
- be able to harmoniously combine melody and harmony;
- be able to smoothly conduct voice guidance accompanied by musical instruments;
- be able to correlate the texture of the accompaniment with the nature of the melodic line (genre form, drama, expressiveness);
- be able to perform instrumentation, when changing musical thoughts, update the timbre of the melody, “draw” each sound plan with different timbres;
- to highlight the melody, use octave or duplication based on contrasting timbre combinations, and so on. [5]

The use of numerous means of procedures as drivers of arrangements and variations presupposes the possession of certain competencies of the arranger, presented in the form of a logical-semantic model.

For example, "*A Christmas Tree Was Born in the Forest*" is never performed as a swing in our culture, but this does not mean that it cannot be swing, and if the arranger makes it such, then the result will be a new presentation of a children's song. Moreover, if the arranger takes the traditional jazz form as a basis, then it will sound like this: first the theme will be played, and then, without fail, improvisation on it, after – back to the topic again.

The famous song "Good Night" by the Cinema group sounds monotonous and thoughtful, while by the Alisa group this song is presented at a changed tempo, with an aggressive attitude.

Hence, the "*great mystery of the musical world*" lies in the process of arrangement, through which the same melody, as a result of the responsible and meticulous work of the arranger, can enter the musical world in a completely different light, previously unknown to listeners. The arrangement of popular melodies is also necessary so that they are not forgotten over time as the taste preferences of listeners change. The arranger's task is to present a popular melody using modern effects and modern trends in the musical world.

Teaching students arrangement in music lessons is a complex educational process that requires an individual approach and painstaking work from a music teacher. Moreover, the teacher himself must have the appropriate knowledge and skills in this area. There is a need for methodological assistance, which a music teacher can obtain through effective educational programs and methods for teaching arrangement. Currently, teachers use several educational programs to teach the arranging process [4; 5; 6].

In the future, students in music lessons should learn to work on the arrangement of a melody or piece of music; be able to select timbre, dynamics, echoes, sound effects; select auto accompaniment, tempo, agogy; reproduce fragments of texture pre-recorded in a sequencer, and so on; select by ear, simply compose and improvise.

In recent years, arrangements have begun to be used by music teachers in the process of students' perception of familiar pieces in a new sound (orchestral, performed by famous pianists, singers, etc.). Comparing different interpretations and arrangements of the same work activates and enriches students' perceptions. Quite often, for such musical material, the teacher turns to Internet resources. Unfortunately, their sound quality is low, and it's difficult to find a decent piece. New approaches to systematizing musical works can solve this problem.

Effective in this regard is the experimental search project "Life of Wonderful Melodies", which is an audio library of arrangements of popular melodies. This is not just a collectible "piggy bank" of arrangements, but a design project of the author's interpretations of famous musical works in a pop format. The masterpieces of music proposed by the authors are structured in the form of a mono-anthology. In it, the melody is the connecting link of the arrangements, demonstrating their various content and linguistic techniques, metro-rhythmic, harmonic and timbre features. Therefore, schoolchildren should be offered to listen to several arrangements and compare them with each other. This allows you to develop a holistic perception of the content and form of the musical image, which is achievable through the use of competition techniques, arrangement competitions, alternating various

instrumental and vocal performances (instrumental and vocal, male and female, solo and orchestral, etc.).

This project is a new direction in music pedagogy - comparative music listening. Its essence lies in the fact that in the process of comparison and comparison of different arrangements, users of the project, including schoolchildren, increase the level of cognitive and cultural potential of the listener. But for this it is important to know the specifics of the arrangement process, the features of using certain instruments and parts. In addition, students should hear the melodic line, rhythmic pattern, melody, bass pattern, accompaniment, instrumental background, accents of the accompanying guitar, and the nature of the arrangement itself.

For students, listening to familiar pieces in a new sound (orchestral, performed by famous pianists, singers, etc.), comparing different interpretations and arrangements of the same work activates and enriches perception. This is the effectiveness of comparative music listening - a new direction in music pedagogy. Particular importance is given to organizing work with schoolchildren on the perception of musical arrangements, consisting of four successive stages: preparatory, listening stage, analysis of musical language, final (repeated listening).

New sounds of familiar musical works allow students to expand their musical horizons, enriching their artistic thesaurus and developing musical abilities. Introducing students to arrangements of familiar musical works and melodies in music lessons is necessary both for the development of modern music education and for the preparation of a musically educated person with knowledge, skills and abilities in the field of music and computer technologies.

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