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PERFORMANCE ANALYSIS OF KAKHRAMON NAZIROV'S WORK "ISHQINGDA MEN BORMAN"

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Abstract

The repertoire of the Chang players' ensemble includes works by a range of composers and lyricists, many of whom have written pieces specifically for the group. The stylistic diversity of these works has played a significant role in the development of ensemble performance. This article analyzes the creative output of composer Kakhramon Nazirov, with a focus on the performance of his piece "Ishqingda men borman" (I Find Myself in Your Love).

Keywords: *composer, chang (national musical instrument), art, repertoire, ensemble, musician, skill, analysis, trombolo, timbre*

In Uzbekistan, the art of ensemble performance is currently developing and gaining momentum. Various ensembles are demonstrating their skills and earning audience applause. The ensemble of chang players, affiliated with the Conservatory, is one such group that embodies modern performance practices. What sets this ensemble apart is the breadth of its performance capabilities. Its repertoire includes numerous works, such as "Humor" by F. Sadykov," "Dancer," and "Ishqingda men borman " by K. Nazirov, "Suffering" by S. Primov and "New Uzbekistan" by I. Tovonov. Reflecting on the art of composition, T. Gafirbekov (Gafirbekov T. Honored Art Worker of Uzbekistan, Doctor of Art History, Professor) stated: "The art of composition is our boundless value, handed down to us from the distant past" (Odilov A., Lutfullaev A. 2002, 165 b.). Indeed, works created by composers play an important role in the repertoire of the ensemble and delight the audience. This article examines the creative activity of composer Kakhramon Nazirov and provides an analysis of his work. Nazirov is a violinist, composer, and professor. He is a laureate of republican competitions (first prize, 1984) and a Laureate of the Uzeyir Khodjibekov International Contest (first prize, 1986). Nazirov is widely recognized by the public as both a skilled violinist and a composer of numerous works. I remember once visiting him – addressing him respectfully as Kakhramon-aka-Ustoz – and asking him to write pieces for the chang players' ensemble. He replied: "I will definitely write piece suitable for the Chang players' ensemble, because we developed our performance

skills by listening to works performed by this ensemble" (Interview with Professor Kakhramon Nazirov by the author, October 10, 2023). In fact, he was one of the many teachers who proposed reviving the chang players' ensemble. After some time, Kahramonaka gave me two compositions, and I adapted them for the ensemble. These works were performed by a duo "Raqqosa" – the chang and the qonun and the ensemble accompanied them. The soloists Sarvarbek Rakhimov and Mohigul Kozimjonova, became the winners of the International and Republican competitions. The second piece was the song "Ishqingda men borman" with music by Kakhramon Nazirov and lyrics by Abdulla Oripov. It was first performed by Associate Professor Umidjon Ishonkhodjaev at the chang players' ensemble's 55th anniversary concert. The piece was warmly received by audiences. It was later recorded in the conservatory's studio and aired on the "Madaniyat va Ma'rifat" TV channel. Our creative collaboration with the teacher continues to this day.

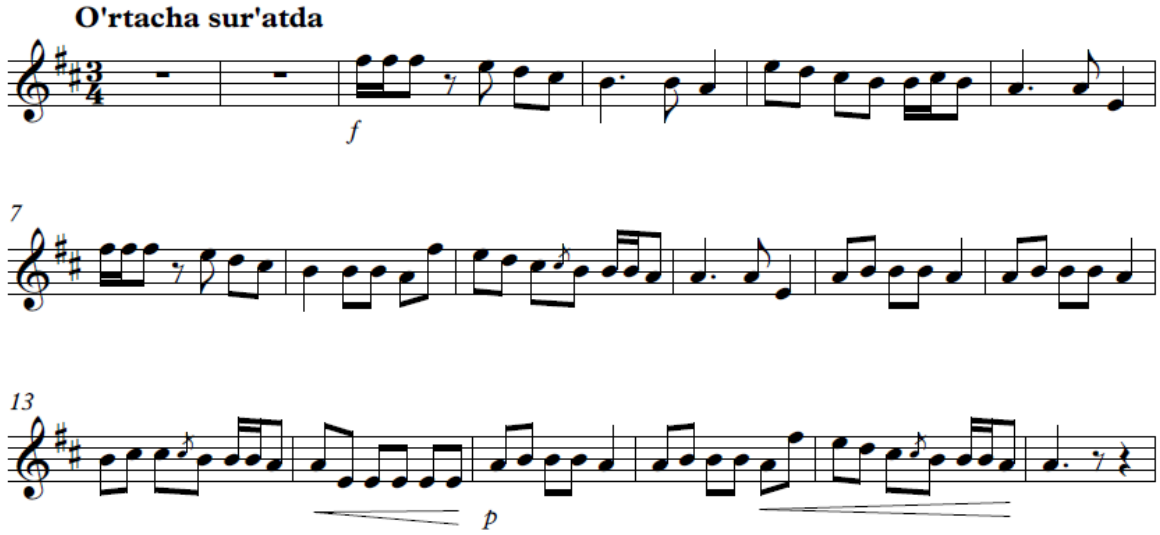
The piece "Ishqingda men borman" was written in 2018 by composer Kakhramon Nazirov for voice and chang performers' ensemble to the ghazal of the poet Abdulla Aripov (People's Poet of Uzbekistan, Hero of Uzbekistan, author of the State Anthem of Uzbekistan, and public figure). The first performance was given by the melodious singer Umidjon Ishonkhodjayev, accompanied by the chang ensemble. His rendition was notably expressive. The composer approached the work with deep creativity and insight, creating extremely impressive performance interpretations. He always tried to make each of his pieces sound lively, with dynamic shifts and colorful tones. This work, based on national melodies and imbued with a modern spirit, was created in a perfect lyrical tone in accordance with the capabilities of the chang instrument, requiring chang players to play with a soft tremolo. Written to suit the chang instrument's strengths, the piece also features gracefully flowing lyrics. This performance style further enriches the chang player's experience. In addition, it is necessary to maintain the smoothness of the rhythms and tempo of the work.

The song is written in the key of ***D*** major, in **3/4 time**, with a moderate tempo; in the introductory part, the two-beat doira performs a lively style and begins with ***f*** dynamics, which is linked to the ensemble's performance. It all begins with both hands being raised high and hitting the chang threads smoothly.

Then the ensemble slowly gives the song its turn.

Dynamically, the **diminuendo** and **crescendo** are written in accordance with the melody of the song.

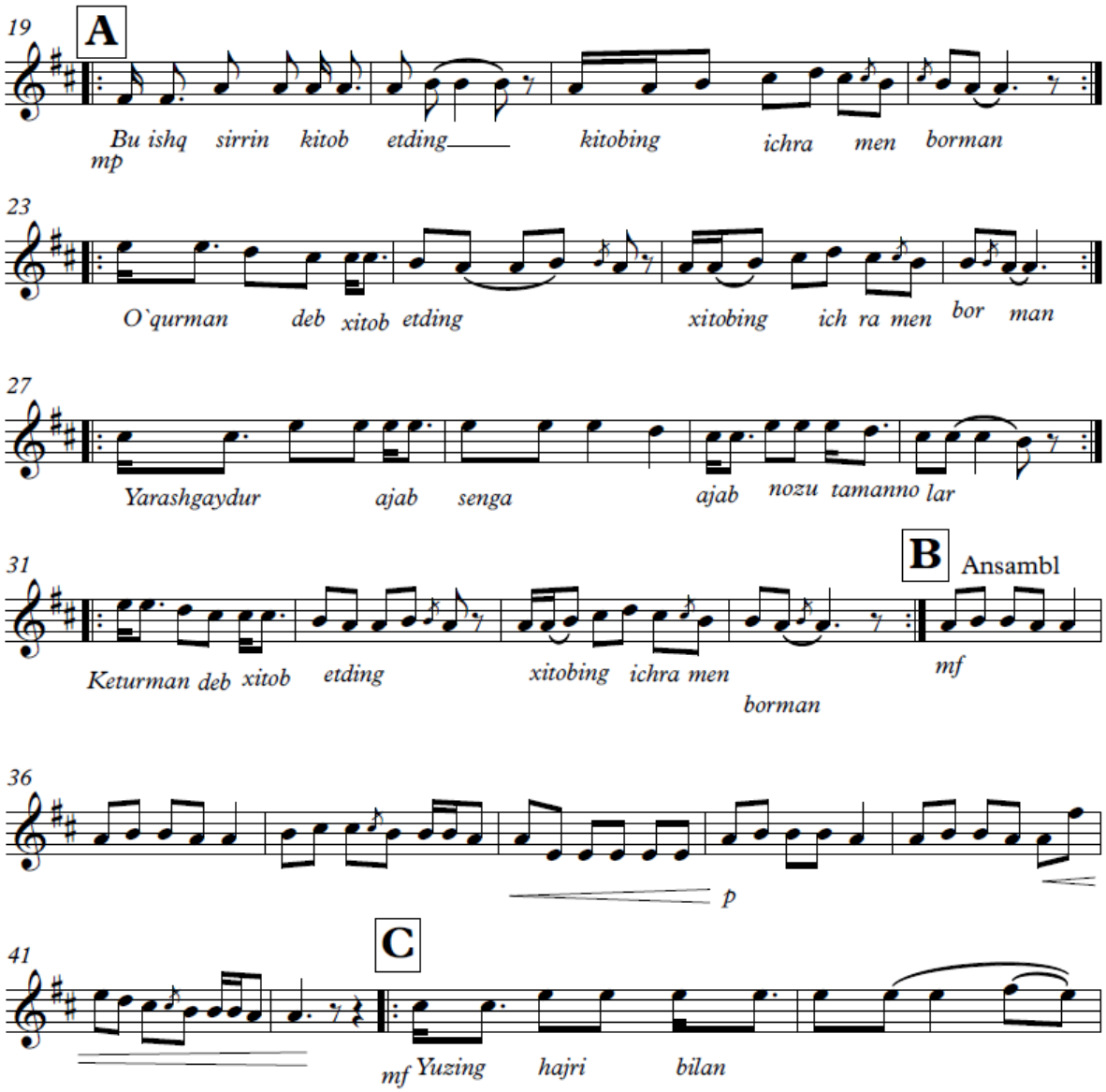
Example No. 1.



From section **A** onward, the first refrain is performed by the solo voice with ***mp*** dynamics, accompanied by the ensemble. When one of the chang players in the ensemble accompanies the vocal part, it facilitates the singer's performance. Beginning

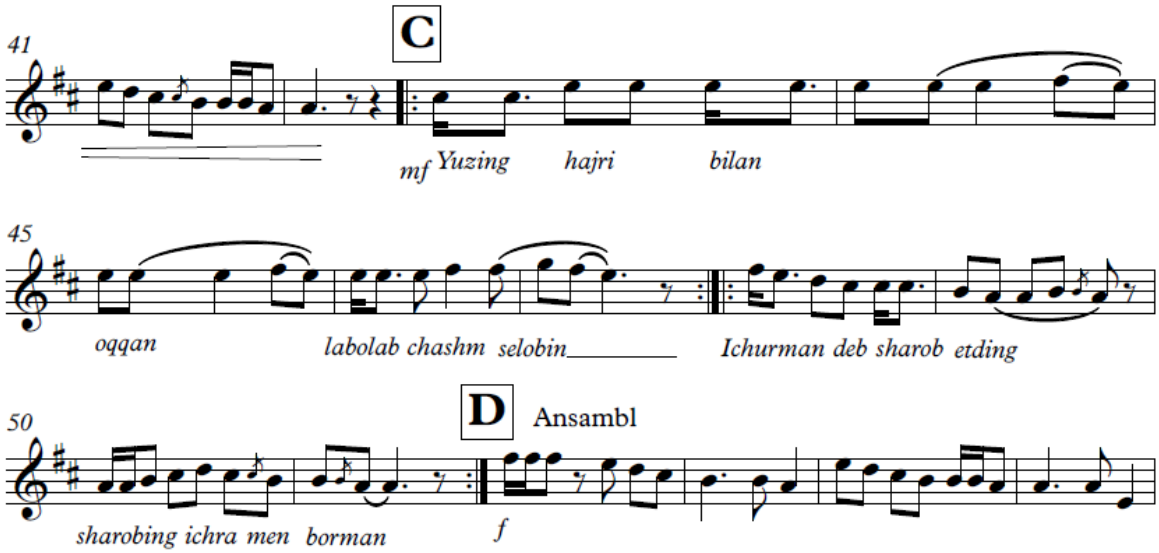
at section **B**, the ensemble presents the thematic material – specifically, the refrain. This theme, derived from the melody of the introduction, is rendered in a joyful character. It begins with ***mf*** dynamics, gradually softens to ***p*** through a ***diminuendo***, and then returns to ***mf*** via a slow ***crescendo***. Every performer must carefully control the volume produced by the mallets (or sticks). As the vocal volume diminishes during singing, the strokes of the mallets on the strings must correspondingly adjust. Only then can the musical work be delivered to the audience with optimal effect.

Example No. 2.



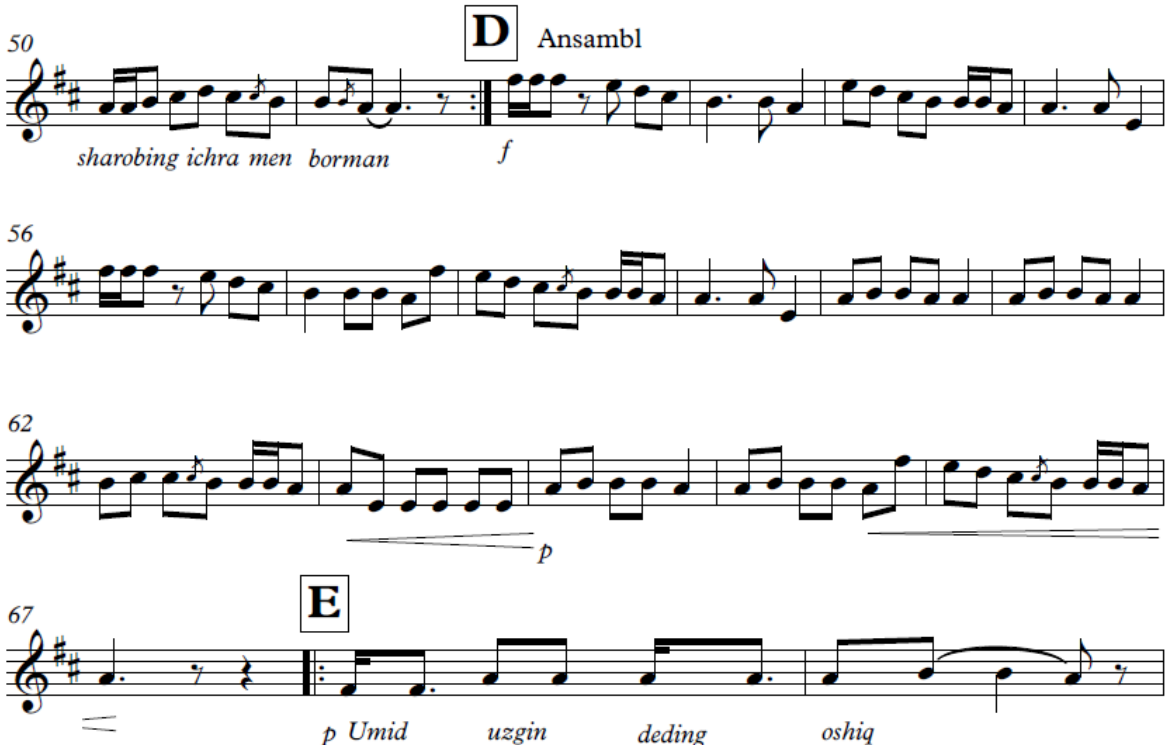
From section **C** onward, the second refrain of the song begins with ***mf*** dynamics. In terms of timbre, the melody moves to a slightly higher register. The use of legato phrasing lends the national melodies a more expressive and graceful character. At this point, the performer is required to play softly, using slow, controlled movements. When a single pitch is played in *tremolo* style (Gafurbekov T., 2019, 25 b.), it produces a stronger and longer sound than when two alternating pitches are played in the same tremolo technique. The overall dynamic level remains largely unchanged; however, individual notes may be articulated with slightly lower or higher volume depending on their placement within the musical phrase.

Example No. 3.



In section **D**, the introductory recapitulation is repeated without any changes. Hand movements remain important during this reprise. Care must be taken that the mallets (sticks) do not rise when the vocal volume decreases. The dynamics begin with ***f*** and then, toward the end of the reprise, move to **p** through a ***crescendo*** and ***diminuendo***, ultimately arriving at ***p*** at the beginning of the next theme.

Example No. 4



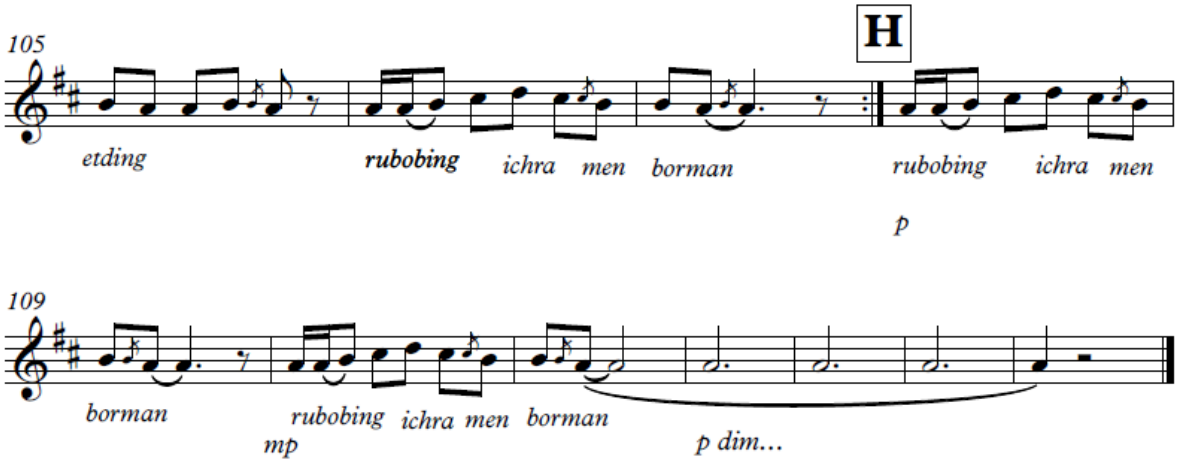
Then the third refrain of the song begins, and the melody is the same as in number **A**. Due to the return to a lower register in terms of dynamics, the performance predominantly proceeds in the dynamics of ***p***. The theme of the refrain of the previous number is repeated with ensemble accompaniment. When playing in the low register, beginning the passage with the right hand may produce a favorable outcome, since the right hand serves as the chang player's main striking hand.

The fourth refrain begins at section **G**. Its melodic content is identical to that of the

theme in section **D**, and the dynamics are repeated exactly.

Section **H** functions as a coda. It continues at ***p*** dynamics, gradually becoming softer, remaining at ***p.*** The final four bars are played with an additional ***diminuendo*** at this dynamic level, concluding with the song and ensemble accompaniment.

Example No. 5.



Conclusion

The works of the composers examined here reveal a clear folk character. A subtle, refined approach to creativity uncovers music's true essence and produces melodies that captivate listeners. Kakhramon Nazirov's compositions – melodically brilliant and emotionally direct – have become part of our cultural heritage and offer young musicians models for their own performance practices. The chang players' ensemble has frequently performed Nazirov's music and continues to expand its repertoire with his works.

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