

NATIONAL MUSIC IN THE CREATION OF RUMIL VILDANOV

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Abstract: Almost a century has passed since the emergence of Uzbek cinema. The work of directors and composers who have dedicated themselves to the development of cinema over the past hundred years deserves praise. Music is one of the most important factors that makes a film more lively and impressive. As is well known, the advent of cinema marked an important turning point in the work of composers. Previously, composers created works for trio, quartet, symphony orchestra and folk orchestra, but now they began to create based on the essence of cinema. The work of one composer who tirelessly worked on such complex processes, Rumil Vildanov, is also unparalleled. In this article, we will examine some of his work.

Keywords: kinomusic, melody, kompozitor, orchestr, symphony orchestr, orchestr of folk instruments, creativ, custom, nay, tanbur

The first step towards cinema in Uzbekistan was taken in 1925 with the film “Star of the East”. This film studio was called “Uzbekfilm” in 1936, but during the Second World War it was recognized as “Tashkent Film Studio”. In 1958, it was again renamed “Uzbekfilm” (3.).

It has been almost a century since the emergence of Uzbek cinema. The work of directors and composers who have devoted themselves to the development of cinema during these hundred years is worthy of admiration. It is known that with the advent of this art form, an important turning point in compositional creativity also emerged. Previously, composers created works for symphony orchestras and folk instrument orchestras, but now they are starting to create based on the content of the film. Since the film also depicts the lifestyle, customs, and rituals of the Uzbek people, the use of folk melodies made the film more interesting and attracted the attention of the audience.

Rumil Vildanov’s role in the development of Uzbek cinema is incomparable. Because in the early days of cinematography, when it was just beginning to develop, there were few composers who could effectively use folk melodies, classical melodies, and songs that had become ingrained in the blood of the Uzbek nation. Apparently, R.Botyrov, Sh.Abbasov, A.Khamroyev, A.Khachaturyan, U.Nazarov, K.Yormatov, M.Abzalov, E.Ishmuamedov, D.Salimov and other directors, realizing that R.Vildanov had a thorough knowledge of folk melodies, began to collaborate with him. He did a lot to make Uzbek cinema closer to the people, and he achieved great success by effectively using folk melodies.

First, “in 1964, film director E.Ishmuamedov invited R.Vildanov to compose music for the feature film “Meeting”. From that day on, the composer devoted himself to creating music for films, and his creative activity remained connected with this field until the end of his life” (1. –B 84).

It is known that until the years of independence, it was difficult to perform Uzbek folk melodies, especially maqoms, which were recognized as a legacy of antiquity, on large stages.

However, the composer, detached from the politics of the time, was able to use classical melodies in his works without fear. Of course, this brought the artist great success. As a result, many film directors began to collaborate with him.

Although he was not an Uzbek, he was able to choose melodies that were appropriate for the content of the film, thanks to his deep understanding of the nation’s pain and sorrow, and he also used national melodies very appropriately in his multi-part symphonic works. In particular, in the 1980 film “My Leningrad Children”, a collaboration between D.Salimov and R.Vildanov, we

witness the composer's effective use of melodies performed on Uzbek folk instruments in vividly depicting the life of Uzbek families. In particular, the film selects classical tunes such as “Cho‘li Iroq” and “Keldik” on the nai flute, “Chorgoh”, “Yo‘l bo‘lsin” and “Tanbur Navolari” performed on the tanbur, and the orchestra’s unique accompaniment throughout the film, which further enhances the impact of the events.

It is worth noting that, although R.Vildanov is a representative of another nationality, it is no exaggeration to say that his move to Namangan with his family, and the fact that his childhood and adolescence were spent attending musical evenings held in local teahouses at that time, were of great benefit to his research in this area.

The film “Armon”, shot in 1987 by director M.Abzalov and composer R.Vildanov, also makes a great impression on the audience. The composer also tries to make effective use of Uzbek folk music in this film. In particular, the unique melody of the Kashgar rubab is accompanied by a symphony orchestra. Along with this, the Rost maqom of Shashmaqom, performed by the folk poet Hasan Rajabi, sung to the accompaniment of the tanbur, also effectively uses the “Savti Kalon Talqinchasi” from the second group of shoubals.

In the episode of the outbreak of war in the 1940s, the title “Savti Kalon Talqinchasi” was very appropriately chosen to more vividly convey the heart-wrenching spiritual experiences of young boys who went to defend their homeland, abandoning their homeland, family, beloved spouse, and beloved children to go to the hearth of war.

This maqam is sung during the ceremony of giving bread to Boriboy, in the hope that a child going to war will return safely to his family:

Ey, mening nozik nihol oromijonim, qaydasan?
Bu ko‘ngul bo‘stonida g‘uncha dahonim, qaydasan?
Necha kundur bu ko‘ngul mushtoqi diydoring erur,
O‘rgulay, ey dilbari shirin zabonim, qaydasan?
Ayrib men yordin, bir necha kun bo‘ldim judo,
Axtarib keldim seni oromi jonim qaydasan?

The ghazal, sung to the accompaniment of the tanbur alone, in a sad melody, the introduction, the introduction, and the chorus invite us to feel the pain of exile even more deeply. Indeed, in this film “Armon”, we see that the composer also effectively used the work of popular composers of his time. When Mamatkul (the village chief), one of the main characters of the film, receives a black letter about the death of his eldest son Abdullah in the war, he locks himself in a room for 2-3 days, thinking about how to deliver this sad news to his wife and daughter-in-law Humora. He picks up the dutor hanging on the wall and, slowly plucking the strings, begins to sing the ghazal “Topolmasman” by the poet Khuvaydo:

Ko‘ngilda dard ko‘p, ayturg‘a bir mahram topolmasman,
Ketarg‘a bosh olib kunlar aro hamdam topolmasman.
Yurogim g‘ussaga to‘ldi, kishim yo‘q aytgali holim,
Netay, dard aytgudek bir dardmand odam topolmasman.

The director and composer's skillful use of actor Obid Yunusov’s dutor playing skills is a credit to the film. Furthermore, the fact that this performance conveys the tragic news not only to the family but also to the audience speaks volumes about the creativity of the creators.

It is worth noting that although the ghazal “Topolmasman” written by Khojanazar Huvaiddo is considered a folk song among the people, this song is considered the creative heritage of the composer Saidkhozha Holdorkhozhayev from Namanga. This song was very appropriately used in the movie “Armon”. This work was originally performed by Rasulqori Mamadaliyev. So, the

composer also made good use of the work of composers and, as we mentioned above, was well aware of folk melodies.

Rumil Vildanov “composed music for 97 feature films, 46 animations, and 14 documentaries and popular science films from 1964 to 1987” (1.- P.84.). As a film composer, he created songs for a number of films, including “Dorbozlar” (1964); “The Twenty-Sixth Shot”, “White-White Storks” (1966), “General Sobir Rakhimov” (1967), “The Courage of Farhod” (1968), “Red Birds” (1968), “Return with the Sun” (1969), “Forty-First Year Apples” (1969), “Commissar in Emergency” (1970), “Fearless”, “Seventh Arrow”, “We Are Waiting for You, Young Man” (1972), “Chinor”, “A Woman Among People” (1973), “Bitter gourd”, “A Man Following the Birds” (1975), “Abu Rayhon Beruniy” (1977), “Love and Anger”, “House under the Hot Sun” (1977), “Triptych” (1979), “Legendary Girl”, “My Children from Leningrad” (1980), “Unruly” (1981), “Mirages of Love” (1986), “Armon” (1987) and a number of other Central Asian film studios, as well as for such animated films as “Traces on the Ground” (1972), “Once Upon a Time in the Desert” he also composed music for such films as (1986) (1. - P. 883-84.; 3.).

R.Vildanov composed music not only for short films, but also enriched several multi-part films with musical melodies, such as “Fiery Roads” (1977-1984) and “This Happened in Kokand” (1977, three parts). In particular, the melodies created for the series “Fire Paths” are commendable for enhancing the impact of the film and attracting the viewer.

The film score for “Fiery Paths” and the song “Vocalize” written for an acapella choir are considered the pinnacle of the composer's work. Among the stage works, the ballets “Poisonous Life”, “Unknown Woman”, and “Elegy” written for Bernara Koriyeva are also among the unique examples (choreographer I. Gorlina). His ballets “The Cry of the Mountains” (libretto by E.Ditsoeva, 1983.) and “The Wrath of Anahita” (1984) were staged (1.- B.84.).

R.Vildanov’s contribution to the development of Uzbek cinema was duly recognized by the state. In particular, in 1962 he received a 2nd degree diploma of the All-Union Young Composers’ Competition, in 1976 a film festival diploma for the music for the film “Chelovek ukhodit za ptitsami” (dir. A. Hamroyev), in 1977 the honorary title of “Honored Artist of Uzbekistan”, in 1978 the State Prize for the music for the film “House under the Hot Sun” at the XI All-Union Film Festival in Yerevan, and in 1980 the State Prize of the Republic was awarded with.

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