

Kenesbay Abdullayev: Creative Activities and its Role in the Development of Bayan Art of Karakalpakstan

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Abstract. This article reveals the facets of the activities of the Honored Art Worker of the Republic of Karakalpakstan, Excellent Worker of Public Education of the Uzbek SSR K. Abdullayev as a musician-performer, educator-teacher, composer-melodist and conductor, and founder of the development of the art of bayan.

Key words: composer, bayan, library, song, orchestra, melody, work, teacher.

The creative activities of outstanding musicians play a key role in the development of national art, contributing to its preservation, dissemination, and enrichment with new art forms. One of the bright individuals who made significant contributions to Karakalpakstan's bayan art is Kenesbay Abdullayev - a talented performer, educator, and composer.

His activities had a tremendous impact on the development of the bayan as a solo and ensemble instrument in the region. Thanks to his creative search and pedagogical mastery, Karakalpakstan's bayan art gained new momentum, contributing to the popularization of national music and the upbringing of new generations of musicians.



Kenesbay Abdullayev was an Honored Art Worker of the Republic of Karakalpakstan, an Honored Worker of Public Education of the Uzbek SSR, a melodist-composer and conductor, one of the most famous and recognized composers of his time, who won the hearts of listeners with his beautiful melodious songs.

He dedicated his short life to the development of Karakalpak musical culture and made many innovations in it as a teacher-composer. During his lifetime, he composed about 60 songs, dozens of dance melodies and songs for children, as well as works for the bayan. He also created many arrangements of folk melodies for the bayan, bayanist orchestra, and folk instrument orchestra.

His melodies embody the beauty of nature, love for one's homeland, and feelings.

patriotism. He was inspired by the autumn nature with all its unique beauty of the bright shades of trees. Nature is a powerful source of inspiration for the composer's creative process. During those times, the melodies created by Kenesbay were becoming modern, even popular among young people, turning into mass songs that, in modern terms, became "Hits." There isn't a single singer who hasn't performed songs composed by Kenesbay Abdullayev. For example, Uzbekistan's people's artists Tamara Doshumova, Gulparchin Sirimbetova, Arzigel Atamuratova, Suluvkhan Mambetova, Bazargul Karimova, and Mirzagul Sapayeva performed his songs.

As a people's artist of Uzbekistan, Bayram Matjanov performed the song "Jigirma beste", so all the young artists continued to perform this song enthusiastically after him. In addition, when Otep Kurbanbayev performed the song "Bizge kel" written to the lyrics of Aymurat Abdimuratov, his listeners were especially impressed. For example, even when guests from neighboring fraternal countries came to our country, the song "Bizge kel" was constantly played on the air.[1.13]

The widespread popularity of Kenesbay Abdullayev's songs is his deep knowledge of folk musical heritage. The performance of contemporary works by the composer testifies to his remarkable talent. He composed his works to the words of such poets as Kunhoji "Bizge kel", Ajiniyaz "Bir pariy" and "Jaqsi", I.Kurbanbayev "Elim bar" and "Xalqim", G.Yesemuratova "Tuuğan jerge" and "Qaraqalpaq qizlari bar", S.Pirzhanov "Qaharman xalqim", S.Davletaliyev "Doslar shaqiraman dasturkhanima", K.Dosanov "Bilgin kelse xalqin qaraqalpaqting", I.Yusupov "Intizar sagan" and T.Matmuratov "Sen ozing". [1.25]

Kenesbay Abdullayev is the founder of the bayan and accordion school in Karakalpakstan. He writes many works for the bayan and for the bayanists' orchestra. For example: "Qizlar valsi," "Zhasliq valsi," "Lirik oyin," etc. In these works, the composer depicted in musical language the appearance of Karakalpak girls, their moon-like beauty, gentle laughter, pleasant voice, resourcefulness that courageously overcomes any difficulties, their sharp mind and quick wit.

While working as a teacher at the music school, he taught young people the bayan instrument and created the first Karakalpak bayan orchestra here. Today, his students have reached the level of mentors and are working in all cultural institutions and music schools of our republic. The students continue the path laid by the teacher.

Kenesbay Abdullayev, wherever and in whatever work he worked, was a sincere person, devoted to his work, and approached his duties with responsibility. Kenesbay Abdullayev, who worked in the radio committee, was the first composer to transcribe and restore many folk and author's melodies to musical notation. Because there was a music library next to the folk instrument ensemble.

Whenever someone came and asked, "Are there any notes for the original version of this or that song and how can we find them?" you could find the notes in the library where they were stacked. Most talented people create their very first path by imitating someone. Kenesbay Abdullayev proved himself by creating his own original melodies, his own path that no one had walked before. Even after 60 years, his musical works continue to live in people's hearts, becoming the favorite songs of singers, never leaving their repertoire. In our time, people even consider some of these melodies folk. Most importantly, he created pleasant melodies that appealed to both young and old.

Kenesbay Abdullayev was born in 1938 in the family of a civil servant in the "Taza Zhol" village council of Chimbay district. His father, Abdulla Jaksimuratov, held the title of Honored Teacher of the Uzbek SSR and worked as a school teacher from 1929 to 1957. His mother was a housewife and took care of her children's upbringing.[2.44]



His childhood was significantly easier during those difficult times. When he was studying in elementary school, a music club organized at a children's boarding school near his home caught his interest. His passion for music was so strong that he would secretly attend a club at that children's boarding school, and sometimes even lied, saying, "I am a pupil of this boarding school".

In 1951, after graduating from the 7th grade, he entered the Berdaq School in Chimbay. During his studies, he participated in drama clubs and played various instruments in many concerts. In 1955, he graduated from a pedagogical college and worked as a teacher in a secondary school. In 1956-61, he studied at the Hamza Music College in Tashkent in the bayan class. His first teacher, Arkady Efremovich Pushkin, while teaching him to play the bayan, introduced him to the works of European classical, Russian composers.



After graduating from the music school in 1961, he began working as a teacher in the folk section of the bayan class at the music and choreography school in the city of Nukus. He created a bayanist orchestra there (1962). Having created a bayanist orchestra, he made many arrangements for the orchestra for the works of Russian and European composers. Along with this, he also writes adaptations of Karakalpak folk melodies. [3.54]

In 1965, he was elected Deputy Director for Academic Affairs at the school. In 1967, K. Abdullayev entered the correspondence department of the Nukus Pedagogical Institute. Taking into account the successful educational and upbringing work of K. Abdullayev at the music and choreography school and his creative achievements, in 1966 he was appointed artistic director of the Berdakh State Philharmonic. Here, selecting repertoires in consultation with poets, he makes significant changes to improve performers, singers, and actors. At the philharmonic, he created the first professional pop orchestra of Karakalpakstan, and wrote many of his works and arrangements of folk songs for this orchestra.

As examples, we can cite such songs as: "Bulbulinmen sayrag'an" and "Qarama jigit" to the lyrics of J. Aymurzayev, "Bir pariy" to the lyrics of Ajiniyaz, and "Intizar sagan" to the lyrics of Ibrayim Yusupov. Thus, he became one of the founders of the pop orchestra in Karakalpakstan, composing music for it. From the late 70s until the end of his life, he worked as the artistic director and chief conductor of the folk orchestra at the Karakalpak State Radio and Television. He passed away on December 6, 1994, after a serious illness. [4.12]

Thus, Kenesbay Abdullayev made an invaluable contribution to the development of Karakalpakstan's bayan art and vocal genre songs, combining folk music traditions with contemporary performance trends. His activities contributed not only to the popularization of the bayan as a solo and ensemble instrument but also to the expansion of its technical and artistic possibilities. Thanks to Abdullayev, the region's storytelling acquired a new level of professionalism, and his students and followers

continue to develop the traditions he laid. The musician's creative legacy remains an important part of the musical culture of Karakalpakstan and serves as an inspiration for future generations of performers.

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