



## "Composer Refat Ibadlaev"

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### ABSTRACT

The article highlights the work of the composer Ibadlaev Refat Ibadlaevich, who lived and worked for many years in the city of Gulistan, The Republic of Uzbekistan. The composer made a significant contribution and significantly enriched the concert repertoire of accordionists with his original compositions and arrangements for this wonderful instrument of Crimean Tatar melodies and plays by composers of Uzbekistan. The second part of the article offers a brief analysis and musical text of the plays: "Eksprompt in E Minor", "Bayram Khaytarmasi", "Paraphrase on the theme of F. Kadyrov's dance", "Paraphrase on two Uzbek folk themes".

### Keywords:

Composer; creation; button accordion; treatment; play; Paraphrase; concert; biography.

Man is truly gifted and has the right to enjoy all kinds of artistic blessings. A composer can be a great performer (F. Chopin, S. Rakhmaninov). Great performers, on the other hand, often have great composing skills. The great narrator and composer Refat Ibadlaevich Ibadlaev was one of such lucky people. If he was serious about color painting or poetry, I think he would have achieved great heights in these areas as well. The work of the composer R. Ibadlaev is inextricably linked with the bayan instrument. He has written many special works for this instrument, as well as wonderfully reworked works that can be of great interest to a wide range of accordionists.

Refat Ibadlaev was born in 1942 in the Crimea to a working-class family. The family loved music, especially Crimean Tatar folk songs and melodies. His older brothers also had a penchant for various arts, but none of them were as seriously interested in the profession as Refat. Little Refat's passion for music began at a young age. He begins to compose the music he has heard on the two-

line Hromka. After learning to read, learns notes independently. He took an active part in the amateur art circle of the secondary school as an accompanist. It should be noted that the level and skills of the amateur art circle at that time were very high.

In 1960, R. Ibadlaev entered the bayan class of A. E. Pushkin, an outstanding teacher of the Tashkent State Music School named after Hamza. During these years he was seriously engaged in composition, writing small plays and reworking folk melodies for women. Famous Crimean Tatar composer Ya. Sherfedinov will play a significant role in his fate. R. Ibadlaev took lessons from him on harmony and composition. After graduating from the Tashkent Music School, R. Ibadlaev was sent to work at the Gulistan Music School as a teacher of accordion. In his spare time, he writes music, rehearses folk songs, and performs concerts. It's hard to overestimate the benefits it brings to the city and its suburbs with its performing arts. Unfortunately, his services have not yet been rewarded.

In 1969, R. Ibadlaev entered the Moscow State Institute of Culture. Here he studied first with the teacher R. M. Zotkov, then with the teacher A. I. Chinyakov. He successfully performed his compositions and reworked melodies at concerts at the institute. He shows the works of teachers, in particular, on the advice of V. G. Bukhvostov, to the former publishing house "Soviet Composer" (Moscow "Soviet Composer"). As a result, several of his reworked melodies for the bayan were published in the *Konsertnoe* play for the bayan.

From 1973 to 2015, R. Ibadlaev worked as a teacher in the accordion class of Gulistan State Art School. The composer's work can be divided into two stages:

1st period. The 1960s and 1980s were a time of Crimean Tatar themes.

2nd period. A period devoted to Uzbek themes since the 1990s.

In the 1960s and 1980s, the composer focused on and used Crimean Tatar folk melodies. His specially written works are also full of melodies of this talented people: two Crimean notebooks, four suites (garden, wedding, children, etc.). These works are some examples of a number of works written during these years.

During this period, the plays written by the composer were successfully published in the former publishing house "Soviet Composer" (Moscow) and in the Republican newspapers. In 1984, R. Ibadlaev became a member of the Crimean Tatar Music Department of the Union of Composers of Uzbekistan. He is the winner of the competition of young composers (Tashkent) and the holder of the diploma of the II degree. Until 2015, he was a member of the Union of Composers of Uzbekistan. The great performer R. Ibadlaev skillfully writes a number of works on radio and television with the technique of performance. His works have been performed by great bayan performers, winners of international competitions E. Seid-Abdul, E. Abdukerimov (Moscow Philharmonic).

In the 1990s, the composer turned to Uzbek folk music and works by Uzbek

composers, and these themes have a special place in his work. Bayan's knowledge of the possibilities of the instrument opens up new horizons in the processing of Uzbek folk melodies. In addition to many smaller works reworked for children's music school students and college freshmen, larger works have also been written by the composer. It has a wide introduction, depicts the ancient past of the great Uzbek people, sings the theme of the composer G. Kadyrov through attractive dances, a paraphrase on two Uzbek themes, "Uzbek suite" and others.

It should be noted that no one in the Republic of Uzbekistan, the second homeland for the composer, has achieved such high results in this type of work. The depth of philosophical content, the effective use of technical possibilities, helped to reveal the artistic method of the work. The works skillfully use tonal skill, constant sharpness and charm of thought, originality, fluency, change of methods, ease of composition, as well as the preservation of the original national symbols. The ensembles written for accordion and piano are particularly noteworthy. There are more than four such ensembles. Here was another aspect of the composer's talent, as creating for an instrument was too narrow for his range of abilities.

### Summary of the work

#### 1. "Paraphrase on the theme of G. Kadyrov's dance".

The work consists of two parts, very dense in structure, written in a fresh, juicy language, with a modern tone, and at the same time reflecting a deep nationalism. The paraphrase is widely known among accordionists, but requires extremely skillful performance from the musicians. For the first time this work was performed by the soloist of the folk orchestra of the Gulistan State Art School J. Bayanov among students of secondary special music and art schools performed in the XV- Republican competition. Currently, the paragraph is included in the program of the XVII - Republican contest as a work to be performed. Thus, the cheerful introductory part of the

main theme, consisting of *lya minor*, consists of 4 beats. Shifts to passages of hexadecimal notes, and ends with the “*tenuto*” bar highlighted in the upper register chords, is resolved, and modulated to re-minor tones. Then the topic begins. It is described in an enlarged 3-part scale waltz (originally 2/4 scale). Enriched with auxiliary sounds and imitations (simulations, illustrations). The whole piece is reprinted, and sometimes the sharp syncope of the second chords shifts into a smooth waltz again.

The first part ends with a skillful quick cadence. The connection in Part 2 ends in a 2/4 scale of the mixture at the “*in vivo*” tempo, performed with ascending sequences. Syncopal rhythm (requires high fluency and precise articulation from the performer) requires a transition to broken octaves. At the end of the connection, the embossed second chords and the backlash begin after a 2-part pause, returning to the original tonality, the *a-mole*, as in the original, in the two-part scale written by the composer. Part 2 returns to the original *lya-minor* tone. *In Vivo*, the theme is light and cheerful. The style of the composer does not change, the same imitations (simulations, descriptions) and auxiliary sounds, trails, missions in different registers are preserved. The flute sounds, the heavy lithographs sound, and the circle's staccato style is clearly audible. The dynamics of the variety of sounds are composed of *F* and *P*. It is possible to predict that R. Ibadlaev's works sound like an orchestra, they are very easy to play. The work ends in “*poco rit*” and after the fermata in “*vivo*” tempo. To finish, the 4 beats at the beginning are repeated in a cheerful sentence and end in a growing, intensifying crescent. It expands and ends in the nuance of *ff* in the upper register, striving for height. Very well written work. The paraphrase was performed for the first time at the Festival of Folk Music Orchestras at the State Conservatory of Uzbekistan by the Orchestra of Folk Music of Gulistan State Art School.

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6. Exprompt *e-moll*. 1979 (for women and piano).
7. Elmira's waltz. 1979.
8. Crimean notebook. №1. (1978-1982).
9. Crimean notebook. №2. (1980-1995).
10. Children's suite. 1989 (in 5 parts).
11. Garden Suite. 1985 (in 3 parts)
12. Children's album. 1980-1986.
13. 13.Crime polka. 1982.
14. Song "Salty breeze" (*soleniy veter*).
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