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Draws on the History of Traditional Performance of the Uzbek People

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ABSTRACT

When we look at the history of our people, we are sure that they lived great people who left an indelible mark on the art of national music.

This article contains information about the valuable spiritual heritage of the great artists of our nation.

KEYWORDS: history, heritage, spirituality, music, art, culture, traditional, performance.

Studying the rich musical heritage of our people and promoting it among the masses should be the responsibility of enthusiastic initiators and skillful performers of our art. Because in the direct transfer of the huge musical heritage from the teacher to the student, which has reached our time, the blessed ones acted as a bridge and also set an example with their creations. Father Jalal Nasirov, Father Ghiyos Abduganisv, Haji Abdulaziz Abdurasulov, Mulla Toychi Tashmukhamedov, Shorahim Shoumarov, Matyusuf Kharratov, Matpano Khudoyberganov, Madrahim Yakubov (Sherozii), Yunus Rajabi, Domla Halim Ibodov, Master Olim Kamilov, Mamadbuva Satorov, Jorakhan Sultanov, Stop Jalilov, Safo Mughanni, Hajikhan Boltaev, Nurmuhhammad Boltaev, Ma'murjon Uzogov, Fakhriddin Sadikov, Komiljon Jabbarov, Imamjon Ikramov, Ganijon Toshmatov, Saidjon Kalonov, Nabijon Hasanov, Mukhtarjon Murtazoev, Doni Zakirov, Komiljon Otaniyozov, Matniyoz Yusupov, Arifkhan Hotamov, Fattahkhan Mamadaliev, Rasulqori Mamadaliev and others are blessed people who continued the age-old traditions passed down from the teacher to the student and grafted them with new content and new ideas.

If we look at history, we can be sure that they were once great people who left an indelible mark on the art of national music. The lives and works of many great artists whose names have been mentioned above, who took a worthy place in the history of Uzbek national music art in the second half of the 19th century and the 20th century, and who have national pride in their hearts, to approach the legacy they left with faith and loyalty, is the humane of our compatriot. It is appropriate to say duty.

Today, if we look at the field of traditional music performance, we can see how it is becoming more and more colorful and polished. In order to continue such a tradition, our young people, who are the leaders of the present generation, should become performers as well as mature as expert teachers, that is, knowledgeable teachers. The development of such experts is important for future generations to learn our traditional music heritage in a more polished way. It is necessary that the young generation, which continues this tradition,

should be capable, get excellent knowledge, study, love and honor their profession, and be able to provide spiritual and spiritual nourishment to our people with their performing arts. Now such talented musicians and singers are showing their services in our oases in terms of teaching. In particular, on the basis of the work of the specialist performing professors of the "Traditional Performance" department of the State Conservatory of Uzbekistan, the above-mentioned tasks are set as a goal. In educating the young generation, first of all, it is necessary that expert teachers themselves embody all exemplary qualities. In all fields, teachers should be conscientious, humble, spiritually and morally pure, caring for young people, closely professional, respectful of their profession, skilled and devoted. Educating young people with these qualities will be of particular importance in the further polishing and development of our traditional music heritage, as well as in all fields.

Information is given about the history of our traditional musical heritage, the history of our traditional musical instruments - tanbur, dutor, gijjak, doyra, flute, rubob, chang, oud, law, koshnay, trumpets. Similarly, in this chapter, Yunus Rajabi and masters of other oases and their performance styles, contemporary performance styles and styles of working on musical works are given a lot of space in the performance of solo instruments and various ensembles. Information about the life paths and creative examples of several famous musicians such as Turgun Alimatov, Akhmadjon Sobirov, and Olmas Rasulov, who created a unique style of Uzbek national music performance, will be provided. Chapter 3 contains information about the lives and works of our famous singers. A number of famous singers such as Saodat Qabulova, Matnazar Khudoynazprov, Dzhorlbek Nabiev, Mahmud Tojiboev, who have been teaching their performance art to young people, are among them. This book contains information about the winners of the competition of national, regional and international performers named after Yunus Rajabi, as well as samples of musical works for traditional instruments.

Turning to the traditional performance field of the Uzbek folk music heritage, it cannot be denied that it has reached a vibrant, polished and polished stage. This is evidenced by today's performance field of our traditional musical heritage, which is passed down orally from teacher to student.

It is no exaggeration to say that the distinguished teachers whose names have been mentioned in the introduction have served as a solid foundation for the professional education and theoretical and practical development of today's mature musicians and hafiz.

Regular and detailed study of musical heritage in Uzbekistan began in the 1920s. It is still developing in three directions. Including: practical mastering of musical heritage; Collection, notation and publication of folk music and status; Conducting scientific research on heritage issues. Starting from 1920, the first initiators of recording the statuses and folk tunes in the current notation system were the well-known ethnographer and composer V.A. Uspensky, musicologists - E.E. Romanovskaya, N.N. Mironov, I.A. Akbarov and others. In the 1950s, famous teachers - Boboqul Fayzullaev, Fazliddin Shahobov and Shonazar Sohibov - began to write statuses in Uzbekistan and Tajikistan. They wrote the full text of Shashmaqom and published it in the form of a five-volume book in Moscow under the editorship of the famous scientist, Professor V.M. Belyaev. Academician Yunus Rajabi's services in collecting statuses and in general the heritage of professional music in oral tradition in Uzbekistan are extremely great. A great connoisseur of traditional music, teacher Yu.Rajabiy conducted practical research for many years and reworked it three times in order to prepare the perfect text of the maqams. Khorezm statuses were recorded by Matniyoz Yusupov. Later, he reprinted a complete edition of the Khorezm statuses. Since 1972, the practical and theoretical study of Uzbek music in the oral tradition has been carried out as an example in the department of "Sharq music" (now "Traditional performance" and "Oriental music") of the Tashkent (now Uzbekistan) state conservatory named after

Mukhtar Ashrafiy. Today's recordings and live performance of our traditional music, which has been passed down orally from teacher to student, on sheet music, gramophone records and magnetic tapes, is effective in shaping young musicians and singers into experts.

Above, we acknowledged that the systematic and comprehensive study of musical heritage in Uzbekistan began in the 1920s. Of course, it was noted that the recording of these works was reflected in modern writing. However, we found it necessary to give a little information about the fact that the statuses of Khorezm, which we mentioned, were reflected in musical notation through the tanbur line at the beginning of the 19th century. A unique notation path called "Khorazm tanbur line" was invented in the early 19th century by Muhammad Rahimkhan Soni-Feruz, a mature musicologist, poet, and statesman of his time, Muhammad Niyaz Pakh[^]avan Mirzobashi Kamil Khorazmi. 5 Based on the "Tanbur Line", Kamil Khorezmi recorded the "True" status. After his death, his son Muhammad Rasul Mirza was able to write the remaining statuses with his students. According to the words of the old teachers, Muhammad Rasul Mirza taught his five hundred students how to read and write along with "Tanbur line". Iskandar Makhsum Yaqub's son from Hazoras was one of the students of Muhammad Rasul Mirza and was considered one of the court musicians. R.L. Sadokov, who came to Khorezm in 1956, wrote that his child Jumaniyaz had a copy of "Tanbur Line" in his book "T1syachi oskolkov zolotogo saza". There is oral information about the copies of "Tanbur line" that exist among the people and are known to us in the grandchildren of Said Fayziboy hafiz who lived in Yangyarik and Bikhoja hafiz in Khojaili.

Iskandar Makhsum's copy differs from other existing copies in several respects: a) the texts of ghazals are given in each status; b) naming; c) classification; g) in other copies, only six and a half (Rost, Buzruk, Navo, Dugoh, Segoh, Iraq, Panjgoh) maqams of Khorezm were recorded, while Iskandar Makhsum's copy included twelve maqam series; d) the most interesting thing is that until now only the names of "Zakhmi Nazzora", "Qaddim Hamligi", "Miskin", "Rahavi", "Sadri Iraq", "Ohyor", whose tunes and ghazals have been remembered even by old musicians, Even forgotten statuses such as "Choki giribon" are distinguished by the fact that they are recorded and preserved. Today, the teachers of the State Conservatory of Uzbekistan are preparing to transfer the newly found tablature of "Tanbur line" to the European musical notation, teach the masterpieces of the status of my ancestors to the young people, and prepare for recording them on modern sound recording devices.

This cultural heritage is considered a reality of great importance not only in our country, but also on the international level. The significance of this noble work is that twelve statuses, which were written down one and a half to two centuries ago and have been spiritual food for our ancestors for thousands of years, will be revived and presented to our people.

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