

## THE ROLE OF COMPOSERY IN THE ART OF NATIONAL SINGING

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### ANNOTATION

This article deals with the Uzbek national songs, maqoms, yallas and various series of works that have become a tradition in the art of national singing of the Uzbek people the role of performers, singers, musicians and composers is open.

**Keywords:** Composer classical hafiz, national music, traditional music, national traditions, "Khusravoniy", "Gulligi", "Binnigi", "Shikami", "Khonaqohiy".

### INTRODUCTION

The national and spiritual heritage of our people is inconceivable without the art of music. Our national traditions, which have been created by our ancestors and formed as values, have traditionally been passed down from generation to generation, reflecting the great spiritual world of our people. Folk music, written sources in the field of music, the art of composition, professional music are good examples of this. Therefore, this process serves as the basis for all branches of the art of music of professional significance.

In addition, the musical culture of the Uzbek people has a long history, as evidenced by the folk and masterful musical art of the oral tradition, which is reflected in the activities of many generations of musicians and singers. The monuments of material culture confirm that in the territory of today's Uzbekistan there is an ancient center of civilization created by the ancestors of the peoples of Central Asia. If we look at historical sources, we can see that our music culture is connected with a long history. Archaeological evidence, musical words and pictures of musicians painted on stone walls, images of musicians at parties in miniature horn palaces, and the sounds of our musical performances have come down to us over the centuries.

If we look at the history of our traditional music, we see that our music culture is connected with a long history. Sources indicate that the 10th and 12th centuries were a period of change in Central Asian music culture. However, very little is known about the names of musicians, hafiz and composers of the XVth and XVIIth centuries, as well as their creative work.

In the VII th and X th centuries, various ceremonies and cocktail themes have long been a priority in the works of composers. The work of the famous Central Asian singer, musician and

composer Borbad Marvazi is another example. After all, he first carried out his activities among the people, reflecting in his works the themes of certain customs, some legends and even the system of the whole calendar. During his years at the Parviz Palace, King Khusraw II of Iran created the first multi-part series, Khusrawani, in the history of composition. The creation of this series by Khusrav II paved the way for the further development of composition.

During the Middle Ages, the Arab Caliphate of the Middle East developed Muslim professional music genres based on free recitative and certain structures, such as the adhan, tartil, and tajweed. They developed independently of other types of music and later had some influence on the formation of the Twelve Status System. In the Middle Ages, the professional music of the oral traditions of the peoples of the Muslim East was formed on the basis of daemon or curtain systems. That is, music theory, or poetry, is based on music systems. As a result of the constant processes of interaction and communication in the music of the peoples of Central Asia, Iran and the Arabs, the types of vocals and instruments that are common to these peoples have emerged. Well-known composers, singers and musicians Ibrahim Mawsili, Ishaq Surayj, Ibn Ahwas al-Sugdi, Safiuddin al-Urmavi and others. Significant progress has also been made in musicology. Greek musical theory, as well as musical rhetoric and scientific-theoretical teachings based on the musical traditions of indigenous peoples, were formed first as part of the mathematical sciences and later as an independent discipline.

Isaac Mawsili and Kindi invented the first musical record in the East. Urmavi adapted this inscription to the curtain system. It was during this period that a number of Central Asian oases, such as Ramtin, Nakiso Changi, Sarkash, and women, such as Ozodvor Changi, emerged. Artists such as Ibn Surayj, whose ancestors came from Bukhara, Samarkand and other cities, are also well-known in the Middle East. This means that music was formed on the basis of folklore, classical music, and the traditions of composition before the Arab conquest. Naturally, it is mainly related to the development of the art of composition, and such complex works reflect not only the temperature of the period, but also the thinking, worldviews and artistic generalizations of dozens of artists. That is why the sources of the XVI-XVII centuries, in particular, Bobur's "Boburnoma", Darvishali Changi's musical pamphlet "Tukhfat us-surur" pay special attention to the work of composers, the description of hundreds of works created by them. Nodirabegim, Muhammad Rahimkhan Soni and Amir Alimkhan continued the Timurid tradition in the field of patronage of the art of music.

In the history of traditional song performance, we can see that in the second half of the XIX century and the beginning of the XX century in our country a whole generation of performers of this sacred art grew up. Among them are such talented hafiz as Ota Jalol Nosirov, Ota Giyos Abdulgani, Khoji Abdulaziz Abdurasulov, Domla Halim Ibodov, Levi Bobokhonov, Sodirkhon hafiz Bobosharifov, Zohidkhon hafiz, Madali hafiz, Mulla Toychi Tashmuhammedov, Matyokub Harratov. In the past, the note was not developed, and instead of European musical terms, our hafiz used breathing, exhalation, and performance ways called "Gulligi", "Binnigi", "Shikami", and "Xonaqohiy" depending on the rhythm of the sound.

The programs of our master offices also include songs performed at various ceremonies. For example, Sodirjon Hafiz sang songs without words, with both palms on his ears, in the form of a painful "Yakka faryod", in the way of "Xonaqohiy". He chose his songs according to the seasons

and even certain times of the day. In the spring mornings he sang "Amin nasrullovi", "Qiyiq", "Qora tong", in the afternoon "Gulyori Shakhnoz", in the evening "Sarparda", "Rok baland", "Dilxiroj" and others. In addition, our master singers have mastered the maqoms while performing songs, enriching the maqoms with new chapters as a unique author. For example, maqom master Ota Jalol Nosirov arranged the difficult parts of Shashmaqom, expanded and developed some maqom branches, and created additional parts. One of them is called "Savti Jaloliy". Madali Hafiz from Margilan enriched the treasury of our art with new performances, adding new interpretations to such performances as "Abdurahmonbegi", "Kalandar", "Tanovor". In this way, our lifelong status is further refined and supplemented by the performance of our master guards. This good work has continued in our time. For example, the famous hafiz and composer Fattokhon Mamadaliyev, speaking about the music of "Nasrullovi", created its interpretation, ufori, sokinoma. Interpreted the Sunray ways of the Buzruks. As a result of the research, the traditional performance of the people was enriched in several ways, one of which was called "Savti Fattokhon" as a series.

In the 20s and 30s of the 20th century, a second generation entered our traditional singing, and these great singers enriched the treasury of our art with their classical songs. From Khorezm oasis Matpano ota Khudoiberganov, Korji ota Avazmatov, Madrakhim Yakubov (Sheroziy), Jumaniyaz Hayitbaev, Khojikhon Boltaev, Komiljon Otaniyozov, Bukhara, from Samarkand Ota Giyas Abdulgani, Mikhail Tolmasov, qori Karomat, Tillaboy hafiz, Usta Tajik hafiz, Borukh Zerkiyev, Shorakhim Shoumarov from Tashkent, Inogam and Ilhom hafiz, Abdulkakhor, Sultankhan, Yunus Rajabiy, Bobokhon and Akmalkhon Sufikhonovs, Turakhoja hafiz from Khojand, Abduqayum hafiz, Karimjon hafiz, Fergana Hamroqul qori Turakulov, Erka qori Karimov, Bolta hafiz Rajabov, Mamadbobo Sattorov, Sherkuzi Boykuziyev, Haydarali Hikmatov, Kholqora hafiz, Berkinboy Fayziyev, Abdulla Fayzullayev, Jurahon Sultanov, Mamurjon Uzokov, Ortikhoja Imams such as Imamkhodjayev, Akbar Khaydarov, Boborahim Mirzayev, Ashurali hafiz, Umrzak polvon Saidaliyev continued the art of singing of their predecessors, and in our traditional performance they are unique. they also created performance styles. At the same time, they enriched the treasury of our singing with their compositions.

In this regard, the works of Hoji Abdulaziz Abdurasulov, Matpono Khudoiberganov, Hojikhon Boltaev, Komiljon Otaniyozov, Jorahon Sultanov, Yunus Rajabi are particularly exemplary. Sodirkhan became famous for his song "Ushshaki Sodirkhan" performed by Hafiz. The song "Guluzorim" composed by Hoji Abdulaziz, the songs "Guluzorim qani" composed and performed by Jorahon Sultanov, as well as "Naylayin" have become firmly rooted in our musical heritage as a traditional heritage. It should be noted that Yunus Rajabiy, Tukhtasin Jalilov, Imomjon Ikramov, Komiljon Jabborov, Ganijon Toshmatov, Doni Zokirov, Saidjon Kolonov, Muhammadjon Mirzayev, Mukhtorjon Murtazoev, Fakhriddin Sodiqov, Abdukhoshim Ismoilov contributed to the development of our singing art. songs and melodies created by hundreds of composers such as have become the property of the people. It should be noted that the contribution of our female singers to the development of traditional singing, yalla, lapar, olan performance is also invaluable. Female guards served in the meetings and gatherings with the participation of women. The famous writer Abdulla Qodiri in his novel "Scorpion from the altar"

gives detailed information about the memorials in the palace of Kokand khan Khudoyorkhan. The names of Nusrat Hafiz, Misqal Hafiz, Tosh Hafiz, Zeboxon from Margilan, Aunt Botirboshi, Tillo Hafiz, Tajik Hafiz, Khan Agacha, Misoq Agacha, The Great Player, Rajabkhan Hafiz are mentioned. These traditions will be continued and the services of such talented singers as Lutfikhan Aya, Adolatkhon Aya, Zainab Polvonova, Berta Davidova, Kommuna Ismailova, Rakhimahon Mazoxidova, Khabibahon Ahunova, Olmakhan Hayitova in the field of singing are invaluable. Their tradition is now continued by mature, talented memorizers.

By the second half of the twentieth century, the bouquet of our traditional singing passed into the hands of the next generation. Among them are Arif Khoji Alimakhsumov, Achilhon Otakhonov, Orifkhon Khotamov, Muhammadjon Karimov, Odiljon Yusupov, Fattokhon Mamadaliev, Tavakkal Kadyrov, Murodjon Akhmedov, Ruzimat Jumaniyozov, Rasulqori Mamadaliyev, Fakhridin Umarov, Tolibjon Badinov, Otajonjonov, Quvondiqov. Examples of such well-known memorizers as Khamdamov, Tojiddin Murodov, Kamoliddin Rakhimov, Kobiljon Yusupov.

In addition, thanks to our great independence, at a time when our traditional art of singing is developing, the names of our great teachers Jurahon Sultanov, Mamurjon Uzokov, Khoji Abdulaziz Abdurasulov, Komiljon Otaniyozov, Fattokhon Mamadaliev, Odiljon Yusupov, Tavakkal Kadyrov, Otajon Khudoyshukurov, The annual competitions of young singers of the republics and oases, the achievements of our singers and singers at the international music conference "Sharq Taronalari", the traditional annual competitions of songs praising our country. It serves as an important factor in the development of our horse. Today, continuing the tradition of mentoring, a number of young artists are successfully creating. Relying on the school of teachers, they make a significant contribution to the singing treasury with their unique ways and methods of performance. Continuing the art of such teachers, passing their art to the present generation, and even teaching it to our young people, the talented musician and singer, composer and People's Artist of Uzbekistan, Professor Sultanali Mannopov is doing a lot of work. . Throughout his career, Sultanali Mannopov has been teaching the sciences and works he learned from his mentor Tavakkal Kadyrov to the younger generation. The program of Sultanali Mannopov's works includes such classic songs as "Ushshak", "Bayot", "Kalandar", "Abdurahmonbegi", "Bog'aro", "Kirib bostonni kezdim", "Ul kun jonon", "Ul parivash". and other similar songs, such as A.Ismailov's "Looking at the Flower", K.Soliyev's "Loving the Motherland is Faithful" created by modern composers, as well as his own compositions "Kalandar ishqi", "Vodiy taronasi", "O'zbekistonim", "Kelsa sanamim" and other similar works. There are also popular scientific and artistic pamphlets by Sultanali Mannopov on Uzbek music. These collections, such as "Traditional song performance", "Tavakkal Kadyrov", "Inexhaustible melodies" serve many young people. Sultanali Mannopov is currently a member of the Union of Composers of Uzbekistan, as well as the head of the Department of Music Education at Fergana State University, a professor. It is no exaggeration to say that he is a skilled conductor, musicologist, scientist, composer and composer. Sultanali Mannopov performed Uzbek music, including Fergana-Tashkent performers - Yunus Rajabiy, Tukhtasin Jalilov, Mukhtorjon Murtazaev, Erka Qori Karimov, Mamatbuva Sattorov, Jurahon Sultanov, Mamurjon Uzokov, Rasulqori Mamadaliev Based on the traditions of teachers such as Tavakkal Kadyrov,

Fattokhon Mamadaliev, they have created more than a dozen pamphlets, scientifically substantiating their work. His textbooks, such as "Uzbek folk music culture", "Uzbek culture and history of art", as well as "Inextinguishable melodies", "Stars of the world of song", "Nightingale of Uzbekistan" "Is a clear proof of this. Sultanali Mannopov also published a book and a series of articles about the life and work of Tavakkal Kadyrov.

Thus, we can cite the work of many more masters in Uzbek composition. All of them have made a great contribution to the development of our composition and the development of our traditional Uzbek music. The younger generation also feels the responsibility to follow in their footsteps, to continue their creations and traditions, and to preserve and pass them on to the younger generation. They show Uzbek art to the whole world and show the place of our national music in the world.

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