

TANOVAR - UZBEK TRADITIONAL MUSICAL HERITAGE

Tadjibaev S.U.

*Tadjibaev Sardor Uktam ugli - Lecturer,
DEPARTMENT HISTORY AND THEORY OF THE UZBEK MAQOM,
UZBEK NATIONAL INSTITUTE OF MUSICAL ART NAMED AFTER YUNUS RAJABI,
TASHKENT, REPUBLIC OF UZBEKISTAN*

Abstract: *in the 21st century, the approach to our artistic heritage in accordance with modern requirements, the coverage of its life traditions is becoming more and more active. Therefore, the collection and fixation of samples of the Uzbek musical heritage, their scientific study, practical development, its use to substantiate this or that phenomenon, the development of genres have always been relevant. Consequently, even after the creation of these pieces of music, their artistic value continues to live in written practice, along with singing, interpretation, promotion and recreation through oral performance in vivo. When we talk about our artistic heritage, which has been created, preserved and developed over many centuries, listening to these works, we rejoice at their great love for their homeland. Be it songs or melodies, songs or makoms, they evoke good feelings in the heart of the listener, especially young people.*

Keywords: *heritage, music, song, creativity, performance, art, direction, theater, literature.*

ТАНОВАР – УЗБЕКСКОЕ ТРАДИЦИОННОЕ МУЗЫКАЛЬНОЕ НАСЛЕДИЕ

Таджибаев С.У.

*Таджибаев Сардор Уктам угли - преподаватель,
кафедра истории и теории узбекского макома,
Узбекский национальный институт музыкального искусства им. Юнуса Раджаби,
г. Ташкент, Республика Узбекистан*

Аннотация: *в XXI веке все более активным становится подход к нашему художественному наследию в соответствии с современными требованиями, освещение его жизненных традиций. Поэтому сбор и фиксация образцов узбекского музыкального наследия, их научное изучение, практическое освоение, использование его для обоснования того или иного явления, развития жанров всегда были актуальны. Следовательно, даже после создания этих музыкальных произведений их художественная ценность продолжает жить в письменной практике, наряду с пением, интерпретацией, продвижением и воссозданием в процессе устного исполнения в естественных условиях. Когда мы говорим о нашем художественном наследии, которое создавалось, сохранялось и развивалось на протяжении многих веков, слушая эти произведения, мы радуемся их большой любви к своей Родине. Будь то песни или мелодии, песни или макамы, они вызывают добрые чувства в сердце слушателя, особенно молодежи.*

Ключевые слова: *наследие, музыка, песня, творчество, исполнение, искусство, направление, театр, литература.*

UDC 078

After gaining independence, the Republic of Uzbekistan has been paying increasing attention to various spheres, socio-political and cultural-educational aspects. Our history, traditions, national values, customs and ceremonies are being revived and promoted. All this is to preserve the cultural heritage of our ancestors and, at the same time, to pass it on to the younger generation.

In the spiritual world of our people, such songs and chants as "Black Hair", "Sumbula", "Adolcha", "Fergana Janon" live and are revered. They take on a new dimension in the interpretation of creative activities, performers, effectively influence all areas of modern art, further expand the scope of creative research and further accelerate the development of artistic thinking. Although these works have different names, their basis is "Tanovar". "Tanovar" has played an important role in the creative and performance activities of many of our artists. Mehri Abdullaeva's song "Tanovar", Boborayim Mirzaev's song "Tanovar", Kokandlik Haydarali Himatov and Abbas qori Boboiev's big song "Yovvoyi tanovar", Mukarrama Turgunbaeva's dance "Tanovar", composers Alexei Kozlovsky ballet, four-chorus choir "Now sendek" by Mutavakkil Burhanov, "Tanovar" by Tavakkal Kadyrov, "Tanovar" by Nasiba Abdullaeva, "Listening to Tanovar" by Abdukhoshim Ismoilov, "Spring" Tanovar's great works of art testify to the popularity of Tanovar in the twentieth century. This work is not only in the field of music, but also in the fields of literature, theater, dance and fine arts. Iroda Ganieva's dissertation on "Tanovar" in Uzbek music also describes the works of art created and interpreted on the basis of "Tanovar" and studies them in the historical-theoretical and musical-comparative way on the basis of the rules of scientific analysis.

But even today, "Tanovar" is in the spotlight of artists and performers, and new variants and interpretations of its performance are gaining popularity. That is why our attention is focused on its analysis and scientific study. New works "Tanovar" (by composers and composers), Uzbek dance theater "Tanovar", folklore groups "Tanovar"; in the culture of instrumental performance the word "Tanovar", method, form and x. It is widely used in the creation of many works of art, and as a result, "Tanovar" has become a symbol of our art.

Tanovar is one of the most popular songs and instruments in the Fergana Valley. preserved, polished, and developed variants.

Tanovar is a mature song in Uzbek traditional music and performance, and in its development the concept has expanded: folk song, singing way, instrumental way, form, theme, method, word, style and dance. Its role in the

artistic culture of Uzbekistan is boundless. The meaning of Tanovar is different from the etymological point of view. In the National Encyclopedia of Uzbekistan, "Tanovar" means (derived from Persian, brave, strong, strong). Widespread in the Fergana Valley. More than fifteen singing and instrumental tracks are known. 2) traditional Uzbek folk dance" [1, p. 251].

In the past, Tanovar was first sung by men and later by women, and now it is performed by both sexes. The original version of Tanovar is still unknown, but in ancient books it was called "Kara Sochim", so we can call it the first example. There are several invariants based on his melody. The texts of Tanovarlari "Qora sochim" and "Sunbula" are based on folk poetry, and the rest begin with the word Muqumi from Uzbek writers. It starts with unpublished words like "vo-yo", "I'll turn around myself from your sweet words", "I'm a coincidence". The current version of this work has up to 25 variants, each of which is performed with its own word texts. Their names:

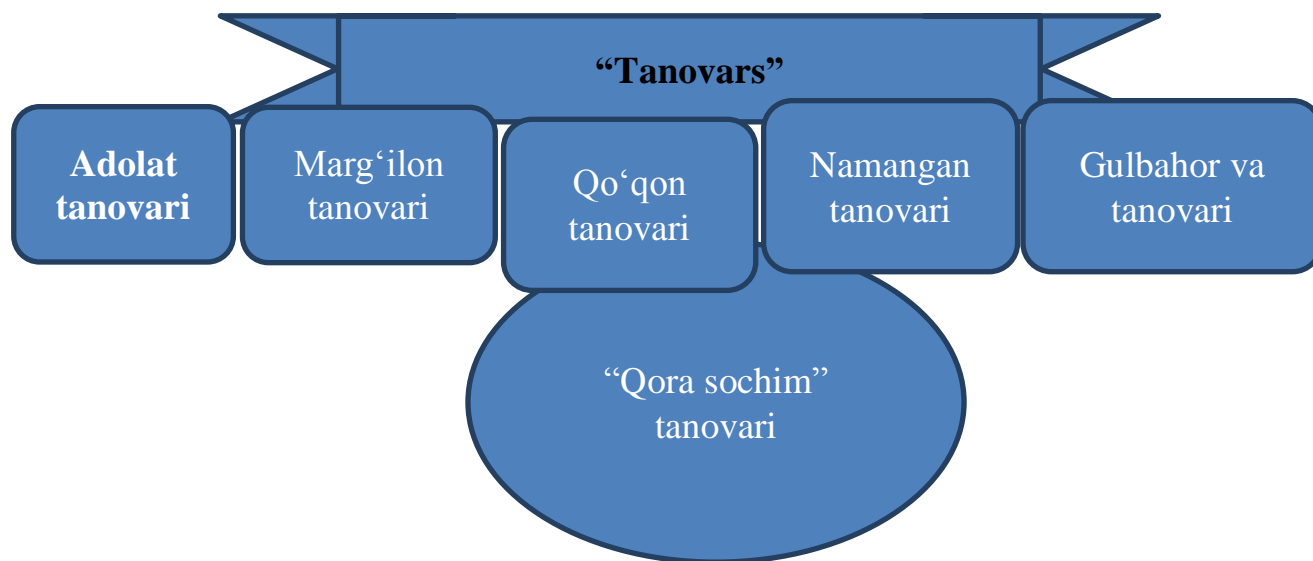


Fig. 1. Types of tanovars

Scholar Iroda Ganieva, who defended her dissertation on Tanovar, added the first of the series "Ul kun janon" and "Kalandar" to Tanovar. The methods and forms are included in the buashula path because they are close to Tanovar.

Tanovar can be seen in various facets of art today.

In addition to Tanovar's songs and chants, several instrumental variants have emerged in his performance practice. They are interpreted through tanbur, dutar, chang, surnay, sato instruments, some of which are adapted to the instrumental ensemble. These invariants were created by well-known musicians or composers, including "Gulbahor and Tanovar". from But Tanovar maintained his position. People's Artist of Uzbekistan T. Alimatovtanbur, "Tanovar" performed by dutar and sato instruments was famous. This work is skillfully performed by a musician in the form of a synthesis of instruments, connected to each other by instruments. The effect of this recording is due not only to the musician, but also to the technical skills of the sound operator Nabi aka Khasanov. Because Tanovar was written in the performance of each instrument separately, and later a generalized record of them was created.

Composers and composers are currently appealing to Tanovar. He was one of the first to take notes in 1937 performed by A.F. Kozlovsky H. Nosirova and reworked them for voice and orchestra. He later wrote a symphonic poem "Tanovar" in 1952 and a ballet in 1968. "Tanovar-2" was reworked by T. Sodikov for voice and orchestra, M Burhanov for unaccompanied choir. Tanovar variants and their melodies were used by S. Vasilenko and M. Ashrafi (in "Buron", Norgul, "Sevgi tumori" in Izzat parties), G.Mushel (in "Ghazals" series). He tried to interpret Tanovar's style in A. Nabiev's piano play "Tanovar". One of the composers M. Mirzaev created "Yangi Tanovar" for rubab sozi, Yu. Rajabi created the song "Yuzni oydek". From the singers H. Nosirova, B. Davidova, J. Sultonov, B. Mirzaev. "Tanovarlari" performed by T. Kadirov, K. Rakhimov, N. Abdullaeva, N. Sattorova is attractively interpreted in the style of each singer (traditional folk and classical, modern singing and variety). In addition, "Tanovar dance" is popular among our people. "Tanovar raqsi" was staged in 1943 by M. Turgunbaeva and E.N. Baranovsky, one of the representatives of the Uzbek national dance art, and was famous for its performance. In art, the image of Tanovar is played by Bahodir Jalolov.

The functions of the steps in the modes of Uzbek music are mainly divided into supporting (stable) and non-supporting (not stable) and this depends on the rhythmic design and location of the steps in the structure of the mod cell. In the "practical theory" used by the masters of Uzbek music, the functions of the steps are defined as "parda", "nim parda" and "miyon parda".

References / Список литературы

1. National encyclopedia of Uzbekistan. Volume 8. Tashkent, 2005.