

FROM THE HISTORY OF THE UZBEK MUSICAL TREASURY

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Abstract: at one time V.A. Uspensky (1879 - 1949) noted that the "musical language" of the Fergana-Tashkent region, as a feature of the means of expression, "has a great influence on the factors of speech." In this regard, it is often said that the accent, method, melodies and songs of the Fergana-Tashkent region are different from other regions. In fact, it is known that the "musical language" of two other historical regions of Bukhara and Khorezm is characterized by a strict delimitation of the foundations of the method and its generalization in scientific and theoretical foundations. From this point of view, the tendency towards conversation, characteristic of the Fergana-Tashkent style, is obvious.

Keywords: music, style, song, rhythm, heritage, dutar, sato, performance, hafiz.

ИЗ ИСТОРИИ УЗБЕКСКОЙ МУЗЫКАЛЬНОЙ СОКРОВИЩНИЦЫ

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Аннотация: в свое время В.А. Успенский (1879 - 1949) отмечал, что «музыкальный язык» Фергано-Ташкентского региона, как особенность средств выражения, «имеет большое влияние на факторы речи». В связи с этим часто говорят, что акцент, метод, мелодии и песни Фергано-Ташкентского региона отличаются от других регионов.

Фактически, известно, что «музыкальный язык» двух других исторических регионов Бухары и Хорезма – характеризуется строгим разграничением основ метода и его обобщением в научных и теоретических основах. С этой точки зрения очевидна тенденция к разговору, характерная для Фергано-Ташкентского стиля.

Ключевые слова: музыка, стиль, песня, ритм, наследие, дутар, сато, исполнение, хафиз.

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It is mentioned above in the tanbur, dutar and sato melodies of Turgun Alimatov (1922-2008), in the rubab lines of Shavkat Mirzaev (1942-2021), in the songs of Mahmudjon Tadjibayev (1957-2020) and Munajat Yulchieva (1960). It is noticeable that "speech-specific learning and sentence structures" have come to the fore. This is in terms of methodological commonality. At the same time, this style has a unique character in the work of every musician and singer. It is with this quality that their style and program stand out in the modern Uzbek musical heritage with their innovative direction.

Turgun Alimatov was a great musician who opened a new page in the Uzbek musical heritage. The dutar, tanbur and sato in his hand are ancient and revered musical instruments. However, it is difficult to compare the dutar melodies played by the artist to any other musician's style. In fact, the dutar is a simple and at the same time perfect word that is closest to the human voice. Turgun Alimatov played the works of other composers on the dutar, and performed popular melodies, unlike other masters.

Another important aspect is that the more the word of the instrument is sacred and close to the hearts, the more in the interpretation of the Master it is manifested as a very modern instrument filled with some new meaning. His percussion, the inner composition of his melodies, was markedly different from the usual dutar tracks. An example is the song "Dutor Navosi" performed by the master with unparalleled skill.

Shavkat Mirzaev (1942) appeared on the big stage in the late 1960s. Initially, he was an accomplice to his father. In fact, the style of the two rubab adventures itself has gone down in history as an antique creative discovery that was previously unprecedented and created in accordance with the requirements of the new age scene. This style is also remembered as a new style of journalism, which was formed under the influence of the great songs of Fergana. The fact is that in the 50s and 60s of the last century, a bright star of Uzbek vocal art, Mamurjon Uzokov from Margilan appeared on the field. His unique voice and unique style of performance have been the beauty of the Uzbek scene for many years.

Mamurjon Uzokov first appeared on the big stage together with his coach Jurahon Sultanov. Jurahon Sultanov played the tanbur, Mamurjon Uzokov played the dutar, and both of them sang the great songs and maqoms of Fergana. Later, in accordance with the conditions of the capital Tashkent and the requirements of modern singing, Mamurjon Uzokov will perform with the singer Muhammadjon Mirzaev. The musical speech of Fergana songs, accompanied by rubab, entered a new page in Uzbek music.

Shavkat Mirzaev was brought up in this style as a musician. From the age of sixteen, he gained a lot of life and creative experience, working as a solo journalist for Mamurjon Uzokov. Thanks to Mamurjon Uzokov's generosity and love for the young singer, the experienced teacher, who saw a lot, taught lessons from the "great singing property" in his

bis. This had a positive effect on the formation of a more mature musician, who became aware of the science of composition. This life and creative experience, and later Shavkat Mirzaev, played a decisive role in the upbringing of Munojat Yulchieva.

Mahmudjon Tadjibayev's aspirations for innovation are reflected in a slightly different way than those of Turgun Alimatov and Shavkat Mirzaev. In fact, he is a true Fergana style, more precisely, a lover of the ways of Jurahon Sultanov. Unlike others, he seeks not to invent new practices, but rather to preserve the norms of the established sustainable methods, and even to look at them in a certain sense.

Now we will try to describe the creative innovations of the above-mentioned teachers, the composition of the work, the basis of the melody and the creative aspirations of the performance style in the example of "Tanovar", a classic way of Fergana-Tashkent style. First of all, about the basics of melody and creative style of "Tanavor". Some teachers say that the word is derived from the dictionary of leather-working craftsmen. "Tanavor" means the best and most productive place for slaughtering cattle. In the literal sense, "tanavor" is the right place. When used in relation to a work of art, it refers to a harmonious, complete melody or song.

"Tanavor" is a concept specific to the Fergana roads. It is the general name given to the best specimens of a work. Therefore, a work called "Tanavor" and its various variants or a category formed as a specific variety can be considered. Under this name, first of all, is understood a certain melody path or association of melodies, a peculiar varietal form.

The concept of "roads" of the Fergana-Tashkent style is used. In fact, in ancient traditions, especially in the ancient Turkic languages, the word "road" comes as a synonym for "melody".

The use of the term "roads" in relation to the Fergana-Tashkent customs, in our opinion, may be a complication of these old customs. "Tanavor" is also the common name of the melody. However, in the Fergana-Tashkent style, unlike in Bukhara and Khorezm, the concept of "status" is not brought to the fore. That is why they are called "maqam ways" and they are not in the order of Rost, Buzruk, Navo, but Ushshak, Nasrullahi, Bayat, Chorgoh, Dugoh Husayni.

That is another important issue in this regard. Researchers who once dealt with the basics of Uzbek music, in particular, Yu.G. According to this detail, the first meant status lads in the status category, and the second meant curtain sets that could be freely named. The curtain structures of Shashmaqom, called Sinaharoj, Bebokcha, Sarvinoz, Oromijon, meant "unsystematic" modes of the same order. In the example of Fergana, by the base of the curtain, "Tanavor" means such free curtain structures.

Tanavor, created under the tutelage of Shavkat Mirzaev and Munojat Yulchieva, is also a bright page in the recent history of Uzbek music. The core of Tanavor is the "heritage", that is, the "box of jewels" collected by Muhammadjon Mirzaev in collaboration with the great singer of his time Mamurjon Uzokov and the great dancer Mukarrama Turgunbaeva.

The warmth and sighs of Mamurjon Uzokov's voice, the subtleties and mysteries of Mukarrama Turgunbaeva's actions and expressions, the joy of creativity in the heart of Mamurjon Uzokov combine to create a unique artistic miracle. Shavkat Mirzaev, the composer of a new generation and aware of modern musical research in the environment, allowed to express the property of his father "Tanavor" in new forms.

Another aspect of Shavkat Mirzaev's talent is connected with his coaching ability. For the musician and composer, this is also a special skill. It is also a unique quality to be able to take it from someone, to bring it into its own style, and, most importantly, to be able to transfer the product of creativity to the student. At one time, the voice opportunities and creativity of Munojat Yulchieva, who is now entering the world of art, served as a practical proof of the mentioned coaching qualities.

As for "Tanavor" performed by Munojat Yulchieva, in the interpretation of the mentioned teachers Muhammadjon Mirzaev-Shavkat Mirzaev, Mamurjon Uzokov and Mukarrama Turgunbaeva, it is possible to observe that the phases have returned to their original place. Above, we likened Tanavor to the call of the heart. To put it more bluntly, "Tanavor is the cry of a woman's heart". The venue for the Tanavors was formerly known as the Inner World. Her first performers were also female musicians, singers and dancers.

It can be said that the performance of Munojat Yulchieva, dances of Mukarrama Turgunbaeva, Turgun Alimatov "Tanavor" took place. There is a peculiar scene in the way he wears the prayer, in the way he sings according to the book on the plate, and in the way he slowly enters the state, and in the way he reaches out at the climax.

Another example is "Tanavor" interpreted by Abdukhoshim Ismoilov. He is a brilliant artist who actively participates in today's musical life, attracting not only Uzbek fans, but also fans from many other countries. Abdukhoshim Ismailov's creative work as a musician and composer is very wide. He is the author of music for major stage productions, ranging from popular tunes and songs. As mentioned above, his enthusiastic creative style is characterized by "now the answer". These qualities are also reflected in the artist's interpretation of "Tanavor".

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