



## About the Performing Generation of National Music Art

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**Abstract:** This article tells about the artists who made a great contribution to the development of Uzbek national music art, the period in which they lived and created their works.

**Keywords:** hafiz, scholar, ghazal, alyor performing, Uzbek folk music, composer, performer, makom songs, rhythm, voice, notation.

The merits of our musicologists are great in the field of scientific analysis of the vast musical heritage of our people, folk art and bringing it to the people, and they substantiate them from a scientific point of view in their books and monographs, manuals, textbooks, articles and speeches. In this regard, the work of well-known musicologists such as Faizulla Karomatov, Ilyas Akbarov, Ishaq Rajabov, Tokhtasin Gafurbekov, Rustambek Abdullaev, Abdumannon Nazarov, Oqilkhan Ibrohimov, Otanazar Matyokubov, Ravshan Yunusov is incomparable.

In our country, the art of hafiz, which is an integral part of our musical heritage, has been considered sacred since time immemorial. In the Islamic world, scholars who memorized the verses of our holy book "Qur'an" and recited it by heart were called "Hafizi Qur'an".

«Hafiz" is an Arabic word that means "to remember". Hafiz is also described as one of the 99 names of Allah. Our Mumtaz Hafizes were aware of Islamic knowledge and artistic poetry. That's why the songs they performed were extremely impressive and could captivate the audience. It is natural that these artists are given the name "Hafiz" for the songs they composed and performed the ghazals of our classical poets, which have an incomparable meaning. Here the following lines of Majzubi Namangani are instructive:

Дема танбур ноласин қўл ташлаганда тордин

Билки келмиш бу тарона санъати Жаббордин.

(When the tanbur moaned, don't say: I performed it. Not

You have just to know that, this art is given by God)

It seems that the Islamic scholars also recognized that music entered the human body with the soul, and that there is divine power in it. According to the testimony of the great scholar Alikhontora Soguni in his book "History of Muhammadi", when our prophet Rasulullah (S.A.W.) entered the city from Makkah to Madinah on hijrah, young girls greeted him by playing cymbals, alyor performing and singing songs. It is evident of that singing, alyor and lapar performing have been inherited from the time of our Prophet (S.A.W.).

The works of folk composers and hafiz who lived in all eras were synchronized with the times in the birth and performance of makom songs and traditional classical songs from the past. The works of our ancestors, famous composers and performers such as Borbad Marvazi, Abu Hafz Sugdi, Abu Bakr Rubabi, Abul Abbas Bakhtiyar, Abdul Qadir Maroghi, Darvishali Changi, Pakhlavon Muhammad can be cited as an example.

The art of music played an important role in the work of the great thinker Alisher Navoi. In Navoi's ghazals, deep respect for the Hafiz people, glorification of the art of singing, and qualities of good-natured Hafiz are expressed. Prophet Dawood, who has been playing an instrument since childhood, is considered a pioneer of musical art. For this reason, the phrase "Namai Davud" is used in this ghazal.

Performers of works created based on the genres of Uzbek folk music have been named differently since ancient times: singer, hafiz, song performer, yallachi, big singer, laparchi, interpreter, makomkhan, savthkhan, bakhshi, poet, zakir, mughanni, mutrib, yirovchi, goyanda, etc.

These performers are divided into several groups, for example, maqam performers are called maqamkhan, hafiz, singer, savtkhan, dostan, music performers are called bakhshi, poet, dostanchi, yirovichi. Performers of popular genres were called by such names as yallachi, laparchi, ashulachi, singer.

At this point, it should be said that all maqam performances and popular songs were created by a certain composer at different times. Since these performances are popular, they have been absorbed among the people and have become the spiritual wealth of the people.

Therefore, the reason why our traditional songs, created even in our time, become popular among the people is that they were created by famous composers. For example, hundreds of songs such as Yunus Rajabi's "Ne navo", "Kuygay", Tokhtasin Jalilov's "Kokiling", "Oynasin", Komiljon Jabbarov's "Etmasmidim", Imamjon Ikramov's "So'lim", Saidjon Kalonov's "O Sarvi Ravon", Doni Zakirov's "O Sabo", "Khoh inon, khoh inonma" by Arifkhan Khatamov and "Gamzasin" by Rahmatjon Tursunov are examples of this.

If we look at the history of traditional song performance, we can witness that a whole generation of performers of this sacred art grew up in our country in the second half of the 19th century and the beginning of the 20th century. Jalal Ota Nasirov, Father Ghiyos Abdulghani, Khoji Abdulaziz Abdurasulov, Domla Halim Ibodov, Levi Bobokhanov, Sodirkhan Hafiz Bobosharifov, Zahidkhan Hafiz, Madali Hafiz, Mulla To'ychi Tashmuhammedov, Matyakub Kharratov are among them.

In the past, notation was not developed, and instead of European musical terms, our hafiz used breathing, exhalation and performance ways called "Gulligi", "Binnigi", "Shikami", "Khonaqahi" depending on the rhythm of the voice. Since the voices of hafiz of that time were clear and strong, they performed more in the way of "Shikami". The execution of this path is extremely complex and is highly appreciated by the Shinavandas. Because Hafiz sings from the inside, sparingly from the abdomen. That is why the "Shikami" way of performing is based on deep breathing, it is clear and sonorous and differs from the "Gulligi" and "Binnigi" singing methods.

To improve their performance skills, master hafiz trained in special reverberant dome buildings, thus polishing their voices. Different from the "Shikami" way is the "Khonaqahi" way, in which Hafiz clearly pronounced the words of the song and conveyed the meaning of the ghazal to the listener.

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In addition, our master hafiz mastered the makom songs while performing songs and enriched the makom songs with new branches as unique authors. For example, the performer of the maqam, master Ota Jalal Nosirov, arranged the difficult parts of "Shashmaqom", expanded and developed some maqam branches, and composed additional parts. In particular, one of them is called "Savti Jalali". And Madali Hafiz from Margilan enriched the treasury of our art with new interpretations such as "Abdurahmanbegi", "Qalandar", "Tanovar". In this way, our lifelong statuses are given an additional polish and are being performed more fully by the performance of our mentors.

These good deeds continued until our time. For example, the famous hafiz and composer Fattokhan Mamadaliyev put words to the music of "Nasrullovi" and created its interpretation, aphorism, and sokinama. He added the five tracks of "Miskin", the five tracks of "Chorghoh", and the sokinamos of "Umrzaqpolvan usshhoqi", and restored the ancient performances of usshhoks. He interpreted the trumpet lines of "Buzruk". As a result of the research, the folk traditional performance was enriched with several performance ways, one of which was recognized by our performers and scientists as a series under the name "Savti Fattakhkan".

In the 20s and 30s of the 20th century, a second generation entered our traditional singing, and these great hafiz enriched the treasury of our art with their classical songs. It is permissible to mention their blessed names with respect and reverence.

Matpano Ota Khudoyberganov from the Khorezm oasis, Kurji Ota Avazmatov, Madrahim Yakubov (Sherozy), Jumaniyaz Khaitboev, Hajikhan Boltaev, Komiljon Otaniyozov, Bukhara, Ota Ghiyos Abdulgani from Samarkand, Mikhail Tolmasov, Qori Karomat, Tillaboy hafiz, Usta Shodi, Tajikhon hafiz, Boruh Zerkiev, Shorahim Shoumarov, Inogham and Ilham Hafiz from Tashkent, Abdulkakhor, Sultankhan, Yunus Rajabi, Bobokhan and Akmalkhan Sofikhanov, Torahoja Hafiz from Khojand, Abduqayum Hafiz, Karimjon Hafiz, Hamrokul Qori Toragulov from Ferghana Valley, Erka Qori Karimov, Bolta Hafiz Rajabov, Mamadbobo Sattarov, Sherkozi Boykoziyev, Heydarali Hikmatov, Khalqora Hafiz, Berkinboy Fayziev, Abdulla Fayzullaev, Jorakhan Sultanov, Ma'murjon Uzokov, Artikkhoja Imomhojaev, Akbar Haydarov, Boborahim Mirzaev, Ashurali Hafiz, Umrzak Polvon Saidaliev continued the song performing art of their predecessors, and each of them created unique performance styles in our traditional performance, and at the same time enriched the treasury of our singing with their compositions.

In this regard, the works of Khoji Abdulaziz Abdurasulov, Matpano Khudoyberganov, Khojikhon Boltaev, Komiljon Otaniyozov, Jorakhan Sultanov, Yunus Rajabi can be examples of this. Sodirkhan became famous with the song "Ushshaqi Sodirkhan" performed by Hafiz. The song "Guluzorim" composed by Khoji Abdulaziz, "Guluzorim kani" composed and performed by Jorakhan Sultanov, and "Naylayin" have taken a strong place in our musical treasure as well as our traditional heritage.

At this point, it should be said that Uzbek composers and musicians have been making great contributions to the development of our singing art. Songs and tunes created by hundreds of composers such as Yunus Rajabi, Tokhtasin Jalilov, Imamjon Ikramov, Komiljon Jabbarov, Saidjon Kalonov, Muhammadjon Mirzaev, Mukhtorjon Murtazoev, Fahriddin Sadikov, Abduhoshim Ismailov have become public property.

It should also be noted that the contributions of our female hafiz to the development of traditional singing, yalla, lapar, and olan performances are also incomparable. Female hafizas served at gatherings and meetings with the participation of women. Our famous writer, Abdulla Qadiri, in his novel "The Scorpion from the Altar" gives clear information about the khafizas in the palace of the Kokand Khan Khudoyar Khan. The names of Nusrat Hafiz, Misqal Hafiz, Tosh Hafiz, Zebokhan from Margilan, Batirbashi Khola, Tillo Hafiz, Tajikhon Hafiz, Khan Agacha, Misaq Agacha, Ulug' Oyunchi, Rajabkhan Hafiz are mentioned. Later, these traditions were continued, and the services of our great teachers in the field of singing, such as Aya Lutfikhan, Aya Adolatkhan, Hadyakhan Hamdamova, Halimakhan Nosirova, Tamarakhonim, Saodat Qabulova, Zainab Polvonova, Berta Davidova, Komuna Ismailova, Rahimakhan Mazohidova, Habibakhan Okhunova, Almakhan Khaitova, are incomparable. Their traditions are now being carried on by mature and talented hafizas.

By the second half of the 20th century, the bouquet of our traditional song performers passed to the next generation. Such famous hafiz as Arif Haji Alimaksumov, Ochilkhan Otakhanov, Arifkhan Khotamov, Muhammadjon Karimov, Odiljon Yusupov, Fattakhkan Mamadaliev, Tavakkal Kadirov, Murodjon Ahmedov, Rozimat Jumaniyozov, Rasulqori Mamadaliev, Fakhridin Umarov, Talibjon Badinov, Kuvondik Iskanderov, Eson Lutfullaev, Alijon Hasanov, Nematjon Kulabdullaev, Otajon Khudoyshukurov, Bobomurod Hamdamov, Tajiddin Murodov, Kamoliddin Rahimov are among them.

With the honor of our great independence, our traditional singing art is developing. Competitions of young singers of the republic and oases, held under the names of great masters Jorakhan Sultanov, Ma'murjon Uzokov, Haji Abdulaziz Abdurasulov, Komiljon Otaniyozov, Fattahkhan Mamadaliev, Odiljon Yusupov, Tavakkal Kadirov, Otajon Khudoyshukurov, the success of our hafizs and singers at the "Sharq Taronalari" international music conference, "Uzbekistan is my country" republican song contest traditionally held serves as a bridge to transfer our singing art to the next generation. Today, a number of artists continue the tradition of masters and create successfully. They are making a significant contribution to the treasury of singing with their own performance ways and styles, relying on the school of teachers.

We hope that the representatives of the generation of artists, who will come out in this century, will carry the treasure of our great art, the tradition of national singing performance, which our ancestors have honored and polished over the centuries, with great creative research, to the next centuries.

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