

GLAZE AT THE HISTORY OF TRADITIONAL UZBEK NATIONAL PERFORMANCE

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Annotation

The study of the rich musical heritage of the Uzbek people and its promotion among the general public should be the responsibility of the enthusiastic initiators and talented performers of our art. Because in the direct transfer of the great musical heritage from the teacher to the student, which has survived to our time, the saints not only served as a bridge, but also set an example with their creations.

This article provides some insights into the history of traditional Uzbek national performance.

Keywords: heritage, music, history of performance, traditional performance, status, art, culture.

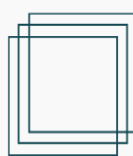
Just as every nation in the world has its own history, language, customs, culture and art; the Uzbek people also have a rich history, culture and musical heritage.

Spiritual wealth means science, culture, art, literature and history. It is no exaggeration to say that the development of man in the spirit of such national values will lead to the longevity of society and the nation.

It is known that the demand for classic, folk melodies and songs is growing among our people. One of the responsible tasks is to train mature executive specialists to meet such demands and needs.

The study of the rich musical heritage of the Uzbek people and its promotion among the general public should be the responsibility of the enthusiastic initiators and talented performers of our art. Because in the direct transfer of the great musical heritage from the teacher to the student, which has survived to our time, the saints not only served as a bridge, but also set an example with their creations.

Father Jalol Nosirov, Father Giyas Abduganiev, Hoji Abdulaziz Abdurasulov, Mullah Toychi Tashmuhammedov, Shorahim Shoumarov, Matyusuf Kharratov, Matpano Khudoiberganov, Madrahim Yakubov (Sheroziy), Yunus Rajabiy, teacher Halim Ibodov, Master Olim Kamilov, Mamadbuva, Mamadbuva, Safo Mughanniy, Hojixon Boltaev, Nurmuhammad Boltaev, Mamurjon Uzokov, Fakhridin Sodiqov, Komiljon Jabborov, Imomjon Ikramov, Ganijon Toshmatov, Saidjon Kalonov, Nabijon Hasanov, Mukhtorjon Murtazoev, Doni Zokirov, Komiljon Otaniyozov, Matniyoz Hotuphon, Matniyoz Yusuphon, Amadaliev and others are sacred beings who are able to continue the centuries-old traditions passed from teacher to student and inoculate them with new content, new ideas.



Turning to the traditional field of performance of the Uzbek folk music heritage, it is undeniable that it has now reached a stage of diversity, diversity and refinement. This is evidenced by today's field of performance of our traditional musical heritage, which is passed orally from teacher to student.

It is no exaggeration to say that the above-mentioned masters, scholars of folk music heritage have served as a solid foundation for the professional education, theoretical and practical development of today's mature musicians and singers. Systematic and comprehensive study of the musical heritage of Uzbekistan began in the 1920s.

It is still developing in three directions.

Including

Practical mastering of musical heritage;

Collection, recording and publication of folk music and maqoms; Conducting research on heritage issues.

The first initiators of the recording of classic music and folk melodies in the modern notation system since 1920 were the well-known ethnographer and composer V.A. Uspensky, musicologists - E.E. Romanovskaya, N.N. Mironov, I.A. Akbarov et al.

In the 1950s, famous teachers Boboqul Fayzullaev, Fazliddin Shahobov and Shonazar Sohibov began recording music in Uzbekistan and Tajikistan.

They wrote the full text of Shashmaqom and published it in Moscow in the form of a five-volume book, edited by the famous scientist, Professor V.M. Belyaev.

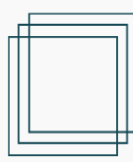
Academician Yunus Rajabi has made a great contribution to the accumulation of the status of professional music in Uzbekistan and the oral tradition in general. The great scholar of traditional music, teacher Yu. Rajabi conducted many years of practical research and reworked it three times in order to prepare the perfect text of the classic music.

Khorezm classic music was recorded by Matniyoz Yusupov. He later republished a supplemented edition of the Khorezm classic music.

Since 1972, the practical and theoretical study of Uzbek music in the oral tradition has been carried out at the Department of Oriental Music (now "Traditional Performance") and "Musical Oriental Studies" of the Tashkent (now Uzbekistan) State Conservatory named after the former Mukhtor Ashrafi.

Today's recordings, live recordings and live performances of our traditional music, inherited orally from teacher to student, show their effectiveness in the formation of young musicians and singers as specialists.

We have already acknowledged that the systematic and comprehensive study of the musical heritage of 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 some information about the fact that the mentioned Khorezm classic



music was reflected in the notes of the beginning of the XIX century through the tanbur line.

The original notation used in the early 19th century to record the classic music called "Khorezm tanbur line" was invented by Muhammad Niyaz Pahlavon Mirzoboshi Kamil Khorezmi, a leading musicologist, poet and statesman of his time in the time of Muhammadrahimkhan Soni-Feruz.

On the basis of "Tanbur line" Kamil Khorezmi wrote the status "True". After his death, his son Muhammad Rasul Mirza was able to write the remaining statuses with his disciples. According to the old teachers, Muhammad Rasul Mirza not only taught literacy to five hundred students, but also taught the "Tanbur line".

Iskandar Makhsum Yaqub oglu Muhammad from Hazarasp was one of the disciples of Mirza Mirza and was considered a court musician. R.L. Sadokov, who came to Khorezm in 1956, wrote in his book "Tisyachi oskolkov zolotogo saza" that his son Jumaniyaz had a copy of "Tanbur line". There is oral information about the copies of the "Tanbur line" that exist among the people and are known to us in the grandchildren of Said Fayziboy hafiz, who lived in Yangiariq, and in Biykhoja hafiz in Khojayli.

The copy of Alexander the Great differs from other existing copies in several respects: a) the fact that the ghazal texts are given in each status;

b) naming;

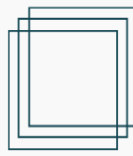
c) classification;

g) that in other copies only six and a half (Rost, Buzruk, Navo, Dugoh, Segoh, Iraq, Panjgoh) Khorezm classic music was written, while the copy of Iskandar Makhsum contains twelve classic music;

d) The most interesting thing is that so far only the names have been heard, and the melodies and ghazals have been forgotten by the old musicians as well. Even forgotten statuses, such as the Choki Giribon, are distinguished by the fact that they have been recorded and preserved.

Nowadays, if we look at the field of traditional music performance, we can see how diverse, complex and increasingly polished it is. In order to continue this tradition, our young people, who are the representatives of the current generation, as well as become performers, must develop in the future as professional teachers, that is, knowledgeable teachers. The development of such specialists will play an important role in inculcating our traditional musical heritage into future generations.

Continuing this tradition, the younger generation must be talented, well-educated, learn, love and respect their profession, and be able to provide our people with spiritual and spiritual nourishment through their performing arts.



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