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The Role of the Representatives of the Traditional Singing Arts of the Ferghana Valley in the Development of Music Arts of the Republic and the Significance of Teaching Their Repertoires in Music Culture Lessons

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Abstract

This article provides detailed information about various methods of teachers to increase the activity of students in music culture lessons, creators of traditional singing art in Ferghana Valley, their activities and their role in the development of music art.

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Over the past period, the Republic of Uzbekistan has adopted a number of normative and legal acts on the development of culture and arts. In particular, the Resolution of the President of the Republic of Uzbekistan No. PD - 3391 of November 17, 2017 “ On measures to further develop the art of the Uzbek national makom”, August 26, 2018 Resolution No. PD - 3920 “ On measures for innovative development of the arts ”, Resolution No. PD-4038 of November 28, 2018 “ On approval of the Concept of further development of national culture in the Republic of Uzbekistan”, are becoming increasingly important.[1]

In our country, khafiz, which is an integral part of our musical heritage, has been considered a sacred profession since ancient times. From this it can be seen that Islamic scholars also recognized that music enters the human body with soul and that it has divine power. According to the testimony of the great Allama Alikhontora Soguni in his book “History of Mukhammadi”, when the prophet, the messenger of God, migrated from mecca to medina and entered the city, the girls were playing the bells and singing the following songs: Jalal, Ata Ghiyos, Khaji Abdulaziz Abdurasulov, Khalim Ibodov, Levi Bobokhanov, Sodirkhan Khafiz Bobosharipov, Zahidkhan Khafiz, Madali Khafiz, Mulla Toychi Tashmukhammedov, Matyakub Kharratov are among them. In the past, musical notation was

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not developed, and instead of European musical terms, our khafiz used the so-called “Gulligi”, “Binnigi”, “Shikami”, “Khonakoy” breathing and performance methods for the voice ceremony. Because the voices of hafis of that time were clear and powerful, they performed more in the way of “Shikami”. Because Khafiz sings from the belly, sparingly from the inside. That’s why the “Shikami” path is based on deep breathing, clarity and sonority, and differs from “Gulligi” and “Binnigi” singing paths. [2]

To improve their performance skills, master khafiz trained in special echoing dome buildings, thus polishing their voices. Apart from the “Shikami” path, there is the second “Khonakahi” path, in which Khafiz clearly pronounced the songs and conveyed the meaning of the ghazal to the listener. The programs of our master khafiz also included songs performed in various ceremonies. For example, Sodirkhoyo Khafiz used to perform the songs sung in morning ceremonies without music, putting both palms to his ears, in the style of “Yakka Faryod” in the style of “Khojandi”. According to the information of journalist Sherali Sokin, Sodir Khan Khafiz chose his songs according to the seasons and even certain times of the day. In spring mornings, he sang “Amin Nasrullovi”, “Black Dawn”, in the afternoon “Gulyor Shahnoz”, in the evening “Sarparda”, “Dilkhoroj”, etc. along with the development, they fully mastered the maqams and, as unique authors, enriched the maqams with new branches. He composed additional pieces. Among them, one of them is called “Savti Jalali”. And Madali Khafiz from Margilan enriched the treasury of our art by adding new interpretations to such songs as “Abdurakhmanbegi”, “Kalandar”, “Tanovar”. In this way, our lifelong statuses are given additional polish and are being performed more fully in the performance of our mentors. [3]

The song “Guluzorim” composed by Khaji Abdulaziz, “Where is Guluzorim” composed and performed by Jorakhan Sultanov, “Naylayin” songs, along with our traditional heritage, have taken a firm place in our musical treasury. It should be said that Uzbek composers and musicians have been making great contributions to the development of our musical art songs and tunes created by many composers such as Abduhoshim Ismailov became the property of the people.

By the second half of the 20th century, the bouquet of our traditional singing passed into the hands of the next generation. Arif Khaji Alimaksumov, Ochil Khan Otakhanov, Arif Khan Khotamov, Mukhammadjon Karimov, Berta Davidova, Komuna Ismailova, Odiljon Yusupov, Fattah Khan Mamadaliev, Tavakkal Kadirov, Rozimat Jumaniozov, Talibjon Badinov, Kuvondig Iskanderov, Fakhriddin Umarov, Eson Lutfullaev, Nematjon Kulabdullaev, Rakhim Khan Mazohidova, Almakhan Khayitova, Otajon Khudoyshukurov, Bobomurod Khamdamov, Kamoliddin Rakhimov, Orinboy Nuraliev, Jorakhan Rakhimov, Ikromjon Boranov, Israeljon Usmanov, Nazirjon Nazarov, Ibrakhimjon Ishakov, and others.

Today, a number of artists continue the tradition of their masters and follow their footsteps. Ortik Otajonov, Sherali Joraev, Khayrulla Lutfullaev, Jorabek Nabiev, Alijon Erkaev, Gulomjon Yakubov, Olmaskori Rasulov, Olmas Saidjonov, Munojot Yolchieva, Zamira Suyunova, Nuriddin Khamrokulov, Maryam Sattorova, Mamurjon Tokhtasinov, Makhmudjon Tajiboev, Makhmudjon Yoldoshev, Beknazar Dostmurodov, Kabiljon Yusupov, Salijon Mamatov, Gulbahor Erkulova, Matluba Dadaboeva, Makhbuba Khasanova, Khurriyat Israilova, Nasiba Sattorova, Rakhmatjon Kurbanov, Abdulhay Karimov, While masters and singers such as Mashrabjon Ermatov, Erkinjon Rozimatov, Makhmudjon Azimov, Akhmadjon Dadaev, Avazbek Mahmudov, Kilichbek Tojiev, Salakhiddin Azizboev, Uktam Akhmedov, Ulmas Olloberganov relied on the performance school. They contribute to the treasury of singing with their own performance ways and styles.[4]

Musical culture is an integral part of the spiritual world of the people, and it has served its spiritual needs in all ages. That is why our music culture has become today's huge creative space. That's why

we should pay attention to our Uzbek national traditions, in particular, to our classical songs, both in the classroom and outside of school. Modern music is also necessary for this. That's how the two genres are related to each other. As long as a person lives in life, he lives in harmony with the times. Especially in the 21st century technology period, it is natural to increase the number of modern technical tools and increase the attention to them. Both modern and classical tunes and songs are necessary for the development of music. It is only necessary to carry it correctly. If good poets multiply, creativity will come to composers. If a good song is created, there will be more fans and singers in the heart. Heart-wrenching modern songs both encourage and educate people.

We know that the role of music in the spiritual, moral and spiritual development of a person is incomparable. Here, the modern and classical art of singing is at the forefront of attracting the masses, because a person is born listening to his mother's music from infancy and grows up. The only thing is that it is both modern and folk, that is, the unique singing of all mothers is pleasing to the heart. Along with the formation of the spirituality and spirit of the nation under the protection of mothers, the aesthetic feelings of the child are gradually increasing.[5]

Our Uzbek music art is an inexhaustible treasure with its uniqueness. Modern pop songs inspire, heal, and educate people. Beautiful classical songs created by great poets and composers, take a place in the human heart and become the spiritual property of the people. This is a divine miracle given to talented artists.

I am happy to see some young people who do not respect them in some circles, if our singers who are living and creating sing classical songs. Despite their young age, it makes our hearts happy to see singers who sing songs of their status with ease. Kamoliddin Rakhimov, who lives and works in the city of Namangan, is one of our singers.[6]

If our singers create in their own ways during the time they are creating, either in a modern direction or in a classical direction, they will be liked by the people. [7] It is necessary to teach these concepts to students in musical culture classes and to use them widely in the presentation methods of national performing arts. Among them are Mamadbobo Sattarov, Bolta Khafiz Rajabov, Erkagori Karimov, Khamrokul Kori Torakulov, Sherkozi Boykoziev, Khaydarali Khikmatov, Berkinboy Fayziev, Jorakhan Sultanov, Mamurjon Uzokov, Abdulla Fayzullaev, Boborakhim Mirzaev, Ashurali Khafiz, Akbar Khaydarov, Zaynab Polvonova, M. Azizova and Orinboy Nuraliev, such as Rahon Rahimov, Ikromjon Boronov, Israeljon Usmanov, Nazirjon Nazarov, Ibrahimjon Ishakov, today continue the tradition of the teachers, following in their footsteps, Sherali Joraev, Jorabek Nabiev, who are successfully creating a number of artists, Munojot Yolchiyeva, Nuriddin Khamrokulov, Mamurjon Tokhtasinov, Israiljon and Ismailjon Vahobov, Kabiljon Yusupov, Salijon Mamatov, Matluba Dadaboeva, Khurriyat Israilova, Abdulhay Karimov, Avazbek Mahmudov, Kilichbek Tajiev, Salakhiddin Azizboev are among them.

In Uzbekistan, great success has been achieved in educating the young generation through the means of music and singing. But this important pedagogical process has a number of shortcomings and unresolved issues. In our opinion, they are:

The goal of the music education system is to form an aesthetic personality, having a general character for music education. Its tasks are: from forming the feeling of love for music, listening and understanding it, musical taste and needs, the ability to distinguish between true musical wealth and fake music, from the formation of enthusiasm for musical life and the ability to join it in a creative way, from the formation of the high moral character of our society. It consists of cultivating moral qualities, creating beauty, living according to the laws of beauty and creating a desire to interact with people.

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