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DEVELOPMENT OF NATIONAL INSTRUMENTAL PERFORMANCE TRADITIONS IN THE WORKS OF COMPOSERS

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Abstract

This article discusses the role of composers in Uzbek national music, their brief biographies, and their creative work. It covers works written in the genre of Shashmaqom, as well as the main functions of composition in Uzbek national music. The article also examines the contributions of master musicians and composers to the performance of maqom and their significant role in maqom instrumental performance. Additionally, the article reflects on the development and essence of Uzbek national classical music in the context of composition.

Keywords Shashmaqom, music, composition, ensemble, composer, composer, gizhak, rubob, dance, maqom, song.

INTRODUCTION

Music is the interpreter of the spiritual world of humans. It shapes and educates a person spiritually by influencing their emotions. Today, music plays a crucial role in uplifting the spirit of people, especially the youth, directing them towards creativity and constructive work. This is why great attention is being given to the development of music in our country, supporting and encouraging young talents.

The musicians and singers who contribute to the development of our national music art and present high-quality music works to our people are all well-educated in music. They have achieved these results through their musical education. Therefore, the attention given to music education is seen as a significant contribution to the advancement of our national music art.

In the training of the new generation of musicians and singers, the full utilization of educational opportunities is being actively pursued. Of course, in higher music education, it is essential that students learn pieces from Shashmaqom, Uzbek national music, and compositions by Uzbek composers with great care, mastering the comprehensive performance techniques under the guidance of their teachers. In this regard, the "Maqom Performance Department" of the Yunus Rajabi Uzbek National Music Art Institute plays a key role in implementing large-scale educational tasks.

In the development of Uzbek musical culture and expanding its repertoire, the works created by composers hold special significance, and we can recognize the contribution of numerous

composers who have been active in this field. Naturally, when talking about composers, it is necessary to mention the great masters who have made enormous contributions to the development of our national music. Just as each region has its own performance styles and schools, composers too have emerged from different regions.

The Khorezm region, with its unique performance and singing traditions, stands out in Uzbek music. The region has a rich collection of various musical genres, such as maqom performance, dastan genres, and popular folk performances. The following musicians and composers have contributed significantly to the development of Khorezm music: Khudoybergan Mukhorkon, Matpano Ata Khudoyberganov, Safo Muganni, Madrahim Sherozi, Khojikhon, Nurmuhammad Boltaev, Rozmat Jumaniyozov, Komiljon Otaniyozov, Bekjon Otajonov, etc. Their unique voices and works have made a remarkable impact on the evolution of music.

Khojikhon Boltaev (1902–1987) was a distinguished artist of Uzbekistan and a representative of the Khorezm maqom school. He was a master of Khorezm maqoms, suvoras, and other large musical pieces, known for his resonant and pleasant voice. His ability to control and distribute vocal power, rise through the crescendos, and sustain them is a distinctive feature of his style. The maqoms he performed, including Buzruk, Segoh, and other pieces, were recorded by the Uzbekistan Radio. Khojikhon was a mentor to many other artists, including Nazira Yusupova, Kuvondiq Iskandarov, and Rozimat Jumaniyozov.

Komiljon Otaniyozov (1917–1975), a People's Artist of Uzbekistan, Turkmenistan, and Karakalpakstan, was a singer, musician, and composer. He possessed a remarkably attractive and powerful voice and achieved artistic maturity in every performance. He studied the Dastan

tradition from Bolo Bakshi Abdullahev and the Khorezm maqom songs from Matpano Khudoyberganov. Komiljon Otaniyozov became an outstanding performer of Khorezm suvoras and maqoms and created a new performance style based on Khorezm dastan songs. As a composer, his works such as "Salom, Senga Khorezmdan," "Muborak," "Vatan," "Olqish," "Temiryo'l," and "Khorezm" are known for their popularity and folk-oriented nature.

In the Fergana-Tashkent maqom performance, there are several important schools of composition, reflecting regional significance, with personal styles emerging during the development of performance practices. The large singing performance, known as "katta ashula" and maqom traditions, were also widely practiced in the Fergana Valley.

Zhorakhon Sultonov (1893–1965), People's Artist of Uzbekistan, was a skilled singer, musician, and composer who contributed significantly to the development of Uzbek national music. He was knowledgeable in various genres of folk music, including "katta ashula" and "yalla." His famous compositions such as "Bolmasa," "Guluzorim Qani," and "Naylayin" are examples of his unique performance style.

Tukhtasin Jalilov (1896–1966) was a highly respected artist in Uzbekistan, famous for his songs such as "Aziz Vatandim," "Ey, Hur Vatandim," "Toylar Muborak," and "Kokiling." He also contributed to the development of musical drama in Uzbekistan. His famous stage works include "Halima," "Ortoqalar," "Gulsara," "Nurkhon," and "Tohir va Zuhra."

Mahmudjon Uzoqov (1904–1963), a well-known singer, created a personal performance style within Uzbek music and collaborated with other composers, creating significant works that still stand out. His songs like "Mustahzod," "Eyrilmasin," "Fighonkim," and "Yolingizda" are

highly valued.

Ghanijon Toshmatov (1913–1994) was a talented composer, musician, and public figure who left a remarkable mark on Uzbek music history. His compositions such as "Istadim," "Kezarman," "Qaro Zulfin," and "Guljamol" were highly popular.

Komiljon Jabbarov (1914–1975) contributed to Uzbek music by creating compositions such as "Dugoh," "Segoh," "Gul Mavsumi," and "Gulyor" on the ghijak and tanbur. His compositions like "Muhtalo Boldim Senga" and "Bahor Qoshiqi" have become emblematic.

The composers and performers mentioned above have all made invaluable contributions to the development of Uzbek music and continue to inspire future generations. Their works, based on Shashmaqam and traditional Uzbek music, have become part of the national cultural heritage, beloved by the people.

There are many other composers such as Akhmadjon Dadaev, Mukhamadjon Marakhimov, Akbarali Asqarov, and many young talents who continue to make significant contributions to Uzbek music.

CONCLUSION

In conclusion, these composers have left a lasting impact on Uzbek national music, shaping its development and ensuring its continued success for future generations.

REFERENCES

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2. "Uzbek Music and Its Evolution" — Books about the development of Uzbek music and the influence of various regions, particularly Khorezm, on the music. These works focus on the musical traditions of different areas in Uzbekistan.
3. "The Journal of Central Asian Music" or "Musical Cultures of Central Asia" — Academic journals dedicated to Central Asian music and its culture. Articles on Uzbek music, maqoms, and their evolution can be found in such journals.
4. Uzbek National Television and Radio — Documentary films or interviews that contain information about Khorezm music and its artists. These sources provide insight into the lives and works of particular musicians.
5. Archives of the State Conservatory of Uzbekistan or other musical institutions — Recordings and writings about Khorezm maqoms, folk music, and famous composers of Uzbekistan.
6. "Shashmaqom: The Music of Uzbekistan" — A comprehensive work about Uzbek classical music, including maqoms and regional styles. This book aids in the deep study of Uzbekistan's music traditions.
7. National Library of Uzbekistan or other musical archives — Sources that contain recordings and written works related to folk music and maqoms in Uzbekistan.
8. Scholarly works published by the Tashkent State Conservatory or the Faculty of Musicology at the National University of Uzbekistan — Articles and research papers on Uzbek music, its pieces, and composers.
9. Autobiographies or interviews with artists who perform Uzbek folk music and maqoms — Information about the lives and works of renowned artists such as Zhoraxon Sultonov, Tukhtasin Jalilov, and others.
10. Music compilations preserved by Uzbek Radio or Television — Traditional music from

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