

# History of uzbek composition and regional styles in uzbek composition

**Yuldashev Boburjon**

*Lecturer at the Department of Music Education, Faculty of Art History, Andijan State University. (Uzbekistan)*

## **Abstract:**

*Famous representatives of Uzbek composition Hoji Abdulaziz Rasulov, Tokhtasin Jalilov, Yunus Rajabiy, Imomjon Ikramov, Komiljon Jabborov, Fakhridin Sodiqov, Saidjon Kalonov, Nabijon Hasanov, Komiljon Otaniyozov, Muhammadjon Mirzayev, Ganijon Toshmatov, Arif Kasimov, Gulomjon Hojikulov and other master composers relied mainly on folk music traditions. Each of them created their own musical path. They paid great attention to the exact style, mood, clarity and intonation of their works. They used a variety of intricate and intricate techniques to make the music extremely colorful and shiny. This article covers the history of Uzbek composition and regional styles in Uzbek composition.*

**Key words:** *composition, lamentation and decorations, Barbados, Abu Nasr Farabi, Safiuddin Urmavi, Haji Abdulkadir Maroghi, Najmiddin Kavkabi, Darvesh Ali Changi. "Khazoin ul-maoniy", "Holati Pahlavon Muhammad", "Majolis un-nafois", "Mezon ul-avzon", "Mahbub ul-qulub", Bukhara-Samarkand music style, Fergana-Tashkent style, Khorezm style, Surkhandarya-Kashkadarya style.*

## **1. Introduction**

**History of Uzbek composition.** Composing is the art of music of professional musicians and singers that has existed in the peoples of Central Asia since ancient times. This art is based on the unique musical traditions of each nation and has been formed as an independent musical creation in the course of long cultural and historical development.

With a history of almost 2,000 years, Barbados, Abu Nasr al-Farabi, Safiuddin Urmavi, Haji Abdulkadir Maroghi, Najmiddin Kavkabi, and Darwish Ali Changi have created great figures in this field.

They left a very rich legacy in the field of music theory and composition. However, written music sources were burned and lost during the Arab occupation. That is why the musical works they created have not reached us.

But written sources on the history of the next millennium have come down to us. Medieval musicologists are more interested in music theory and composition than Abu Nasr al-Farabi's *The Great Book of Music*, *The Word of Music*, Abu Ali ibn Sina's *Treatise on the Science of Music*, and *Kitabu ash- Healing* "is based on the definition of musicology and the art of composition.

Alisher Navoi, a wise poet and scholar of the Uzbek people, wrote in his works such as *"Khazoin ul-maoniy"*, *"Holati Pahlavon Muhammad"*, *"Majlis un-nafois"*, *"Mezon ul-avzon"*, *"Mahbub ul-qulub"*. The music of our great musical scholars, who preceded Zidane, continued and enriched the traditions of science and composition.

The science of music was further developed in the works of scholars who lived and worked in the XIII-XIV centuries - Safiuddin Urmavi, Haji Abdulkadir Maroghi, Abdurahman Jami, Najmiddin Kavkabi and others.

Famous representatives of Uzbek composition Hoji Abdulaziz Rasulov, Tokhtasin Jalilov, Yunus Rajabiy, Imomjon Ikramov, Komiljon Jabborov, Fakhridin Sodiqov, Saidjon Kalonov, Nabijon Hasanov, Komiljon Otaniyozov, Muhammadjon Mirzayev, Ganijon Toshmatov, Orif Kasimov, Gulomjon Hojikulov and other master composers relied mainly on folk music traditions. Each of them created their own musical path. They paid great attention to the exact style, mood, clarity and intonation of their works. They used a variety of intricate and intricate techniques to make the music extremely colorful and shiny. In addition, their works have a unique inner national spirit, a philosophical mood that gives beauty and longevity to the work. This creative skill, of course, did not come about by itself, but through many years of hard work, a deep and perfect knowledge of the folk musical heritage. That is why the melodies and songs of master composers can easily compete with classical folk music with their logical sequence and level of philosophical observation, full, complete content.

In this regard, the work of the master composer Yunus Rajabi is multifaceted. He is not only a master of Uzbek folk music and Sashmakom, but also composed 20 musical dramas, about 200 songs and melodies. Among them are "Koshki" (Navoi ghazal), "Judo" (Navoi ghazal), "Jonimdadur" (Navoi ghazal), "Muncha ham" (Muqimiy ghazal), "Kuygay" (H.Olimjon she ' ri), "Ranolanmasun" (Gazi ghazali) are loved and performed by singers.

Another master composer of the Uzbek people is the People's Artist of Uzbekistan Tokhtasin Jalilov. He was also the first composer to introduce folklore into Uzbek musical dramas. From the musical drama "Tahir and Zuhra" "Otmagay tong", "Ey kunosh", "Ayirmish", "Kalandar", "Oh faryodkim", from the musical drama "Nurhon" "Ey sabo", "Muhabbat otida kuydim" Arias from the musical drama "Yayragil", "Nakhushdirkim", "Ravshan and Zulhumor" "I'm coming from afar" have won the respect of our people.

Mukhtorjon Murtozoyev, one of the great representatives of the Uzbek art of composition, created a variety of folk songs based on the poems of classical and modern poets. Among them: "With one will" (Sabir Abdullah's words), "Leaving us" (Poor Ghazali), "You turned around, you left" (Muqimiy Ghazali), "I coincided" (Chusti Ghazali), Songs such as "From Barnoliging" (Charkhi's words), "Until the dawn of Fergana" (Hazini's ghazal) took a firm place in the hearts of the people.

People's Artist of Uzbekistan, composer and musician Muhammadjon Mirzayev has left a bright mark in the history of 20th century Uzbek music. The following folk songs and hymns of the composer were performed for the first time by the beloved hafiz of our people Mamurjon Uzokov: "When will I be", "Yor istab", "On your way", "Shohi jononim mening" (Furkat ghazali), "Alone in Fergana", "Your Eyes", "Draw", "Alone", "Again" (Muqimiy Ghazali), "Take Care" (words of Sabir Abdullah), "I was a martyr" (Kamtar's words), "Parvona bo'ldim" (Kamatar's words), "Gulchehra yor" (Steel Mo ') performed by the favorite singer of the Uzbek and Tajik peoples, People's Artist of Tajikistan Hanifa Mavlonova min poem), "Until Dawn" (Dilafgor's word) lyrical songs became popular among the people. It should be noted that over the years, Mirzayev has enriched the repertoire of the state ensemble "Spring" named after Mukarrama Turgunbaeva. Dance melodies such as "Spring Waltz", "Gulnoz", "Dildor 1 and 2", "Ufori sanam", "Don't wait" have a strong place in the ensemble's repertoire.

Composer Muhammadjon Mirzayev was a famous singer of his time. Therefore, the contemporary theme was a priority in his work. "Golden box", "Three friends", "O flower", "Tashkent breakfast", "Love letter" (words of Turob Tola), "I will enlighten my eyes", "Girls on horseback" (Normurad Narzullaev He composed songs for rubab, such as "Mothers", "Assalom,

kelin salom" (Words of Sharp Rashid), "Gozal Vatanim", "Orzu dil", "Dilrabo", "Marg ' snake girls ", " Joy ", " Yangi tanavor " .

These talented composers promoted and continued the unique works of Uzbek composition, founded by Barbados, Farobi, Ibn Sino, Hoja Abdulkadir Maraghi. It is no secret that until recently, the issue of national composition was approached in accordance with the requirements of Western musicology. Also, the unique reasons for the compositional work have become a conditional criterion of modern musical creativity in general. After all, the history, creative laws and features of the development of the Uzbek national composition have not been studied.

The unique creative features of our national art of composition today, the emergence of new styles, the search for ways to delight the human heart, enrich the environment of our creative art. Most importantly, it is enriched by the work of well-known composers who are the unequal property of the people.

Currently, among our composers are People's Artist of Uzbekistan Bakhtiyor Aliyev, People's Artist of Uzbekistan and Karakalpakstan Abduhoshim Ismoilov, Ortiq Otajonov, Sultanali Mannopov, Honored Artists of Uzbekistan Shavkat Mirzayev, Ahmadjon Dadayev, Halimjon Juraev, Shermat Fayzullayev , Koldosh Mamirov, Tuygun Otaboyev, Rahmatjon Tursunov, Ravshan Hamrokulov, Orif Atoev, Payzikul Zokirov and other composers like the songs and melodies created by our people. We are convinced that there are worthy successors of the Uzbek national art of composition. One of the most pressing issues today is to summarize the rich experience of many of the above-mentioned master composers, to appreciate their services to our music-loving people, and most importantly, to train professional creative staff who can meet the requirements of our time. In addition, such a topical issue is to find talented musicians in our nation, to train, educate them, to provide them with material and spiritual encouragement, to enrich the repertoire of professional song and dance groups, musical drama theaters, amateur art groups, folklore groups. it will be a practical aid to the creation of works that will put an ointment on the hearts of our people.

**Regional styles in Uzbek composition.** There are four main regional styles of Uzbek composition. They are named as follows.

1. Bukhara-Samarkand musical style,
2. Fergana-Tashkent style,
3. Khorezm style,
4. Surkhandarya-Kashkadarya style.

Each regional style has its own musical creation and performance characteristics. It is noteworthy that each of them is divided into creative schools. For example, Bukhara, Samarkand Composition School, Andijan, Fergana, Tashkent Composition School and Khorezm Composition School.

These regional styles form the basis of the "Golden Cradle" of each composer's work.

Ota Jalol (Jaloliddin) Nosirov, a well-known representative of Uzbek and Tajik professional music culture, is one of the most famous musicians of the second half of the 19th century - the beginning of the 20th century. Maqomdon teacher Ota Jalol Nosirov knew all the branches and melodies of Sashmakom. As a result, she was a popular singer, captivating the audience with her wide range of voices.

Ota Jalal played an important role in the establishment of the first music school in Bukhara and a music school in Samarkand. Master singers such as Shodi Azimov, Domla Halim Ibodov,

Levi Bobokhonov, Boboqul Fayzulloev were also trained by Ota Jalal. Ota Jalal's contribution to the recording and preservation of Sashmakom, one of the masterpieces of Uzbek and Tajik professional music, is significant. When we mention the name of Father Jalal, we think of a master teacher, a Sashmakom scholar, a master of intricate techniques, a great tanbur player and a good singer. That is why Father Jalal's name is revered in various oases of Uzbekistan and Tajikistan. In fact, in the language of the authorities, he was a "master of the whole." The Arabic word "Ustaz ul-kulliy" was used to refer to masters who knew everything perfectly.

The study of the Uzbek folk musical heritage as part of our national values is one of the most pressing issues today. When we look at our Uzbek musical heritage, we see artists who have grown up in the past and are in the hearts of the people with their performance skills and coaching. Undoubtedly, Yunus Rajabi, the first academician of our music, has a special place among them. There are unique aspects of the art of his time, and the study of their heritage will be a positive step in the development of future musical skills.

Yunus Rajabi is one of the founders of music, singing and composition, and is famous for his enlightenment and educational activities. I think we should pay attention to the creative views and musical activity of Yunus Rajabi, a great representative of the national classical music, a leader of instrumental masters, a well-known composer. Yunus Rajabi was born in 1897 in Tashkent. He first went to an old-fashioned school. When he was in high school, he became interested in music. They played the flute and played the dutar very well. Tunes have become his constant companion. In 1916 he met the famous musician and singer Shorahim Shoumarov. This acquaintance will be an important stage in his career as a musician and composer. He entered the National Instruments Department of the People's Conservatory in Tashkent in 1919 and devoted his entire life to music.

From 1923 he worked as a music director at the Samarkand Music Pedagogical College and was appointed director of national music at the Samarkand State Theater. An important event in Yunus Rajabi's life was his acquaintance with the famous hafiz Haji Abdulaziz Abdurasulov in Samarkand. Yunus Rajabi learned from him the secrets of melody and song, status and composition. Yunus Rajabi accompanied them at weddings and celebrations. Inspired by his work, he created several pieces of music. Yunus Rajabi introduced young people to Tashkent and Fergana melodies and songs at the music school.

Matpano Khudoiberganov was born in 1880 in the city of Khiva. She went to school at the age of nine and graduated. He got acquainted with the works of Navoi, Fuzuli, Sheikh Saadi, Jami, Bedil, Hafiz, Sherozi, Munis, Ogahi and other classical poets. As a young man, he listened to and studied various melodies from various guest singers and musicians in his father's hotel. Learn to play tanbur, dutar, doira and other musical instruments.

At one time, great representatives of the Khorezm School of Performing Arts were born. Great artists such as Muhammad Yaqub devon, Bobo bulomon, Komil Khorezmi, Muhammad Yusuf Bayoniy, Kurji ota, Polli duzchi, Muhammad Rasul Mirzo, Khudoibergan Muhrkan, Muhammad Yusuf, Devon Chokar, Matpano Khudoiberganov, Madrahim Sheroziy, Hojikhon Boltaev, Komiljon Otaniyozov including.

When we look at his work, we see composers from the past, a continuation of his traditions.

The master composer was sought mainly on the basis of Khorezm maqom ways, beautiful and beautiful experience and traditions of composers of the past and present. Examples of this are the work on the re-wording of our classical literature, the classification and processing of works

within the framework of their structural features.

He studied Khorezm maqoms from Matpano ota, Madrahim Sheroziy, Hojikhon Boltaev, Komiljon Otaniyozov and other teachers, and in 1980 Matniyoz Yusupov published a three-volume book.

Above we have tried to highlight the creative side of Matpano Khudoiberganov, a scholar of "Khorezm maqoms".

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