

Today's Makom Traditions Spiritual Significance

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ABSTRACT

It is well-known that the art of performing plays an almost decisive role in the live expression of the spiritual and artistic beauties embodied in the articles and their delivery to the listener. Consequently, the centuries-old life and development of classical maqoms are, of course, inextricably linked to a number of factors, including the high performance skills of teachers and musicians. Dozens of artists, young and old, as well as famous singers and musicians of the old, mature and young generations are reflected in these processes.

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Famous musician, People's Artist of Uzbekistan, holder of the Order "For Great Services" Turgun Alimatov, People's Singers of Uzbekistan, singer, musician and composer Orifkhon Hotamov and Fattohkhon Mamadaliev, People's Artist of Uzbekistan, musician and composer Ganijon Toshmatov, People's singers of Uzbekistan Muhammadjon Karimov, Kuvondiq Iskandarov, Hasan Rajabiy, People's Artist of Uzbekistan, singer Otajon Khudoyshukurov, People's artists of Uzbekistan, musicians and composers Gulomjon Hojikulov, Abduhoshim Ismoilov, O The creative work of Almas Rasulov, People's Artists of Uzbekistan Munojot Yulchiyeva and Maryam Sattorova was especially exemplary. In particular, these artists received unique performances and interpretations of works by their predecessors - Yunus Rajabiy and Risqi Rajabiy, Fakhriddin Sodiqov, Hoji Abdulaziz Rasulov, Domla Halim Ibodov, Matyusuf Kharratov, Komiljon Otaniyozov and others. They founded a school that shared a unique style of performance and creativity.

At the same time, the "principle of creative approach" is observed in the collective performance of statuses. In this regard, first of all, the composition of traditional maqom ensembles attracts attention. Today, the traditions of maqom ensemble performance in our republic continue in new forms. For example, the leading creative group in the country - the ensemble "Maqom" named after Yunus Rajabi, while maintaining the position of tanbur and circle instruments, which play an important role in this classical performance, again from words such as ud and law (gijjak, nay, neighbor, chang, along with rubob) is widely used.

It is known that throughout the long history of the art of maqom, each of them had its own style (local schools of performance). The largest centers are Bukhara, Samarkand, Khorezm (Khiva), Kokand, Khojand, Andijan and Tashkent. It is gratifying that now the conditions are in place for the revival, continuation and development of the forgotten advanced creative traditions of these schools. In particular, in Bukhara-Samarkand schools Shashmaqom aytim ways are combined with Turkish-Uzbek ghazals

(Lutfi, Sakkoki, Navoi, Mashrab, etc.) ghazals written in Persian-Tajik language (Rudaki, Tabrizi, Hafiz, Jami, Bedil etc.) on the basis of which there was a tradition of 'reading'. This tradition and other artistic aspects of the style of this oasis are reflected in the activities of the ensemble "Maqomchilar" in Bukhara, in the activities of traditional ensembles in Samarkand, as well as in the performances of the Fergana-Tashkent maqom. being done.

The ancient artistic traditions of the Khorezm maqoms, the Maqom ensembles, have been revived. In their work, the ensemble recorded the songs "Rost", "Buzruk", "Navo", "Dugoh" and "Segoh" from Khorezm maqoms on magnetic tapes on the basis of traditional performance. It is gratifying that today the status is widely used in the higher education system.

These positive aspects indicate that the field of maqom performance is becoming more widespread, that there are opportunities for various social groups of our people to enjoy these masterpieces of art, including in areas where the tradition of maqom has weakened in recent centuries (for example, Surkhandarya, Kashkadarya). and others) also indicate that this art has begun to spread.

It is obvious that the tradition of performing maqoms, both large and small, in a series is not always followed, and, conversely, the principle of performing its components separately (individually) on the concert stage is becoming more and more common. It is well known that the deep meanings of this powerful art can fully express all its stages (initial, intermediate and final) only at the category level. Therefore, the masters have been performing the statuses as grouped as possible.

It is no exaggeration to say that today in almost all regions, including Bukhara, there are traditional maqom ensembles with different compositions, or in any case, creative groups that do not "bypass" the performance of maqom samples. And, even in general education schools, efforts to create a status ensemble along with folklore groups have been initiated according to a specific plan and program.

Demonstration of advanced performing traditions of Shashmaqom, Khorezm maqoms and Fergana-Tashkent maqom roads became an important part of the Republican competitions of Maqom performers named after Yunus Rajabi, which are held every four years in Tashkent.

It is no exaggeration to say that the Sharq Taronalari International Music Festival, which has been held every two years since 1997 in the ancient city of Samarkand, has become a world-famous event not only within the republic and the Central Asian region. In addition to the countries of the East, this festive event, which was attended by representatives of famous and well-known musicians from Europe, France, Poland, Germany, the United States, England and other continents, ancient and common traditions. approached, opened a wide way for creative collaboration.

In short, the festival paved the way for the promotion of Uzbek classical professional music on the world stage. In particular, the People's Artist of Uzbekistan, winner of the "Ofarin" award (2001) Munojot Yulchiyeva in 1997 won first place at the I International Music Festival "Sharq Taronalari", in 1999 the II International Music "Sharq Taronalari" Honored Artist of Uzbekistan Nasiba Sattorova won the Grand Prix at the festival. In 2003 Dilnura Kadyrjanova took the 1st place, in 2009 Matluba Dadaboyeva and the ensemble of folk instruments, in 2011 "Sato", in 2013 Abror Alimatov (tanbur, sato) 2nd place. These artists have made a significant contribution to the spread of Uzbek classical music around the world.

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