



LYRIC SINGING IN UZBEKISTAN IN THE SECOND HALF OF THE XX CENTURY

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ABSTRACT

This article describes in detail the art of lyrical singing in Uzbekistan in the second half of the twentieth century, the formation and development of teacher-student traditions, trends in Uzbek singing and their similarities and differences.

KEYWORDS

Song, work, culture, teacher, tradition, direction, idea, opera, lyric.

INTRODUCTION

When it comes to Uzbek singing, its origin dates back to ancient times. Until recently, the art of Uzbek singing has developed in the oral tradition, that is, in the tradition of the teacher-student. Before talking about the emergence of lyrical singing, it is necessary to give information about the genres of Uzbek singing.

Uzbek singing has been formed in two directions, the first is professional and the second is mass.

Among the professionally formed types of mastery are maqom singing, traditional singing, big singing, epic poetry, as well as opera singing, musical drama, pop singing, which came from Europe in the early 1930s.



Popularly formed types of songs include folk songs, yallas, lapars, mavrigis, autushs, and folk songs that have a simple structure in terms of form and content. [1]

Now, moving on to the main point, in the middle of the twentieth century in Uzbekistan – “What was the reason for the popularity of lyrical singing with rapid images?” we will try to answer the question. Academician Yunus Rajabi’s article “About myself and my colleagues” published in the third issue of the magazine “Art of Uzbekistan” in 1987 provides such information. “In 1949, there was a very serious ideological debate in the history of music. Shashmaqom, Fergana-Tashkent, Khorezm maqoms were banned from performing “Palace music”. Radio broadcasts and concert programs will be organized in accordance with the instructions of the Central Committee.

Songs composed in those days were in praise of the current system, and words such as “Party”, “Lenin”, and “Russian People” were common. Gradually, these songs were joined by songs glorifying labor, expressing pure human love, and having a domestic meaning. This type of singing came to be known as “lyrical songs”. The word lyric is derived from the word “Lira”, an ancient Greek musical word. “The content of lyrical songs, which is a popular genre, is the depiction of a person’s spiritual world and inner experiences”. [2]

In the post-war period, the advent of radio, and later television, in Uzbek homes was an event that gave a global impetus to the development of our culture and art. The launch of the Tashkent Gramophone Factory named after Mulla Tuychi Tashmuhamedov was also a great gift for fans of the art of singing.

It was Fakhridin Umarov, a talented young singer who entered the Uzbek singing art with bold steps. He has

won the applause of millions of song fans. Fakhridin Umarov’s unique talent, such as his pleasant and juicy voice, his ability to speak in a unique style, his ability to compose a song with a deep understanding of the content of a ghazal or a lion, brought him inexhaustible fame. The poet Gafur Gulom did not say to Fakhridin Umarov in vain: His student expressed the following thoughts about his teacher. “In our national singing, there is a trend called lyrical songs, which is equally popular with young and old. The founder of this style and school was Fakhridin aka Umarov, a respected artist who soon won the hearts of art lovers. In Hojakbar Hamidov’s pamphlet Donishmand Hafiz, Fakhridin Umarov says this about his singing career. “Speaking of Indollos, I am a singer who has loved and sung all my life. I am a singer of love, true love”.

In fact, Fakhridin Umarov composed poems for contemporary poets such as “Didn’t you love”, “Girls of Uzbekistan”, “Imagination”, “Inseparable”, “Laugh”, “Smile”, “O love”, “Don’t hurry”, “I won’t be surprised”, “My mother cures Hundreds of songs have become a model of Uzbek lyrical singing. The 70s of the last century were the most prosperous period of Fakhridin Umarov’s work. The story of Tavakkal Kadyrov, another famous poet of that time, can be a clear proof of our words. According to him, in 1969 a group of Uzbek artists toured Tajikistan. For some reason, Fakhridin Umarov will be removed from the list. Tajik fans: “Where is Fakhridin Umarov? Without Fakhridin aka, there is no need for a concert”, they protested. One of the reasons why the songs of the famous artist are deeply rooted in the hearts of our people is that the lyrical songs created by him are based on traditional singing. In other words, all the songs created by him have “Income”, “Middle peak”, “Big peak”. [3]



It should be noted that Fakhriddin Umarov is one of the most talented hafiz who is faithful to the traditions of “teacher-student”. This is what the poetess says in an interview with Nodirahon Rashidova about her students. “I have a lot of colleagues who call me a teacher and hold me by the skirt. Hojakbar Hamidov, Kamoliddin Rakhimov, Sherali Juraev, Jurabek Murodov, Jurabek Nabiev, Khairullo Lutfillaev, Gulomjon Yakubov, Nuriddin Hamrokulov, Olimjon Orifjonov, Bakhtiyor Tulaganov – “Well, this list can be continued”. [4]

We should not forget that most of the lyrical songs sung in the 1950s were composed directly by the hafiz themselves, as well as master composers such as Fakhriddin Sodiqov, Nabijon Hasanov, Muhammadjon Mirzaev, Saidjon Kolonov, Imomjon Ikramov, Telman Khasanov.

Lions and ghazals of many famous poets who lived and worked during this period, such as Sabir Abdulla, Chustiy, Habibi, Erkin Vahidov, Abdulla Aripov, Polat Momin, Turob Tola, Akmal Polat, Utkir Rashid, were sung. [5]

Due to the requirements of my profession, I conducted a written questionnaire in the course “Vocal and modern music” in order to determine the level of knowledge of students of the second year of music at Namangan State University in the genres of Uzbek singing. I selected a total of ten works from different genres of singing for the questionnaire. These are:

1. “Happy Wedding” performed by Ergash Yuldashev.
2. “Crows” performed by Urinboy Nuraliev.
3. “Solim” performed by Arif Alimakhsumov.
4. “Na dilar Mandan” performed by Komiljon Otaniyozov.
5. “Barno yigit” performed by Habiba Ahunova.

6. “Kari navo” performed by Dutorchi girls’ ensemble.
7. “Our awning” performed by Habiba Ahunova.
8. In “Kashmir” performed by Saodat Kobulova
9. Follow Song. From the opera “Zaynab and Omon” by T. Sadykov.
10. “Yor kel” performed by Botir Zokirov.

On the surface, the questions seem simple. For example, the song “Happy Wedding” is considered by many to be a work of folklore. In fact, this song is an aria composed by Tohtasin Jalilov with the words Sabir Abdullo for the musical drama “Tahir and Zuhra” staged in 1939. The song performed by the famous singer Ergash Yuldashev quickly became popular and was accepted as a folk song by art lovers. Nowadays, Uzbek weddings do not take place without this song. In the survey, almost all students identified the song as a folk song. We have to give the necessary information about the creation of the song “Crows” included in this questionnaire. Andijan hafiz Avazbek Mahmudov, Honored Worker of Culture of Uzbekistan, gives the following information in the work of Andijan art devotees. - The folk song of the Andijan people “Crows” was originally known as “Azam”. I heard this from my teacher, People’s Artist of Uzbekistan Urinboy Nuraliev.

It turned out that in the city of Andijan there was a crazy man named Azam. In crowded places – “If crows fly, let’s look at the path of Margilan, if it smells, let’s get drunk on the neck like a handalak” - Margilan turned to the side with an umbrella and cried. The reason is that the young man fell in love with a girl in his neighborhood, but his parents sent him to marry Margilan. The incident had a profound effect on the young man’s mind, and he lost consciousness. The playwright Hoshimjon Razzokov sang “Crows” in his play “Nodira”. The rest of the poem is taken from



folklore. Urinboy Nuraliev, who played the role of Roziq in this play, sang in a very sad tone to his girlfriend Oypari. ” As the song soon became popular, it was later performed by the Yalla ensemble. In this way, the song “Crows” became more popular. A brief analysis of the creation of the song “Crows” first turned into a folk song, then a musical drama Roziq aria, after the performance of Urinboy Nuraliev at concerts, a lyrical song and finally a pop song after the performance of the ensemble “Yalla”. In the questionnaire, most students described the piece as a pop song. We can give information about the creation of other songs or arias in the questionnaire, just like the example mentioned above.

The list of works named above was included in the questionnaire in order, and the task was to determine to which genre of singing the named works belong.

A total of 10 students participated in the survey. You were given 15 minutes to complete the assignment. 1 point was awarded for each correct answer.

RESULT

When all students’ responses were counted, the correct answer was 41% and the incorrect answer was 59%.

For now, we need to solve a number of problems in order to train future music education professionals who can meet the requirements of international educational standards. When students were asked questions about composers, musicians, singers, film and musical drama actors who have lived and worked in the recent past, it became clear that their knowledge is very shallow.

To overcome this problem, I suggest that the following subjects should be included in the curriculum of music in higher education.

In any age, people’s worldviews are somehow different and changing from those of their predecessors. It is a natural and social process that has been repeated for centuries. This process is evident in Uzbek singing in 1975-2000 caught the eye. If we look at the stages of development of Uzbek singing until recently, we can see that a number of singers have gained popularity. These are Yunus Rajabiy, Komiljon Otaniyozov, Mamurjon Uzokov, Jurakhon Sultanov, Orif Alimakhumov, Fattokhon Mamadaliev, Fahriddin Umarov, Tavvakal Kadirov, Murodjon Akhmedov, Kommuna Ismailova, Berta Davidova, Kuvondik Iskandarov and many others.

It is no exaggeration to say that the above-named singers were more successful than the hafiz who lived and worked until the 1950s. This was due to the influx of radio and television into most Uzbek homes since the 1960s.

Now the opportunity for shinavans to directly enjoy the art of singing, which is the most popular type of music, has expanded. It is no secret that in the past, runners were only able to listen to songs on different stages, in different circles, at weddings or teahouses. The singers also performed on radio and television, became known to the public and had the opportunity to gain many fans.

The launch of the gramophone enterprise named after Mullafoychi Tashmuhammedov in Tashkent has also made a worthy contribution to the popularity of the singers. Until the 1950s, tanbur, dutar, and doira were the main words used in singing, but from the 1970s, such words as gijjak, nay, chang, kashkar rubobi, afghan rubobi, koshnay, and tar were added to the list of musical instruments.

Famous singer and composer Komiljon Otaniyozov, the leader of Khorezmian singing, caused the narrow



instrument of the Caucasian peoples to take a permanent place in Uzbek singing. It is safe to say that all the works composed by this great singer are based on Khorezmian maqoms and epics. Komiljon Otaniyozov remained faithful to the traditions of Khorezm singing and enriched it with his unique songs.

We know that in the 1950s and 1960s, many musical words were reworked by Petrosyan and Uzbek masters and began to be used in musical ensembles.

Well-known composer Muhammadjon Mirzaev created a number of melodies for the reworked Kashgar rubab, which led to the popularity of this musical instrument in Central Asia. His creative collaboration with Mamurjon Uzokov became the basis for making the Kashgar rubab one of the main words in Uzbek singing.

If we take a brief look at Mamurjon Uzokov's work, we can see that the Tashkent-Fergana great singing traditions took the lead in his style of performance. Hafiz's songs "Picture", "Your Eyes", "Healing", "Alone" brought him unparalleled fame.

It is known that singing in Uzbekistan has always developed in two directions:

The first is the professional direction of the master in oral pineapple, which includes maqom singing, great singing, epic or baxshi singing. These have always evolved over the centuries in a teacher-student style. The second direction is the mass direction, which is a song on the theme of everyday life, created on the basis of the requirements of yallachilik, lapar and time.

By 1975, a number of young and talented singers had entered the art of Uzbek folk singing. They are: Otajon Khudoyshekurov, Ortiq Otajonov, Sherali Juraev, Kamollidin Rakhimov, Hayrullo Lutfullaev, Khojakbar Khamidov, Tojiddin Murodov, Urinboy Nuraliev, Nuriddin Khamrokulov, Ahmadjon Shukurov, Ikromjon

Buronov, Gulomjon Yakubov and others. further enriched the art of singing. The lions and ghazals of a number of well-known poets who lived and worked during this period, such as Sabir Abdulla, Chustiy, Habibi, Erkin Vahidov, Abdulla Aripov, Polat Momin, Turob Tola, Akmal Polat, served as a source of inspiration for the singers.

Many of the above-mentioned singers have to some extent appealed to the heritage of our classical music. But a large part of their repertoire consists of songs created by themselves and composers.

We have to single out three of these singers. The singers we want to single out have gained a lot of fans and have been able to attract young, talented singers through their performances.

One of such singers, People's Artist of Uzbekistan Sherali Juraev, is not mistaken. Songs such as "My First Love", "I wrote a letter to Dildor" and "Let the friend sleep", which were recorded on a gramophone record in the 1970s, brought him fame. The singer's voice is a dramatic baritone, distinguished by its resonance and brilliance. He has created more than a hundred charming songs on various topics, such as "O'zbekim", "Karvon", "Yana bahor", "Sharshara", "I dreamed".

Envious of his style of performance, a number of famous singers emerged: Kadyr Mirashurov, Abdurauf Olimov, Nuriddin Khaydarov, Rustam Goyipov, Ahror Usmanov. In a word, Sherali Juraev was able to create his own singing school. People's Artist of Uzbekistan Ortiq Otajonov is a student of Komiljon Otajonov from the Khorezm School of Singing. His voice is a dramatic tenor and has a very pleasant timbre. Songs such as "Nights", "We played happily", "Life will pass", performed in 1975, are already in the hearts of fans. Talented singers such as Uktam Ahmedov, Karimboy Rakhmonov, Kuziboy Otajonov are his students. In



short, Ortiq Otajanov also managed to create his own school of singing.

People's Artist of Uzbekistan Kamoliddin Rakhimov also entered the Uzbek singing art in the 1970s. close to the heart songs such as "I have a spring", "Don't wait", "I didn't have to tell you", "When I was young", "When you didn't come", "Your eyebrows are black", "Nargiz", "I miss you" and "Laugh" brought him incomparable fame. The singer was known for his humility and good manners, and became an example to many on stage and in private life. Even famous musicians were amazed by Kamololiddin Rakhimov's unique percussion. This singer was able to create his own school of Uzbek singing. successors.

In conclusion, in the early twentieth century, there were maqom, .songs, epics and folklore, but later opera, musical drama, variety and traditional singing were added to their ranks. From some European instruments, the words accordion, clarinet, electric guitar, and percussion began to be used as accompaniment in traditional singing.

In addition, thanks to radio and television, Indian, Arabic, Iranian, Azerbaijani and Turkish music has entered Uzbekistan.

They started using them to create their own new songs. With this in mind, it would be more accurate to call the singing of this period lyrical singing rather than traditional.

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