

FATTOHKHON MAMADALIYEV AND HIS CREATIVE HERITAGE

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Annotation

In the performance of maqom, the style of recitation of one hafiz and the way of singing it are not similar to the other. Each of them uses the opportunities of their voice to perform the song carefully and beautifully.

The article covers Fattokhon Mamadaliyev and his creative legacy.

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Introduction. The art of performing plays a crucial role in conveying to the listener the beauty of the status quo. Undoubtedly, the life and development of the status quo over the centuries depend on them. Indeed, “status has changed in form and content in the course of development. Over the years, as a result of the diligent research and design of many composers, singers and musicians, the ways of status have been perfected and integrated.

The main part. In the performance of the maqom, the style of recitation of one hafiz and the way of singing it are not at all similar to the other. Each of them uses the opportunities of their voice to perform the song carefully and beautifully. Professor Fattokhon Mamadaliyev (1923-1999), a unique hafiz, a talented musician, an inquisitive composer and a passionate teacher, the People's Hafiz of Uzbekistan, who created a unique school of performance, made a significant contribution to the art and education of maqom. The artist was able to work diligently on a number of important issues for the development of the Uzbek national music, and went through an exemplary life.

“The creative legacy of the famous singer, sensitive composer, passionate teacher-coach, People's Artist of Uzbekistan, Professor of the Tashkent State Conservatory named after Mukhtor Ashrafi Fattokhon Mamadaliyev is very significant. With a unique voice and great potential, the artist has demonstrated in his creative work the commonality of modern traditional music and national composition.

People's singer of Uzbekistan, musician, composer, teacher, professor Fattokhon Mamadaliyev was born in 1923 in a peasant family in the old village of Hakkulobod, Balikchi district of Andijan region. Fattokhon Mamadaliyev recalls the first period of his entry into the great musical art: “After the concert, my future teacher Mominjon Karimov talked to me privately, sang other songs and chants. and invited him to work in the theater. In the course of my work, my teacher diligently taught me how to speak, how to choose the rules and types of poetry, how to choose them for singing and chanting, how to pronounce burro when singing, and how to decorate kachirims. The great hafizs Mulla Tuychi

Tashmuhammedov, Shorahim Shoumarov, Hoji Abdulaziz Rasulov, Mamurjon Uzokov, Jurahon Sultanov and others gave advice on studying the executive airways and finding their own style. All this was a real school for me. My father loved literature, poetry, and the art of hafiz. My father and mother wanted me to be a hafiz,"he said.

The young musician followed the well-known local singers and began to sing folk songs and classical songs in a melodious and painful voice. In this regard, Fattakhon Mamadaliyev was able to learn directly from famous artists such as Umrzak Polvon Saydali, Usta Ruzmatkhon Isaboyev, Jurahon Sultanov, Yunus Rajabi.

"Thanks to many years of research, the talented hafiz has been inspired by solo and in unison, singing, chanting, Fergana-Tashkent maqom roads, several examples of Bukhara maqom, as well as past and present composers. was able to achieve unique executive interpretations of the works. In terms of memorization and composition, F. Mamadaliyev was able to discover a unique style of performance and creativity, in particular, to create a large school in this area.

Since the 50s of the last century, Fattokhon Mamadaliyev's memory, composition and coaching career began to flourish. In the early 60's, Fattokhon Mamadaliyev came to the attention of the People's Artist of Uzbekistan Yunus Rajabi with his ability to complete the "Great Song", which requires a strong and high-pitched voice, and the ability to ensure the harmony of melody and words in the song.

Fattokhon Mamadaliyev, who has a sharp mind, strong musical ability and a broad philosophical outlook, also mastered the basics of classical maqom art and served the people with his "Maqomchilar ensemble" in the Andijan city House of Culture, at national and international conferences. successfully participated in concerts, competitions.

The last period of the life and creative activity of the sensitive artist was very meaningful and prosperous in all respects. In 1984, the teacher was invited to work at the Department of Oriental Music (later "Traditional Performance") of the Tashkent State Conservatory named after Mukhtor Ashrafi. He first worked as an associate professor at the department and in 1993 became a professor.

Mohir hafiz and public figure Fattokhon Mamadaliyev were awarded for their great contribution to the development of national music. In 1981 he was awarded the honorary titles of "Honored Artist of Uzbekistan", in 1990 - the honorary title of "People's Artist of Uzbekistan", "Mehnat Shuhrati" and "El-Yurt Hurmati".

The famous hafiz has been teaching traditional singing to students for almost fifteen years. used effectively. The great artist, who has high practical skills in almost all aspects of Uzbek national music performance, has always been in close contact with young artists and their students, conveying their views, opinions and analytical observations to them.

The composer-hafiz's reworking of such series as "Miskin", "Munojot", "Ushshak", "Nasrullovi", "Old Ushshak", "Umrzaq Polvon Ushshak" and "Zikri Ushshak", "Savt" i The creation of the Fattakhon series was a great event in our musical art.

Among the many songs composed by Fattokhon Mamadaliyev are "Intizor" (Ulfatiy sozi), "Oqibat", "Sog'indim", "Falak", "Mehmon", "Judo geldi" and "Yuzin hajrida" (Nodira's words).); "I made a covenant" (Muqimi's words); "My soul" (word of wonder); "Dream" (Gazelle by V. Sadullo); "If he doesn't ask", "From your word" and "Dilkusho" (words by H. Azimov); "Olmagai" (Navoi Gazelle); "Soul" (words by H. Yahyoev); Dozens of unique songs, such as "Rano Gullar" and "Sog'inurman" (lyrics by O.Kholdor), won the hearts of fans. He participated in the 2nd Symposium on Musicology in Samarkand in 1983, the International Symposium on the 1400th Anniversary of Borbad in Dushanbe in 1990, several concerts in 1991, the Asian Music Forum in Pyongyang in 1998 and at other international conferences he captivated the audience with his solo performances of classical songs and maqoms, his own songs. His song "Dardi dilim" performed at the classical music festival surprised the participants.

Fattokhon Mamadaliyev was accustomed to constantly and scientifically observation on a number of important issues. Therefore, when the situation requires, they boldly begin to work directly in a scientific and methodological way. As a result, in 1992-1993, a series of interesting and informative articles appeared.

Master's manuscripts, which for some reason remained unpublished, after his death, he was in close contact with the person, a candidate of art history, the Republic of Uzbekistan Ravshan Yunusov was presented to the public in the form of a brochure in 2001. The essence of the pamphlet is that the author not only tried to re-introduce the terms and concepts that we forget in modern scientific practice, but also openly expressed his personal, including critical, attitude to some of the most serious issues. This pamphlet contains valuable information about the national singing, national musical instruments, their problems, as well as the percussion, which is the basis of the status quo.

"Uzbek national music performance has a very ancient and rich tradition, covering different categories of singing voices and stylistic colors." A variety of special terms and phrases have been used by literate musicians to describe, differentiate, and professionally evaluate voices in singing. .

Naturally, there is a deep national commonality between the musical traditions of the Fergana-Tashkent, Bukhara-Samarkand, Khorezm and Surkhandarya-Kashkadarya oases. Nevertheless, the local unique creative expressions are significantly preserved.

"Considering the Fergana-Tashkent traditions of the Uzbek national singing, first of all, taking into account the quality of the singers' voices and the ways of using them, they are divided into several categories.

The basics are called:

"Nor ovoz"

"Vertical voice" (or "resonant voice")

"Ringing voice"

"Burnt upright sound" (or "silent sound")

"Fake voice" (or "fashion voice")

"Pang ovoz"

"Ishkami ovoz"

Today, a lot of work is being done to pay attention to our national and spiritual values, to revive and develop our forgotten traditions. Interest in Uzbek classical art is growing. In addition, books, notes and manuscripts written by our teachers are being reprinted and presented to the younger generation. One of such pamphlets is Fattokhon Mamadaliyev's "Pamphlet on National Music Performance".

Conclusion. In fact, Fattokhon Mamadaliyev was an incomparable hafiz, a skilled musician, a skilled composer, an artist who restored our ancient traditions, a kind teacher. It should also be noted that the master differs from other hafiz by his scientific thinking. In conclusion, Fattokhon Mamadaliyev is a great artist who has made a significant contribution to the development of Uzbek national classical music.

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