

**THE ROLE OF HAFIZ IN THE ART OF TRADITIONAL CLASSICAL SINGING IN  
THE DEVELOPMENT OF OUR CULTURAL HERITAGE**

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**Annotation:** This article examines the role of hafiz, composers and instrumentalists in the development of our cultural heritage, the development of the art of traditional classical singing and the development of classical singing performance.

**Keywords:** People, music, genre, performance, since ancient times, singer, hafiz, singer, singer, yallachi, senior singer, laparchs, translator, status, savthan, bakshi, poet, zakir, mughanni.

Over the centuries, our ancestors honored and polished our cultural heritage, carried it on their shoulders with great creative research, developed and improved the treasure of our great art, the tradition of national singing performance, and delivered it to the representatives of the present and future generations. they are coming. In Uzbek classical music, the status genre has taken a leading place. Maqams existed in the musical culture of the peoples of the Near and Middle East in very ancient times, were created by mature musicians and singers, and were developed in the 9th-10th centuries and enriched with new tools.

Maqam belongs to the category of classical music as a major category and genre of work. It differs from other types of musical creativity in its artistic excellence, melodic and form structures, modes and method systems, as well as scientific and practical foundations. Maqom is a joint artistic process that combines the arts of music, poetry and dance. Instrumental and singing routes and series of status art in Uzbekistan - Bukhara "Shashmaqomi", "Khorazm status" and "Fergana-Tashkent status routes" series, as well as its local series - Fergana There are "Surnay status roads", Khorezm "Dutor status series", "Feruz" series and others. Makom has a centuries-old history. It is based on specific traditions and systems, resulting from the consistent connections of local styles. From the expressions of special styles of statuses to their unique features, the aspects were formed under the artistic and aesthetic ideas of each historical period. For the first time in the VII-VIII centuries, the basis of folk music and the development of local professional performance traditions led to the formation of a large series of genres. In particular, the "Husravani" series belonging to the work of Borbod. In the 9th-10th centuries, status-like instruments and songs, as well as instrumental works and ensembles, were developed. From the 11th to the 13th centuries, until the 17th century, "Duvozdakhmaqam", i.e. a series of 12 maqams, was widely spread and used in musical practice. This category includes Ushshaq, i.e. lovers, Rost, i.e. correct, matching, Nawa, i.e. melody, melody, Busalik, i.e. taken from the famous horse-Abu Salih, Hijaz, i.e. lowland. , Husaynii, meaning a person's name, Isfahan - referring to a city, Zirafkant or Kuchak, meaning a jump down, descent and bed, Rahavi, meaning one of the cities of Rum, Zangula, meaning a bell, zang, Iraq, that is, in relation to the name of the country, statuses such as Buzurg, that is, big, great, as well as six voices, that is, awaza, were used in the form of an answer or nazira to statuses. For example, Navroz, Shahnoz and 24 branches, i.e. branches of their status, including Dugoh, Segoh, Chorgoh, Panjgoh, Uzzol, Muhayyari, Sabo and others. XIV-XVI centuries are widely used as a status system. In the 18th century, a new series - "Shashmaqom" - was formed in Bukhara. In the 19th century, the "Khorazm status" series and Ferghana-Tashkent status roads were created. Later, on the basis of "Shashmaqom" and other series, new styles and forms of maqom works develop in modern interpretation.

Maqam performers were called maqamkhan, hafiz, singer, savtkhan, dostan, music performers were called bakhshi, poet, dostanchi, yirovchi. Performers of popular genres were called by such names as yallachi, laparchi, singer, singer.

At this point, it should be said that all status performances and popular songs were created by a certain composer at different times. Since these performances are popular, they have been absorbed among the people and have become the spiritual wealth of the people. That is the reason why the famous traditional songs created in our time are created by composers and become popular among the people. For example, Yunus Rajabi's "Ne navo", "Kuygay", Tokhtasin Jalilov's "Kokiling", "Oynasin", Komiljon Jabbarov's "Etmasmidim", Imamjon Ikramov's "So'lim", Saidjon Kalonov's "O Sarvi Ravon", Doni Hundreds of songs such as "Ey sabo" by Zakirov, "Koh inon, koh inonma" by Arifkhan Khatamov, "Gamzasin" by Rahmatjon Tursunov are examples of this.

In the past, notation was not developed, and instead of European musical terms, our hafiz used breathing, exhaling and performing ways called "Gulligi", "Binnigi", "Shikami", "Khonaqahi" depending on the rhythm of the voice. Since the voices of hafiz of that time were clear and strong, they performed mostly in the way of "Shikami". The execution of this track is extremely complicated and is highly appreciated by the Shinavandas. Because, Hafiz sings from the belly, saving his voice from the inside. That is why the "Shikami" path is based on deep breathing, clarity and sonority, and differs from the "Gulligi" and "Binnigi" singing paths. To improve their performance skills, master teachers trained in special reverberant dome buildings, such as they polished their voices. Different from the "Shikami" way is the "Khonaqahi" way, in which Hafiz pronounced the words of the song clearly and conveyed the meaning of the ghazal to the listener. The programs of our master hafiz also include songs performed at various ceremonies. For example, Sodir Khan used to perform Hafiz songs without music, putting both palms to his ears, in the style of "Yakka faryod" in the style of "Khonaqahi". He chose his songs according to the seasons and even certain times of the day. In spring mornings - "Amin Nasrulloi", "Kiyiq", "Black Dawn", in the afternoon "Gulyori Shahnoz", in the evening "Sarparda", "Rok baland", "Dilkhijro" were sung by hafiz. In addition, our master hafiz mastered the statuses while performing songs and enriched the statuses with new branches as unique authors. For example, makomdan teacher Father Jalal Nosirov arranged the difficult parts of "Shashmaqom", expanded and developed some makom branches and composed additional parts. In particular, one of them is called "Savti Jalali". And Madali Hafiz from Margilan enriched the treasury of our art with new interpretations such as "Abdurahmanbegi", "Qalandar", "Tanovar". In this way, our lifelong statuses are given additional polish and are being performed more fully in the performance of our mentors.

These good deeds have continued to this day. For example, the famous hafiz and composer Fattahkhan Mamadaliyev put words to the music of "Nasrulloi" and created its interpretation, aphorism, and sokinoma. He added the five songs of "Miskin", the five songs of "Chorgoh", and the songs of "Umrzak Polvan Ushshaq", and restored the ancient performances of Ushshaq. He interpreted the trumpet lines of "Buzruk". As a result of the research, the traditional performance of the people was enriched with several performance ways, one of which was recognized by our performers and scientists as a series under the name "Savti Fattahkhan".

In the 20s and 30s of the 20th century, a second generation entered our traditional singing, and these great hafiz enriched the treasury of our art with their classical songs. It is permissible to mention their blessed names with respect and reverence. Father Matpano Khudoyberganov from Khorezm oasis, Father Kurji Avazmatov, Madrahim Yaqubov, Jumanyoz Khaitboev, Hajikhan

Boltaev, Komiljon Otaniyozov, Father Ghiyos Abdulghani, Mikhail Tolmasov from Bukhara, Samarkand, Qori Karomat, Tillaboy Hafiz, Usta Shodi, Tajikhon Hafiz, Boruh Zerkiev, Shorahim Shoumarov, Inogham and Ilhom hafiz from Tashkent, Abdul Qahhor, Sultankhan, Yunus Rajabi, Bobokhan and Akmal Khan Sofikhanov, Torakhhoja hafiz from Khojand, Abduqayum hafiz, Karimjon hafiz, Hamrokul qori To' from Fergana valley Rakulov, Erka Qori Karimov, Bolta Hafiz Rajabov, Mamadbobo Satorov, Sherkozi Boykoziyev, Haydarali Hikmatov, Khalkora Hafiz, Berkinboy Fayziev, Abdulla Faizullaev, Jorakhan Sultanov, Ma'murjon Uzokov, Artikkhoya Imamkhoyaev, Akbar Haydarov, Boborahim Mirzaev, Ashurali hafiz, Umrzok Polvon Saidaliev continued the singing art of the masters who performed before them, and created unique performance styles in our traditional performance. at the same time, they enriched the treasury of our singing with their compositions. In this regard, the works of Khoji Abdulaziz Abdurasulov, Matpano Khudoyberganov, Khojikhon Boltaev, Komiljon Otaniyozov, Jorakhan Sultanov, Yunus Rajabi can be examples of this. Sodir Khan became famous under the name "Ushshaqi Sodir Khan" performed by Hafiz. The song "Guluzorim" composed by Khoji Abdulaziz, "Guluzorim kani" composed and performed by Jorakhan Sultanov, and "Naylayin" have taken a firm place in our musical treasure as well as our traditional heritage. In the development of our cultural heritage, Uzbek composers and musicians have been contributing to the development of our traditional classical singing art. Songs and tunes created by hundreds of composers such as Yunus Rajabi, Tokhtasin Jalilov, Imamjon Ikramov, Komiljon Jabbarov, Saidjon Kalonov, Muhammadjon Mirzaev, Mukhtorjon Murtazoev, Fahridin Sadikov, Abduhoshim Ismailov became the property of the people.

The contribution of our women hafiz to the development of traditional singing, yalla, lapar, and olan performance in the development of our cultural heritage is also incomparable. Female hafizas served at gatherings and assemblies with the participation of women. Our famous writer, Abdulla Qadiri, in his novel "The Scorpion from the Altar" provides accurate information about the khafizas in the palace of Kokan Khan Khudoyar Khan. The names of Nusrat Hafiz, Misqal Hafiz, Tosh Hafiz, Zebokhan from Margilan, Batirbashi Khola, Tillo Hafiz, Taji Khan Hafiz, Khan Agacha, Misqal Agacha, Ulug Oyunchi, Rajab Khan Hafiz are mentioned. Later, these traditions were continued, Lutfikhon aya, Adolatkhon aya, Hadyakhan Hamdamova, Halimakhan Nos. Irova, Tamarakhonim, Saodat Qabulova, Zaynab Polvonova, Berta Davidova, Komuna Ismailova, Rahimakhan Mazohidova, Habibakhan Okhunova, Almakhan Haitova, are incomparable services in the field of singing. Their traditions are now being continued by mature and talented hafizas.

By the second half of the 20th century, the bouquet of our traditional singer passed to the next generation. Arif Haji Alimaksumov, Ochilkhon Otakhanov, Arifkhon Khotamov, Muhammadjon Karimov, Odiljon Yusupov, Fattakhon Mamadaliev, Tavakkal Kadirov, Murodjon Ahmedov, Rozimat Jumaniozov, Rasulqori Mamadaliev, Fakhriddin Umarov, Talibjon Badinov, Kuvondik Iskanderov, Eson Lutfullaev, Alijon Hasanov, Ne' Among them are such famous hafiz as Matjon Kulabdullaev, Otajon Khudoyshekurov, Bobomurod Hamdamov, Tajiddin Murodov, Kamoliddin Rahimov. Due to the attention of our country to music culture and art, our traditional singing art is developing. Competitions of young singers of the republic and oases, "Oriental songs", held under the names of great teachers Jorakhan Sultanov, Ma'murjon Uzokov, Haji Abdulaziz Abdurasulov, Komiljon Otaniyozov, Fattakhon Mamadaliev, Odiljon Yusupov, Tavakkal Kadirov, Otajon Khudoyshekurov and various international music conferences and festivals are being held.

It is worth mentioning that in the development of our cultural heritage, the spiritual and artistic beauty embodied in the status of hafiz, the past of our ancestors and their dreams are embodied in the art of traditional classical singing. the unique performance styles of singing and instrumental tracks will satisfy any music lovers. Delivering such spiritual food to human thinking requires a lot of work from singers and musicians.

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