

ORIFXON HOTAMOVNING HOFIZLIK, USTOZLIK VA BASTAKORLIK JIHATLARI XUSUSIDA.

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Annotatsiya

O'zbek milliy mumtoz ashulachiligi yo'nalishida Farg'ona ijro uslubiga mansub bo'lgan, o'ziga xos yirik maktab yaratgan Jo'raxon Sultonov ijod silsilasining munosib davomchisi bo'lgan Orifxon Hotamovning hofizlik, ustozlik va bastakorlik jihatlari chizgilar berilgan.

Kalit so'zlar

hofizlik, ustozlik, bastakorlik, Orifxon Hotamov, ustoz-shogirdlik an'anasi.

ON THE ASPECTS OF ORIFKHON KHOTAMOV'S MEMORY, TEACHING AND COMPOSING.

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Annotation

The aspects of memorization, teaching and composing of Orifkhon Khotamov, who is a worthy successor to the creative line of Jorakhon Sultanov, who created a unique large school in the direction of Uzbek national classical singing, belonging to the Fergana style of performance, are outlined.

Keywords

memorization, teaching, composing, Orifkhon Khotamov, tradition of teacher-discipleship.

К АСПЕКТАМ ПАМЯТИ, ПРЕПОДАВАНИЯ И КОМПОЗИЦИИ ОРИФХОНА ХОТАМОВА.

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Аннотация

Описаны аспекты запоминания, преподавания и композиции Орифхона Хотамова, достойного преемника творческой линии Джорахона Султанова, создавшего уникальную большую школу в направлении узбекского национального классического пения, относящуюся к ферганскому стилю исполнения.

Ключевые слова

запоминание, преподавание, композиция, Орифхон Хотамов, традиция учителя-ученика.

Hafiz is a concept. In music, singing is one of the leading aspects of the performing arts. Of course, all the factors necessary for achieving perfection in singing practice are concentrated. And achieving it is the lot of a few hafiz. Therefore, not everyone is lucky enough to conquer the huge problems of a small profession. The names of those who have achieved this are dostans in the folk language.

Orifkhon Khotamov, from his youth, was very fond of the talented singers Jorakhon Sultanov and Ma'murjon Uzoqov. Although he himself had the talent, voice and opportunity to sing, he entered the circle of these artists with the profession of a musician. In 1944, when Jorakhon Sultanov, Ma'murjon Uzoqov and Ganijon Toshmatov were together as a chorizo. In Tashkent, they sang many songs from Fergana and Khorezm, such as "Feruz", "Suvora", "Abdurahmonbegi", "Yolgiz", bringing them to the standard. Orifkhon Khotamov began to accompany them as a musician. Soon, the teacher's compliments ignited the flame of singing love in the young musician's heart. Orifkhon Khotamov, who could not bring himself to sing, followed the path of his teachers and took their lessons. He began to sing with Saidalihoja Kudratov, a singer who suited his voice. The solid formation of their singing career was due, first of all, to the guidance of Jorakhon Sultanov and Ma'murjon Uzoqov, and secondly, to a creative trip to Khorezm with a concert brigade led by Turgun Karimov. It is easy to master the easy paths characteristic of the Khorezm bakhshi art of performance. At the same time, instructive songs also occupy a special place in Khorezm performance. Especially the suvora, instructive songs were warmly received by the people. Perhaps, this is due to the fact that, along with the lively and playful melodies of the epic, the work has a specific artistic theme and in many cases depicts touching events. For example: the song "Bolama o'shaydi ovozing sani" from the epic "Oshiq Gharib va Shohsanam", "Ayrilma", "O'ylanma", "Hanuz", etc. For this reason, the passionate songwriters of the Valley, such as Tavakkal Kadirov and Rasulqori Mamadaliyev,

quickly mastered these samples. The contribution of the teacher Komiljon Otaniyozov to the popularization of Khorezm performance samples in the Fergana-Tashkent oasis is great.

Teaching is considered one of the most honorable professions, regardless of the field. Therefore, they have been honored by our people since ancient times. Because the worldview, historical knowledge, scientific level and attitude of the future generation to the era are formed on the basis of the teachings of teachers. The future position of each professional depends on the education process and personal aspirations of the person who receives it from his teachers. The direction he will follow during his maturity is formed within the framework of his abilities. After all, every person certainly has a talent endowed by nature. This talent manifests itself in the process of mastering and carrying out a certain specialty. That is, the educator is a teacher, a practitioner, a scientist is a researcher, a public figure, a politician, a theorist, etc. No matter what the profession is, it is necessary and desirable for society. The source and guide of knowledge that shapes these professions is a teacher. As we mentioned above, this is undoubtedly why teachers are glorified and honored.

Throughout his career, Orifkhon Khotamov has managed to learn and collaborate with more than a dozen outstanding artists. In his place, he is a person who has managed to continue the traditions of his teachers since his youth. Perhaps this is due to the fact that his teachers themselves were skilled performers, composers and teachers of science. Therefore, Orifkhon Khotamov began to create music from a young age, and at the same time teach his colleagues around him the examples of our heritage. Orifkhon Khotamov recalls this: "... For many years I worked with such master artists as Tokhtasin Jalilov, Jorakhon Sultanov, Ma'murjon Uzoqov, Doni Zokirov, Saidjon Kalonov, Fakhriddin Sodiqov, Shoqosim Shojalilov, Ganijon Toshmatov. They are both my mentors and collaborators. I tried to follow the example of these great people and create works. I maintained a relationship with my students. As for the matter of teaching, when I was working in the philharmonic, I realized that I had the ability to teach and revived it. I felt satisfied with this. And no matter what job I worked in, I continued to teach singers who had a tendency to this profession..."[5.]

In fact, Orifkhon Khotamov's teaching activity began in 1946 when the Uzbek State It began when he worked at the Philharmonic. Among his first colleagues, whom he taught from the examples of our musical heritage, were famous singers Zaynab Polvonova (Doni Zakirov's works "Ey Sabo" and "Ko'rmadim"), Kommuna Ismoilova (from the Khorezm epic "Bolama o'xshaydi ovozing sani", "Bari gal" and "Kurd") and Hakimjon Fayziyev. He worked with Hakimjon

Fayziyev for 25 years. He mastered more than 100 classical musical works and recorded them for the radio fund. Including: "Dugoh Husayniy", "Bayot", "Nasri Bayot", "Bozurgoniy", "Yovvoyi Chorgoh", "Yovvoyi tanovar", "Khorazm Nasrulloysi", "Chaman yalla"; from the works of composers: "Qashqarchai Sodirkhon", "Sodirkhon sinakhiroji", "Bormikan", "Aylab" and "Ul kun jonon" music by J. Sultanov, "Dilrabolardan" by Rasul qori Mamadaliyev, "Dog'man" by Komiljon Otaniyozov, etc. [2, P.67]

Teacher activity In 1989-99, he worked on musical dramas for 10 years He continued to teach students at the university, which trains and trains actors for theaters. He taught students of the Institute of Arts more about the Fergana-Tashkent maqom paths, the works of national composers of the 20th century. Because, starting from the 30s of the 20th century, a number of examples of the musical heritage were adapted by composers for performance in musical dramas. These works were interpreted in a unique form and style in the context of musical dramas. However, in order to perform them correctly, a certain level of knowledge of the basics of our traditional musical heritage is required. From this point of view, we have the right to call Orifkhon Khotamov a teacher who gave students a solid education.

Orifkhon Khotamov's compositional work is also unique and diverse. It is clear to everyone that our classical musical heritage is the creative product of past singers, musicians and composers. However, at its core, the creator's ability to compose, embellish, imitate, It should also be noted that there are such practices as savt ligature, word adaptation. Any singer or musician who embodied such practices in his work was considered a folk composer. Artists such as Komiljon Jabborov, Jorakhon Sultanov, Ganijon Toshmatov, Mukhtorjon Murtazoyev, Komiljon Otaniyozov, who lived and worked in the 20th century, are among them.

When we look at his work, we see a continuation of the traditions of past composers. The work carried out in the areas of composition, melodiousness, re-adaptation of melodies and songs from the samples of our classical literature, categorization of works within the framework of their structural features, and restoration can serve as a vivid example of this.

Orifkhon Khotamov created more than 500 melodies and songs in his more than half-century creative activity. Throughout his entire career The past such as Yassavi, U. Khayyam, Sakkoki, Lutfi, Navoi, Babur, Fuzuli, Amiri, Nodira, Hazini, Uvaysi, Munis, Ogahi, Huvaiddo, Mukimi, Mashrab, Furqat, Razi, Salohi, Roji, Nisbat; the artistic heritage of contemporary poets such as Habibiy, S. Abdulla, Nabikhon Khojaye (Chustiy), S. Zunnunova, Zulfiya, V. Sa'dulla, E. Okhunova, H. Yahyoyev, Nilufar, P. Momin, T. Tola, Nasir Muhammad, Muhammad Ali was

addressed. These works reflect themes such as love and devotion to the Motherland, national pride, the value of our parents, love and affection.

Usually, classical singing, the artist is educated, knowledgeable, has a comprehensive - broad understanding of the world, is responsible for the present It is a profession that calls for ingenuity, tolerance and greatness. Whoever can successfully pass such tests of life, has literary and musical knowledge and spiritual wealth, and can create worthy works, is considered to have reached the level of hafiz in the perfection of his work. We have the right to call Orifkhon Khotamov a hafiz who was able to form such features in his creative work, create a certain style of performance in the performance of Uzbek classical music, and create worthy works for the future.

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