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Tanavors

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The study of the process of historical creation of Tanavor is important in understanding the factors that characterize these specimens. In all samples it is possible to observe the formation criteria specific to the executive directions. There are important stages in music creation related to directions and genre-forms. Over the years, they have been formed and developed, first of all, in the content and order, as well as in the work of like-minded people and colleagues. In the creation of classical and folk music, each stream, direction, genre has its own form, features and worthy qualities. Tanavor is no exception. They are one of the unique genres of folk music that emerged in this great process and continues to be the product of artists.

Every nation has a history of the art of singing, and the role of performers in the formation and popularization of singing is great. The performers are primarily the interpreters of the existing work. In the practice of performance, the interpretation of a work creates elements of its own character. This can be called execution methods. On the basis of these methods in practice there are schools of performance, and this process is characterized by the work of certain performers-interpreters. Executive schools have emerged over time, and the traditions of each are unique. In particular, the role of Tashkent-Fergana yalla-musicians in the art of music was determined by the emerging traditions of performance. In the past, Uzbek women included highly skilled poets, singers, dancers and amateurs. They would talk and sing their moods and feelings in poetic language and sing the emotions of their hearts. These songs reflect the life of women and embody the colorful aspects of their spiritual world and psyche. This is why lyrical songs are so common in their performing arts. In the circle of women, Yalla on the theme of humor and love was performed more often. They loved to sing songs like Munojot, Qanchalar, Qora sochim and listen to them with interest. Qora sochim is one of the songs that excites the human heart with its deep content, which is popular among women and sung with great excitement:

*My eyebrows were covered as my “black hair” grew
What deals have fallen on my shoulders too*

It is not surprising that Qora sochim was an example of the performing arts of women who were dissatisfied with the bitter fate, savagery, modernity, run with deep emotions. Rahimahon Mazohidova is a master artist who has contributed to the popularity of Kokand and Fergana Tanavor: Qora sochim, Endi sendek, Asl yorim, Sumbula, Uzgan tanavori and others. They tell the following story about the first performers of Tanavor from Kokand in the past: In the Isfara street of Kokand, there was Adolkhan Aya (who lived in the 1940s). Adolkhan Aya played Qora Sochim with a dutar. Other female performers from Kokand: Halimahon, Hurmatkhon, Yodgorkhon (mothers of the famous singer Komiljon Baratov), Bedamkhon, Karomatkhan (wife of the national poet H.Kh. Bedamkhon Aya played one of the samples of Tanavor, Sumbula with a dutar, and danced beautifully. Art lovers were fascinated not only by the dances of this beautiful woman, but also by her dances [1].

In 1940-50, the Zebiniso play was staged at the Kokand Theater. On the stage, Kholiskhon Aya created the image of Zebiniso. In this role, Aya Kokand played the dutar of one of the Tanavor samples Ey voy sanam and sang so skillfully that because of this song, the artist's own name remained and he was called Zebiniso.

Fergana Tanavor is engraved in the hearts of our people in the performances of the famous master artist Lutfikhan Aya Sarimsakova. In Margilan, a number of our female performers, such as Nazirkhan, Tuhfahon, Tashkhan and Kholishon aya, are well known. Their successor is Mehrikhon Abdullaeva.

Actress Mukarramakhon Azizova, who has been working at the Namangan Music and Drama Theater for many years, is also one of the representatives who performed the Qora sochim model in a unique way from the late 30s of the XX century to the 60s.

Each of the Tanavor that occurs in the practice of performance is based on a specific work, a certain form, a certain word text. These features manifest themselves in a scientific approach to them.

Qora sochim - The first example of Tanavor. The second half of the nineteenth century, the beginning of the twentieth century, was also referred to in many other words as the way of singing Qora sochim (mentioned above). It is the main example of Tanavor in terms of its shape, structure and features.

Tanavor, popularly known as Qora sochim, is the main basis for the subsequent creation of Tanavor, which was noted by masters and singers of the past and present Orifkhon Khotamov, Turgun Alimatov, Saodat Kobulova, Gulomjon Hojikulov, Kamoliddin Rakhimov, Mahmudjon Tadjibayev. The reason why the work is called Qora sochim is that in the Uzbek musical heritage it is customary to name it with the beginning line of a poem or ghazal based on melody or with words that are constantly repeated (at the end of the line). In this case, this example of «Tanavor» begins with the following words:

My dark hair has reached my brows

Who is that I lost my heart ...

The performance of the work began with the words Qora sochi ..., which attracted the attention of the audience. It is this work that serves as the basis for the creation, formation, composition, lad properties, methodological aspects, and especially the melody systems of the later samples of «Tanavor». The popular sample Qora sochim was first recorded by the famous composer A. Kozlovsky [2], performed by the famous Uzbek singer Khalima Nosirova, and reworked by the composer in the form of a professional work. The melody is preserved in its original form and is intended for orchestral performance. This example is reflected in the research of E. Romanovskaya, who worked in Uzbekistan and made a worthy contribution to the study, recording, notation and corresponding study of Uzbek folk music. The main source is a sample of the note of Qora sochim performed by Khalima Nosirova.

Adolat Tanavor it is a variant of the Qora sochim pattern. In the practice of

execution it is called Adolcha, Adolcha Tanavor, Adolat and Adolat Tanavori. There are several narrations about this pattern (cited above). It is noted that the name Adolat Tanavori is associated with the name of Adolatkhan and its interpretation, which was known in Margilan in the early twentieth century as a laparchi woman. The singer was called Adolat and Adolcha Tanavor because of his painstaking performance, which contributed to the interpretation of the work. Although this example was performed by all female artists working in the Uzbek art of singing, Mekhri Abdullaeva's high performance was recognized. Therefore, the sample was taken from the performance of Mekhri Abdullaeva, recorded by the master artist Mamasiddik Madaliev.

The Adolat tanavori by nature requires a peculiarly painful execution. Regarding the performance of this work, the master artist Turgun Alimatov writes: It was Mekhri Abdullaeva who sang the song Adolat Tanavori. Mekhri-opa was a skilled artist. They were painstaking, very passionate about music, and an artist who felt even the most delicate curtains. Sometimes they missed Tanavor and came to our house. After sitting down and talking to him, he said, – “Turgunboy! Now take the dutar and play a Tanavor”.

I feel that their hearts want the «Tanavor» as they say. “I also soften the word and start slowly, then they take it on their own. They melt and turn into mercury. The curtains that resonate with me and will boil over in that person as well. Tanavor becomes Tanavor with such pain, only after it is earnestly performed. «Tanavor» was sung by many artists, but Mekhri-opa's performance was full of sorrow, pain and moaning...”.

Mekhri-opa sang the songs themselves. Mekhri-opa did not play the instrument much after adjusting the necessary curtain. They walked with their hands on their hips, sang in a soft, silky voice, added words to themselves and walked in the sky. They added from themselves and took a creative approach. It was these qualities that set him apart from other artists. Mekhri-opa also had a habit of playing the doyra ...” [3]. It should be noted that at the level of uniqueness of each work, Tanavor has a special significance, and this is probably what distinguishes Tanavor

from other genres. Well-known artist Gavhar Matyokubova also mentioned this idea in her research. Tanavor can change as much as possible in different contexts — holiday, party, wedding scenes. Lazgi, regardless of the conditions in which it is played, begins with the body upright, in the form of a statue, that is, the expression of a lifeless body. Tanavor represents a certain mood of a person, pain in the soul [4]. All the descriptions of Tanavor confirm the opinion of these two levels of our art, and in short, we should take Turgun Alimatov's words «Everyone has his Tanavor» as another proof.

Wild Tanavor - A type of Tanavor typical of the Fergana Valley. In the valley, the main reason for the creation of Tanavor by representatives of folk music is the demand of this period. Master artists Mamatbuva Sattorov and Jurahon Sultanov from Margilan added that the word Wild was added to this sample of Tanavor.

The term “wild” is widely used in music performance, education, and other areas of life. In music, a particular melody or song is named in relation to words such as “daydi” or “wild” if it is performed freely in nature and metro - rhythmically. This aspect is mainly reflected in the metro-rhythmic pace, method and principles of development of the work. On the Fergana-Tashkent highway there are such examples as «Wild Chorgoh», «Wild Ushshoq» and are widely used in practice.

«Wild Tanavor» is performed almost unchanged in the practice of performance. It may only undergo some changes in terms of execution style or interpretation. It can also be due to the influence of the singer's style or a lack of perfect mastery. This is a tradition in Uzbek executive practice.

For the sample, the interpretation of «Wild Tanavor» performed by Jurahon Sultanov was selected. The work was recorded by Mamasiddiq Madaliev. «Wild Tanavor» is a model of Qora sochim of Tanavor, that is, it was created in imitation of the original «Tanavor», adapted to the classical method of yalla, and based on the folk saying. In practice, it is performed in a manner specific to the two styles (the difference in method and speed). Nowadays, the second style of «Wild Tanavor» is popular. It has a worthy place in the repertoire of almost all traditional singers.

Endi sendek (Now like you) Tanavor is Fergana Tanavori. It is also one of the options for Qora sochim and has a perfect classic shape. The text of the work is based on Muqimi's jam, which begins with the words "Now you are alive and well". This example of Tanavor was performed in a simple way among the people until the 30s of the XX century. During these years a great deal of attention was paid to this pattern, and it developed in a manner peculiar to the classical form. (We will discuss this in details in the commentary on Tanavor's dance form). Tavakkal Kadyrov, one of the famous artists who developed the first performance of Boborahim Mirzaev, is recommended as a popular example in the performance process [5].

Margilon Tanavor – The composers are Mukhtorjon Murtazaev and master artist Mamasiddik Madaliev. M. Madaliev tells the story of its creation as follows: "Master (Mukhtorjon Murtazoev) used to come to Margilan very often. We talked together. When the master performed Tanavor, they added very different moans and different melodies. Then an idea arose: "Let's create a Tanavor together". We called it Margilan Tanavori because it was created in Margilan. At the same time, we took a little bit of all the Tanavors and shaped them in accordance with the people's way". The core of the Tanavor itself is the same. Ours has become one of them. In addition, we added a tone that indicates that it belongs to Margilan. This melody is reflected in the third bar of the work. It is the very melody of the third bar that shows Margilan Tanavori. Nodira's byte was taken as the text for this song. The song was in full swing and we taught it to the talented singer Matluba Dadaboeva and recorded it for the radio [6]. The book includes samples of notes written by the composer.

Kalandar - The first work in the series Kalandar in the Fergana performing traditions is Kalandar Tanavori. In this play, the features of Tanavor are told in a simple style with eloquent tones. Therefore, it can be said that this version of Tanavor has a mystical content. The reason for the inclusion of this work in the list of Tanavor is its musical aspects. Form, (specific, but also suitable for Tanavor), mode, development criteria, method, etc. In the interpretation of the work by the hafiz, it has become customary to say it in small and large volumes. It

is no exaggeration to say that one of the reasons for this is that the work is told in very impressive tones. Therefore, the work is popular not only among the singers of the Fergana Valley, but also among other oases of Uzbekistan, and even abroad. There is a number of interpretations of it in executive practice. This once again demonstrates the richness of Uzbek music. This is also the reason for their versatility in performance. Among them, the «mold» and the perfect form of the song, which is characteristic of all-round singing, is reflected in the interpretation of the national singer Ochilkhon Otakhanov. This piece is very easy to say with embellishments and moans. That's why some singers rivetingly perform with a strong passion for passions. An example is the interpretation of the performance of Achilhon Otakhanov. Because the next generation should master the impeccable and standard interpretation of the work and follow it as much as possible. Only then will the work retain its essence.

Namangan Tanavor – famous singer, Folk Artist of Uzbekistan Kamoliddin Rakhimov is a variant of Tanavor adapted to the traditions of performance. According to the singer, this model has long been based on a popular song in Andijan. The tone of the work belongs to the people, it is polished and interpreted in the form of songs. As a result, a beautiful work was created and it was named Namangan Tanavori because of its unique features Tanavor. It should be noted that this work was called Namangan Tanavori due to two processes. The first is that the wording of the sample is “My destination is Namangan”, and the second is that the famous artist from Namangan worked and spoke. Anyway, this work is known in the heritage of folklore as Namangan Tanavori. Namangan Tanavori is performed by Kamoliddin Rakhimov.

Fergana Tanavor – is a performance of the master artist Turgun Alimatov on tanbur and dutar. There are distinctive signs of free execution. There is an exemplary wisdom of our people: “Musician gives life to the music”. It is more accurate to say that Turgun Alimatov's Tanavor was given a special chant by his interpretation of tanbur and dutar.

New Tanavor – Master artist, composer Muhammadjon Mirzaev created

two versions of Yangi Tanavor. These melodies are widely used in the repertoire of rubab musicians.

Sunbula-Tanavor. This Sunbula Tanavori is one of the examples sung on the basis of folk poems. The performances of Mehri Abdullaeva, Kommuna Ismailova, Rakhima Mazokhidova, Nazira Ahmedova, Khabiba Akhunova, Khadiya Yusupova were popular among the people. Matluba Dadaboeva is a talented singer who has kept their style. Nasiba Abdullaeva, while preserving the original melody of this Tanavor, the development of the melody, creates a unique modern example, that is, an interpretation accompanied by electronic instruments.

This Kokand Tanavor, which is typical of the ways of Kokand dutar performance, is based on the performance traditions of skilled dutars. Kokand Tanavor is distinguished by its richness of small strokes, as well as the characteristic, colorful strokes of the dutar. This sample Tanavor has the most convenient features in improving the performance of the dutar

Gulbahor and Tanavor – Gulbahor is one of the old folk melodies. It is noteworthy that this work, which is widely used in the practice of music, has been preserved in the traditions of Fergana musical performances. The influence of Tanavor on folk art varied, and Tanavor influenced the emergence of a single microcycle. Because «Gulbahor and Tanavor» is really two stable works performed at the same time.

Tanavor - a folk song. The above is the instrumental track performed after the song Gulbahor. The version taken by Mamasiddik Madaliev is really popular in folk performance.

This Tanavor path is in line with the ideological content of the Gulbahor pattern (it is possible that it was adapted for Gulbahor during the development process (the main reason is the method)). Therefore, it has become a tradition for master musicians to connect it to Gulbahor. This sample of Tanavorlar is a compositional work (identical) based on the composition of the genre Tanavor. It is more accurate to call this sample a work similar to Tanavor.

Ulkun jonon – This is a work of the famous singer Boborahim Mirzaev, adapted to the path of Tanavor. There is some information that Boborahim Mirzaev

was a talented performer of Tanavor. It is commendable that he is a skilled performer and especially has achieved a uniquely beautiful interpretation of “Now like you...”, Tanavor. In the summary of many years of executive activity, he also performed a sample from Tanavor. In particular, the master artist Roziya Karimova says: “Boborahim learned very well from the performance of Nazirahon, a well-known yallachi among women at that time. Boborahim used to recite Tanavor and Mukarramahanim used to dance to it” [7].

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