



## The Art of Traditional Singing in Namangan Region and the Role of Kamoliddin Rakhimov in It

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### ABSTRACT

This article provides detailed information about the reforms in the field of culture and art in the Republic of Uzbekistan, the analysis of the life, creative activity and works of the people's artist of Uzbekistan Kamoliddin Rakhimov, one of the representatives of the traditional singing art of Namangan region.

### Keywords:

music, creator, art, work, analysis, performance, folk instruments, rubob, dutor, musician, singer, culture, theater.

Over the past period, the Republic of Uzbekistan has adopted a number of normative and legal acts on the development of culture and arts. In particular, the Resolution of the President of the Republic of Uzbekistan No. PD - 3391 of November 17, 2017 " On measures to further develop the art of the Uzbek national makom", August 26, 2018 Resolution No. PD - 3920 " On measures for innovative development of the arts ", Resolution No. PD-4038 of November 28, 2018 " On approval of the Concept of further development of national culture in the Republic of Uzbekistan", are becoming increasingly important.[1]

Kamoliddin Rakhimov, people's artist of Uzbekistan, master artist with a unique style of interpretation in folk performance art, skilled musician and singer, composer who created more than 100 songs belonging to classical styles, died on January 12, 1943. He was born in the family of Kayimjon Rakhimov, one of the intellectual families of the city of Namangan - Mukhammed Ibrahim kozi. His father studied at a madrasa from a young age and worked at the Namangan city cotton ginning plant. Lover of classical folk music. Although he had nothing to

do with music, he was a close friend and sympathizer with the famous artist of his time, the people's hafiz Mukhammadjon Dostmukhamedov. There are no musicians in the family, but they are from educated and sophisticated families who appreciate classical music. So to speak, it can be admitted that his maternal uncles were good musicians in the performance of dutor instruments.

Kamoliddin Rakhimov received his primary education at the current secondary school named after Al Ferghani in Namangan city. He participates in the school's music club from the 4th-5th grade. From Uzbek folk instruments, he begins to learn the secrets of playing rubab, and dutor. Young Kamoliddin gets his first lesson in music from Jora Boymatov, a classmate of the famous artist of that time, Usta Rozimatkhon Isaboev. This artist, popularly known as "Zhora Mashshak", is a person who knows folk music art and performance well, and who instilled the first pleasure, charm and magic of music in the hearts of many talented young people. 2-3 years of musical performance from Jora Mashshak. After studying, he was tutored by Jamaliddin

Khalikov, a master musician and singer. Under the guidance of skilled teachers, the clever Kamoliddin quickly mastered the performance of these instrumental pieces. Since 1957, he has been performing in 4 city clubs and in the ensemble of musicians at the city house of culture.

In 1960, after Kamoliddin Rakhimov graduated from high school, he was drawn to the art of music. His love for the artistic profession prevails in him, and he begins to take the first steps in his independent creative activity. This process connects with a number of art schools and master artists. First of all, he continues to work as a musician in one of the centers of art, the singing and dancing ensemble of the Namangan city house of culture named after "Gogol". At the same time as working in the ensemble, he also enjoys the training of teachers at the 2-year music school at the palace of culture. In this school, he gets both theoretical and practical knowledge. In 1962-1964, he studied at the Tashkent technical school for cultural education. In this way, Kamoliddin has been working effectively for 12 years in the ensemble where he started his first work. At this stage, he goes from a simple musician to the position of artistic director of the ensemble. And his work in this group was a period of consolidation of experience and knowledge of music art for young Kamoliddin. In the past process, he managed to master singing skills while working as a musician in the ensemble. Ensemble participants, Nasriddin Majidov, Boydada Olimov, Vakhobjon Abdullaev, Tajiali Olimov, who are experts in folk music, diligently learn the secrets of musical heritage.[2]

Boydada Olimov was a famous musician of his time. He skillfully played the violin in the European style and at the same time knew classical music well. With the help of this teacher, Kamoliddin learns the beautiful and skillful ways of narrow tapping. He learns the secrets of singing from Vakhobjon Abdullaev, and the science and practice of circle performance and the system of methods from Tajiali Olimov. It is from this period that Kamoliddin developed the qualities of carefully studying each musical sample and reacting

creatively to it. This encourages him to be independent.

His effective work begins to show in his work. Instrumental performance, pronunciation of words and melodic interpretation, which are important factors in the performance of a song, indicate the singer's skill in performance. It was evident that Kamoliddin Rakhimov realized the importance of these features in the early stages of his singing career (it will be discussed separately in the next sections). It should be noted that the singer has a great love for literary heritage and regularly engages in this practice. Especially classical poets regularly referred to the creative heritage of several schools of our literature, such as Makhtumkuli, Khafiz, Jami, Navoi, Mashrab, Mukimi, Charkhi, Chusti. He is Jorakhan Sultanov, Khajikhan Boltaev on the way to perfect understanding and perception of the secrets of performance. He will have creative dialogues with the mature artists of our country, such as Komiljon Otaniyozov, Rasulkori Mamadaliev, Komiljon Baratov, Marufkhoja Bakhodirov, Fakhriddin Umarov. The unique characteristics of the interpretation of this great artist of the time served as a great lesson in Kamoliddin's development as an artist. As a result, in his interpretation, a unique way of performance was formed, imbued with the characteristics of such ways of performance. First of all, it should be recognized that this was his goal. The essence of the art of music was to know and understand the legacy of classical music. Because natural talent is needed to perceive the heritage.

After all, it is inevitable that the talent imbued with knowledge will illuminate the creative aspects of the art of music. Such a process had already started in the life of the talented Kamoliddin. He tried his best in composing musical melodies and linking verses. He presented a number of new works to the listeners, along with presenting examples of our musical heritage. "Say it yourself", "Slowly you said", "I will never forget you", "I put a tumor on my eyebrow", "You are a father", "Have mercy on me", "Is your love true" - these are a number of songs including.[3]

In 1972, Kamoliddin Rakhimov was invited to work at the Namangan state musical drama and comedy theater on behalf of Navoi. Kamoliddin Rakhimov starts working as a solo singer in this center, which is considered a center of culture. Kamoliddin Rakhimov Theater has become a true place of creativity. His 27-year career in the theater was marked as the most effective process of his creativity and performance. This can certainly be explained by his creative achievements. Kamoliddin Rakhimov's performance and composition continued in his own directions. He worked in the theater together with leading artists of his time who had their own performance styles, such as Khabiba Okhunova, Makhmudjon Isomiddinov, Mukhriddin Mansurov, Sobirjon Rakhmonov, Orinboy Nuraliev, Turdali Sadullaev. He learned various secret arts of music from them and created together. In 5-10 years of creation, he managed to present a bouquet of new works created to music lovers. This contributed to the development of music and art, and brought fame as a spiritual innovation among the public and the people.

In the 1990s, he mastered and performed the works performed by such masters of our art as the Sofikhanov brothers, Ermatjon Haydarov, Fakhtokhon Mamadaliev, and Jorakhan Sultanov in his own way. [4] Among these, continuing the actions of master artists such as Saodat Kabulova, Arifkhan Khotamov, and Shojalil Shoumarov (adding words worthy of the time to classic songs) to the work "Dugok Khosseini" with Furkata's words "Look for me, oh mokhi toban, khengacha" managed to perform the ghazal that begins.

Over the years, Kamoliddin Rakhimov turned to the works of classical poets such as Navoi, Babur, Mashrab, Shokhi, Makhtumkuli, Furkat, Sabir Abdulla, Charkhi, Chustiy, performed a number of songs based on the works of each poet, and managed to create a musical album for each of them. Each of these albums contains songs written for more than 20 ghazals of the poet. Most of them were composed by Kamoliddin himself. During the 90s, "Alone in my mind", "Did I have to say", "Daffodils", "Cranes", "I am thinking of you", "I

am waiting", "You carry water and pass through our street" New songs such as .

Kamoliddin Rakhimov's creative work began to be filled with classical features. His works show perfection in all aspects, form and content. He is able to create a number of works within the framework of the classical traditions of folk music. In the 1980s, Chusti's ghazal "If you don't agree" are among the songs such as "Hey, life" to the words of Khabib Sadulla.

Kamoliddin Rakhimov has been living a happy and contented life with Kifayatbi Rakhimova for 40 years. Their children Olimjon, Khasanjon and Khusanjon, Khikmatoy, Sodirjon, Adolat and Zulkhumor are highly educated engineers and teachers.

Kamoliddin Rakhimov's productive work and creative activity were duly awarded by our government. In 1978, he was awarded the title of "Honored Artist of Uzbekistan", and in 1983, "People's Artist of Uzbekistan". In 1999, he was awarded the Order of Honor of the Country by the President. At this time, in the most perfect period of the artist's creativity, he is performing a work worthy of our time, like a teacher.[5]

Kamoliddin Rakhimov also learns from the mature artists of his time in various directions, representatives of literature and creativity, strives to be like-minded and cooperative with them. He tries to deeply understand the criteria of understanding and perception of the world, the secrets of creativity, and the criteria of music and singing, which express mental states full of emotions. He tries to embody this knowledge first in the interpretation of performance, and then in his works created in his own style. In this way, he regularly communicated with the masters of Uzbek music - Shokosim Shojalilov, Bobokhan and Akmalkhan Sofikhanov, Kamiljon Baratov, Fakhriddin Umarov gave him creative skills. In particular, his many years of cooperation (respect) with great artists like Marufkhoja Bakhodirov (from 1962), Orifkhan Khotamov, Saidkhoja Kholdorkhojaev, made him an effective artist. gave immeasurable support to his creativity and performance. In addition, it is worth saying that in most aspects of Kamoliddin Rakhimov's work, the performances of advanced and master artists of his time served

as a model. That's why every musical piece from his work is imbued with the traditions of his masters. After all, every direction of Kamoliddin Rakhimov's creativity relies on the traditions and styles of performance in the heritage of our music in a unique way. In particular, it should be noted that the artist was inspired by the creations of his master artists - Komiljon Otaniyozov, Komiljon Baratov, Fakhriddin Umarov, in creating his attractive and lively songs. Kamoliddin Rakhimov took the characteristics of singing more than them as an example. Including: "He doesn't believe", "Mastona mastona", "What is needed", "When someone passes by my street", etc.

Kamoliddin Rakhimov relies more on the creativity and style of the folk khafiz, composer Arifkhan Khotamov in mastering the works typical of the classical ways of our music or singing ways. That's probably why his works can be said to be examples of a world apart, each of them embodying a deep philosophical idea, like traditional songs. The factor that shows the originality of the works is the artist's musical-expressive language, interpretation, and the style of expressing his musical thinking. We can see this style not only in his compositional creativity, but also in his unique performance of the heritage of classical music, that is, in his performance. After all, this style was formed on the basis of Kamoliddin Rakhimov's many years of lessons, communication and cooperation with teachers, and life experiences.

It is inevitable that a number of criteria became important during the formation of such a unique creative activity of the singer. First of all, these are the masters and skilled representatives of our art, which he chose as a model for himself during his lessons and performances. Therefore, the directions of activity in the path of art are formed in the practice of each artist. And this process is the source of natural talent, love for the profession and the corresponding aspiration, creative results.

Usually, the learning process is important for a person who has developed a love for a profession. Mastering art, like other professions, is directly related to performance practice. Performance practice is "school",

"lesson", "criterion of experience", "examination", "path of perfection", "test", "flight", etc. for the artist. So, the internal possibilities of this process can be continued. It is necessary to use all these multifaceted processes correctly, draw the appropriate conclusion, and mobilize all one's strength to approach it creatively. Kamoliddin Rakhimov, who loved folk music and classical music, regularly tried to understand its secret arts. He tried to understand the genres of each direction of music and their unique interpretation, the characteristics of their voice and dialect. That is probably why he diligently learns the criteria of the two main pillars of Uzbek classical music - method and mode system.

It puts the method factor in the main place in performance and creativity. In this regard, the creator also has a certain opinion: - "...in Uzbek music, the method is very important. Most musical examples in folk music, that is, tunes and songs, are similar to each other. Including *Girya I, II, III*; *Khajiniz I, II*. It is difficult to distinguish between their melodies. The reason is that there is a single thought based on all serial works. They find their development in all parts. The difference is manifested mainly in their method, that is, in their metro-rhythmic foundations. We can see such a song in various song series of our musical heritage, such as "Chorgoh", "Shakhnoz Gulyor", "Bayot", "Ilgor", "Dugoh Husayni", "Feruz". If we explain it in a simplified way: we will witness that "the method is the clothing of the song".

Therefore, the performance of a singer or a musician who does not understand the differences between methods and does not understand their internal structure and meaning cannot be meaningful and perfect. Because every existing method has features that give expressive meaning. It is no exaggeration that Kamoliddin Rakhimov attached great importance to circle methods in his music performance, mastered them and paid attention to them in his work.

It must be admitted that understanding, learning and mastering the process of singing has its own puzzles. Moreover, it is possible that this process affects each artist in a different way. In this regard, Kamoliddin Rakhimov also has

his own opinions: "... it is difficult to claim that one who has graduated from a secondary or higher education institution knows how to sing. Singing, like any profession, is connected with a process that requires long-term lessons and practical experience. The conclusion of this opinion is a creative approach to the issue, a correct perception of the heritage and having a similar conclusion. That is why our people believe that there is great wisdom in the lessons of teachers.

Kamoliddin Rakhimov in art, from the early stages of performance practice, advanced artists of his country and time - Jora Mashshak Boymatov, Jaloliddin Khalikov, Boydada Olimov, Nuriddin Majidov, Vakhobjon Abdullaev, Saidkhoja Kholderkhojaev, Tojiali. He learns a lesson from scientists.

Saidkhoja Kholdarkhojaev is a well-known composer of the Fergana Valley. A teacher-artist who understands the secrets of music science and literature from the heritage of traditional music. During his career, he composed many songs and hymns. Most of the artists of this oasis benefited from the lessons, training and advice of this teacher. For Kamoliddin Rakhimov, he was a teacher, like-minded person and colleague. He is his great teacher, especially in music.

Jalaliddin Khalikov is a master artist and singer. Mumtaz knew well the traditions of our musical heritage, samples belonging to the Ferghana-Tashkent performance ways. He taught many talents.

Performance has many secrets. Especially within the framework of personal path and spiritual characteristics, their comprehensive enrichment and diversification is inevitable. It can be said that a number of musical interpretations served as an example and a source of inspiration for Kamoliddin Rakhimov's choice of his own performance style or the formation of the way of performance that we know. After all, the perfect interpretation has its alternative examples. Kamoliddin Rakhimov describes such performances as follows: Performing on any instrument requires great skill, lessons and knowledge. In addition, experience and creative attitude are important factors. It is difficult for everyone to achieve this

quality. However, in our time, there are many artists who deserve to be praised for their different aspects of performance. For example: Komiljon Otaniyozov's style of playing a song by clicking on a string instrument was exemplary.

He was distinguished by his perfect and wise interpretation. Jumanazar Bekjonov's performance interpretation is different, but beautiful in its own way. This person discovered the beauty of singing by tapping the strings of the instrument together.

In his creative activity, Kamoliddin Rakhimov tried to understand the interpretation of these master artists by studying their specific aspects. He accepted the delicate and necessary aspects and in the end of the interpretation of the performance, he managed to achieve a smooth interpretation of chanting, magical and colorful sounds, like jewels on a necklace.

Another aspect of Kamoliddin Rakhimov's creative activity is manifested in his attitude to musical compositions. According to custom, most of those who are experts in their profession are aware of all the actions and their theoretical and practical secrets related to the making of folk instruments. After all, the sound that turns a person into a lover reaches its standard in the combination of a perfect instrument, a knowledgeable performer, and knowledgeable interpretations. In order to be aware of this, it is necessary to be aware of the practice of each process. In each of these interrelated processes, mature characters develop. They are popularly known as "masters of musical compositions", performers and composers. Although the creative process draws them to the co-operation, in some cases performers find the need to occupy professions close to their fields based on their experience and due to internal adjustment. It is not impossible to witness this in life. That is probably why some performers-singers have always been partners and creative relations with music masters.

The creative relationship between the famous master of musical instruments Usman Zufarov and the owner of "Golden Nokhun" Turgun Alimatov is proof of our opinion. Among them, a number of art representatives with

whom Kamoliddin Rakhimov knew and collaborated also had this quality. In particular, people's guardian Marufkhoja Bakhadirov made more than 10 tanburs. These tanburs have a unique shape and structure. Composer Saidkhoja Kholdorkhojaev makes all kinds of musical instruments. Singer Vakhobjon Abdullaev has been creating the sound of string instruments.

Although Kamoliddin Rakhimov does not compose musical instruments, he can manage to repair them. However, he insists that it is better for masters to do this work. He always communicates and cooperates with the masters of musical instruments. Because the workshop of musical instruments is considered to be a source of creativity. One such master is Fattokhon Normatov. This person worked at a musical instrument repair shop located in Chorsu square in Namangan city.

The most productive period of Kamoliddin Rakhimov's work is related to his work in the musical drama theater named after Navoi of Namangan region. He worked effectively in this department from 1972 to 1995. For more than a quarter of a century, he managed to work together with a number of mature artists of the theater. The theater was imprinted in his heart as a lesson criterion, a source of knowledge, a center of knowledge, that is, a place of creativity. Kamoliddin Rakhimov was able to learn the various secrets of performance from the master artists of the theater, such as Khabiba Okhunova, Makhmudjon Isomiddinov, Mukhriddin Mansurov, Sobirjon Rakhmonov, composer Karimjon Mansurov, Orinboy Nuraliev, to enjoy the knowledge of various genres and stage knowledge and to cooperate for many years. was able to work. There are many historical figures in the world who contributed to the development of humanity and the development of different nations. [6]

Kamoliddin Rakhimov's work as a singer and creator in the theater also bore fruit. First of all, it is necessary to pay special attention to the fact that the artist should serve the nation for its spirituality. From this point of view, Kamoliddin Rakhimov also aims to present to our people music from our heritage, new examples of

creativity, based on our values, typical of our national traditions and suitable for the taste of listeners, and he is determined to achieve this. In the process of work, the main motivation for this was the introduction of popular (foreign pop) music of the 70s and 80s into our lives. Our youth have become blind fans of music forms such as rock, pop, jazz and rap. It is possible that the reason for this is that he followed the "rhythm" of such music without understanding its meaning, without understanding the meaning of its words. In response to this, the young generation, who are the future of our nation, will start creating serial collections of examples of our classical literature. In other words, with the intention of creating a collection of songs created based on the works of our classical poets, and presenting them to the listeners, they will start releasing cassettes with individual songs. The reason is that when our young people listen to these songs, they can enjoy the words, mysterious melodies and meaningful performance. Starting from the end of the 1970s, Kamoliddin Rakhimov manages to present one cassette<sup>1</sup> to music artists every 1.5 to 2 years. As a result, 2 cassettes of songs sung to the ghazals of Baborakhim Mashrab and 2 cassettes of songs sung to the ghazals of Makhtumkuli will be presented. After that, the positive opinions of the fans and well-wishers for such work will be shown. And there are offers to continue this work. After that, another cassette recording more than 20 songs from the work of Orifkhan Hotamov, the master composer of our zamov, people's khafiz of Uzbekistan, will be presented to the audience.

According to the tradition of learning from the teacher and teaching to the students, Kamoliddin Rakhimov also managed to educate a number of talented young people in a way specific to his performance style. Although they are the majority in our republic, Rasuljon Kasimov (Chust), Narzulla Usmanov (Namangan Tashbuloq), Bakijon Satorov and Khamidjon Mallaboev (Namangan), Mirzaabdullakh Rakhmonov (Chortoq), Abdunabi Mamajonov (Kosonsoy), honored artist of Uzbekistan. His students are among the favorite students of our country. Their performances are pleasing to the teacher and

they have managed to gain a place in the language of our people.

Kamoliddin Rakhimov is an artist whom our country loves and honors. They have always found the opportunity and time to master the ancient traditions of our musical art and have achieved their goals accordingly. At the end of the acquired knowledge, he is a great teacher who is able to create a unique style of music interpretation for our people. The fact that Kamoliddin Rakhimov is one of the mature and master artists of our time is always pleasing to our people and gives us new hopes for the future.

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