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## MARGILAN LARGE ASHULA SCHOOL

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**Annotation:** This article presents the works of Madali Hafiz, Boltaboy Rajabov, Mamatbobo Sattorov, Akbar Khaydarov, Jurahon Sultanov, Mamurjon Uzoklari, who grew up in the city of Margilan in the Fergana Valley, who made a significant contribution to the preservation of the traditional art of singing, which is the heritage of Uzbek folk music.

**Keywords:** big song, performance art, big climb, curtains, hafiz, classical song, “Chorgoh”, “Ushshoq”, “Munojot”, creation.

Margilan has long been a land of artists, who with their creations have made a significant contribution to preventing the loss of folk music heritage. In particular, such masters of art as Madali Hafiz, Boltaboy Rajabov, Mamatbobo Sattorov, Akbar Khaydarov, Jurahon Sultanov, Mamurjon Uzokov grew up here and laid the foundation for the development of traditional Uzbek performing arts. One such art form is the great song.

The great song is an art of the Fergana Valley, which has a great way of singing, an independent genre, a unique style and method of performance, which our people love and listen to, and which has been cherished and preserved for centuries. It differs from other musical genres by its unique tone and grandeur.

The great song has long been loved and performed in the Fergana Valley. Although the number of great singers has decreased today, our people still respect the teachers who sang it with great skill. Because the great singing direction still retains its value in the art of music.

The high-pitched performance, the presence of great rhythms, the fluency and eloquence of the words are characteristic of a great song, which includes "Yovvoyi maqom" (Yovvoyi Ushshoq, Yovvoyi Chorgoh), "Yovvoyi ashula" (Yovvoyi tanovor, yovvoyi munojot), "yakkaxonlik" (Oh kim, Guluzorim qani, topmadim). The great hymn originated on the basis of ancient ceremonial and labor songs, ancient recitation of ghazals of marsia and aruz weight (“g’azolxonlik”). His past examples include lyrical and exhorting ghazals, as well as religious, mystical, and contemporary poems.

By the 20s and 30s of the twentieth century, a second generation entered the traditional art of singing, and these great singers enriched the treasury of our art with their classical songs. In particular, singers from Margilan - Madali Hafiz, Boltaboy Rajabov, Mamadbobo Sattorov, Akbar Khaydarov, Jurahon Sultanov, Mamurjon Uzokov - continued the art of singing of their predecessors, each of whom created a unique style of performance in traditional performance. In this article, we will think about such art circles.

Madali hafiz Rahmatillo oglu (1867-1930), the founder of the Margilan Big School of Singing, entered the history of art under the name of Madali hafiz and took his rightful place in the garden of our traditional singing.

Although his father was a professional, he earned the respect of the people under the name of Rahmatillo Qori for his thorough knowledge of religious sciences. Aware of literature and poetry, he was also interested in the art of hafiz. Rahmatillo Qori's son Madalibekka began to teach Islamic sciences from an early age, as well as handicrafts, which was his grandfather's profession [1,4]. From an early age, Madalibek was interested in the poems of classical poets because he knew how to read and write well. He memorizes a few of their poems and begins to perform them in a wordless tone. One day, while Madalibek was working on a handicraft in his father's shop, he heard the voice of a young man singing one of Mashrab's ghazals and singing it. Sinchkov walks slowly into the store as the hafiz sighs. Then Madalibek, seeing the famous hafiz of his time, jumped up, greeted him and showed him a place to sit. After inquiring about Madalibek, Nurohun invites him to his house.

When Madalibek came home in the evening, he told his father, Rahmatillo Qori, that he had seen Nurohun Hafiz and that the teacher had invited him home. His father is glad to hear this, for he himself loved the song. However, the father decides not to give up his profession and agrees to learn the secrets of playing the flute and singing from Nurokhun aka and gives him a white blessing. Soon Nurohun learns the secrets of playing the tanbur and singing from his brother, and gradually Madalibek's own fans begin to appear.

Madalibek tried to sing every song to the rhythm. The content of the ghazal carefully studies the expression of the words. Contemporary poets begin to collaborate creatively with Orazi, Hayrati. In particular, Alikhon Orazi, a fiery poet from Shahrihan, offered him to read some of his newly written ghazals, compose and sing them [1,5]. As a result, a number of Madalibek's new interpretations of the song "Dugoh" were born. Soon Madalibek will be able to take a place among the famous singers. His clear voice, playing the tanbur, and reciting the lyrics piece by piece begin to justify the confidence of the shinavandas and master artists. Hafiz's voice was so loud that the phrase "If Madali Hafiz sings in Margilan, it will be heard in Sim (Fergana)" became popular among the people [2,94]. As the possibilities of the Madali hafiz expanded, he began to need a cultural environment to further refine his art. One of such cultural environments was the city of Margilan. Hafiz's life in Margilan marked a turning point in his career. Margilan's creative environment encourages him to constantly search and create new songs. And soon he will make friends from artists, runners. The real golden age of the hafiz begins in Margilan.

Works creatively with poets such as Muqimi, Zavqi, Khazini, Pisandi, Roji. At the heart of their ghazals is a series of songs and yallas. Hafiz's main songs are Muqimi's ghazals. In particular, the Abdurahmonbegi song complex, which is sung with Muqimi's ghazals and is still loved today, has taken a firm place in Shashmaqom, along with the erection of an eternal statue of Madali Hafiz. This song further enhances Madali Hafiz's respect among the people. The hafiz then created the seven ways of Abdurahmonbegi.

Madali Hafiz completes five types of performances of "Kalandar", thirteen performances of "Tanavor", as well as "Dugoh Husayn", which are unique masterpieces of Fergana songs and yalla. He was one of the first hafiz who introduced the yalla way to the Uzbek singing art. As the author of "Bushruk" "Savti Sarvinoz" and "Segoh" branches of "Shashmaqom", the name of Madali hafiz is mentioned in the collection "Uzbek folk music" [1,10].

The magical voice of Madali Hafiz, who spread the Margilan Great School of Singing around the world and has a wonderful heart, has always excited generations for centuries.

One of the great singers was the People's Artist of Uzbekistan Boltaboy Rajabov (1878-1960), who was born in a middle-class peasant family in the "Sugar Village" mahalla of Margilan.

Boltaboy's aspirations in the field of art began to come true after the 1920s. He first visited the teahouses in Margilan, sang among the people and made everyone happy. At that time, teahouses served as centers of culture and enlightenment. Boltaboy also enjoyed the art of master singers such as Hafiz Hamroqul qori and Abdurahmon qori, and he improved his skills. He worked hard to convey the magic and meaning of classical poetry to the people through songs [3,3]. In the 20-30s of the XX century, the voice of the hafiz Boltaboy Rajabov spread not only in the valley, but throughout the territory of the Republic. The construction of the Great Fergana Canal brought glory to Boltaboy Hafiz. He inspired people to work by singing "O my idol", "Water has come", "Sahar chamanda" (Mashrab, Orazi, Amir's ghazals).

Boltaboy Rajabov is an artist who has left a bright mark on himself. Radio Uzbekistan came in the mid-1950s and asked Boltaboy Rajabov to sing "Hey, sanam", "Sahar chamanda", "Oh kim", "Boston", "Bu gulshan", "Judo qilma", "Shoyad" (Mashrab, Amir, Furkat, Khazini, Habibi's Gazelles).

Mamadbobov Sattorov (1885-1969) is one of the mature folk singers born in Margilan.

At the age of fourteen, Mamadbobo Sattorov began to participate in gatherings around Margilan with his songs. During these years he sang "Jamshid", "Hunob", "Terma".

Mamadbobov Sattorov has been known in the Fergana Valley since the 1900s. Along with artists such as Madumar Hafiz, Hamraqul Qori, Madalibek, Tuychi Hafiz, he began to participate in exhibitions, festivals, and various gatherings [5,45].

The famous fire-speaking poet Ziyovuddin Hazini Tora had a great influence on his creative development. The friendly relationship with the sensitive poet, who lives in the village of Kenagas in Kokand, has a strong influence on the further expansion and enrichment of Mamadbobo's repertoire. The treasurer himself was a musician, played the tanbur and sang beautifully. Hafiz learns the patnisaki ways of such songs as "Chorgoh", "Ushshak", "Munajat" from this Hazini torah [6,52].

Hafiz's later life is connected with the city of Tashkent, where he got acquainted with the prominent hafizs Mulla Toychi Tashmehammedov, Shorahim, Shojalil, Mirsoat and had a creative dialogue. Because of Mamadbobo's resonant, pleasant voice, high-pitched songs, and rhythmic singing of patnisaki songs, Tuychi hafiz at that time called the hafiz a young Zebo Pari.

Zebo pari avji - Used in all positions except Segoh maqom and is a popular avj. This avjni was created by the famous hafiz Zebo Pari from Isfara, who entered and became famous as a novelty in the performance of maqom and traditional songs. An event that took place in the winter chill of 1913 caused Mamadbobo Sattorov's fame to grow: Madumar hafiz, Hamraqul qori, Mamadbobo Sattorov sang at a gathering in Kokand. When Madumar Hafiz recited "Segoh", a middle-aged, blue-haired man from Namangan stood up, came among the hafiz, put his hand on his chest, shook hands with all the hafiz, and Madumar, who recited "Segoh", hugged Hafiz and takes off his new coat and puts it on. When it was Mamadbobo Sattorov's turn, he recited a poem by Qori Pirim, which begins, "I have come to Dargoh ..." on the way to Patnisagi Chorgoh. Madumar hafiz stood up, tapped the young hafiz on the shoulder and put the same coat on Mamadbobo Sattorov [5,46].

Mamadbobov Sattorov, along with a number of well-known artists, will take part in a concert in the Uzbek pavilion at the First Agricultural Exhibition in Moscow in 1923. He also exhibited his art at the Turkestan Agricultural Exhibition in the center of Khudoyorkhan, the last khan of Kokand in 1924 (the khanate was abolished in 1876), along with many other artists. Later, Mamadbobo Sattorov was invited to work in the Uzbek ethnographic ensemble founded by Muhiddin Qori-Yakubov. During these years, his repertoire included great songs such as Muqimi's poems "Kop erdi hasratim jono ...", "Bir kelib ketsin", "Kuling", "Aylading", Furkat's "Adashganman", Miskin's "E, dilbari jonim".

In 1937, Hafiz took part in the "Festival and the Collective Farm Wedding" during the Ten Days of Uzbek Art in Moscow. To lift the spirits of the workers in the construction of the Greater Fergana and Logan canals, he sang the poem "Come to my canal" by the poet Habibi, as well as poems about water and the canal by poets such as Sabir Abdullah, Kamtar, Chustiy.

Another hafiz of Gozal Margilan, the owner of the Great Song Akbar Haydarov (1893-1964) was born in the house of Haydar hafiz. Despite the hardships of the times, the father sends his son Akbar to attend the old school in the neighborhood. No matter how much he craves to read, the lack of adequate conditions in the family, the difficulties of the period prevent him from continuing to study. However, Akbar manages to get a primary education. In order to alleviate some of the difficulties in the family, Yazyovanlik takes care of Matkholiqboy's sheep and does his housework. No matter how hard he works, young Akbar's love for music and wonderful dreams will never die. Akbar, who had a great passion for art, came to Tashkent with his brother in 1920 and began to live there. In 1921 he became a member of the Art Association "Sanoiy Nafis". Founded in 1927 under the Radio Committee of Uzbekistan, he joined the ensemble under the direction of Yunus Rajabi as a singer and musician.

Hafiz learned the basics of singing and playing the dutar from his father, Haidar Hafiz, and later learned the secrets of playing the tanbur from Risqi Rajabi, and the great songs from Hamroqul Qori. Yunus Rajabi, on the other hand, learned new songs and soon became known for his skills. In particular, he sang such great songs as "Bir kelib ketsin", "Adashganman", especially "Farg'onacha Shahnoz", "Bayot", "Ushshoq", Fergana-Tashkent maqom roads are in the repertoire of Akbar Khaydarov.

Akbar Haydarov and his colleagues took part in the Decade of Uzbek Art in Moscow in 1937, captivating everyone with his elegant and clear voice and smooth performance. During the construction of the Greater Fergana Canal in 1939, he gave spiritual support to the hard-working Uzbek people with his songs "Kanal", "Farg'ona", "Farg'ona tong otguncha". He also provided cultural services to the builders of Farhod HPP, Chirchik, Angren, Kattakurgan reservoir, and fighters during World War II [7,218].

"I met Akbar Haydarov during the construction of the Greater Fergana Canal," says Dadali Soatkulov, People's Artist of Uzbekistan and composer. "He was a great singer and had an incomparable quality. In particular, he would put every song and hymn in its place, both with lyrics and with a tray. It can be said that such songs as "Oxsharsiz", "Mogilchai segoh", "Shohnoz gulyor", "Chapandozi" were sung by Akbar Haydarov to the accompaniment of musicians" [8].

In 1919, Akbar Haydarov's song "Train Your Wind" was recorded on a gramophone record.

He sang the following great songs from Akbar Haydarov's repertoire: "Bir kelib ketsin", "yovvoyi ushshoq", "Adashganman", "Ey chexrasi tobonim". Also, in 1940-1943, the musicologist

VA Uspenisky recorded dozens of great songs by Akbar Haydarov, such as "Maktub", "Shafoat", "Izlarman", "Kanal", "Yavvoyi ushshoq", "Ey sanam". Akbar Haydarov himself sang songs based on the poems of classical poets, as well as poems praising the new era. His songs "Kolxozchi", "Shunchalar", "Gulyuzinga", "Qizil askar" are among them.

Akbar Haydarov, a unique voice, was awarded for his contribution to the development of Uzbek art and culture, and in 1939 he was awarded the honorary title of "People's Artist of Uzbekistan."

Another representative of the great song Jurahon Sultanov (1907-1965) was born in Poshsho Iskandar mahalla of Margilan. Jurahon Sultanov has a wide range, strong, soft whistling and painful voice. He first learned singing lessons from his father, then learned the ways of yalla from Madali hafiz, great songs from Boltaboy Rajabov, Mamatbuva Sattorov, Sodirkhan hafiz, Mulla Tuychi hafiz. Initially, he served at people's weddings and tea parties.

In the spring of 1918, Yusufjon Qiziq Shakarjanov, Boltaboy Rajabov, Mamadbobo Sattorov, Usta Olim Kamilov and Jurahon Sultanov joined the Sanoyi Nafis art organization.

In 1926, in the Uzbek state concert-ethnographic troupe led by Muhiddin Kariyakubov, along with Yusufjon Qiziq Shakarjanov, Usta Olim Kamilov, Tokhtasin Jalilov, Jurahon Sultanov toured Moscow, St. Petersburg, Kazan, Astrakhan and Baku. Having successfully returned from this creative journey, Hafiz was appointed director of the Uzbek Musical Drama Theater, founded in 1928 in Margilan. In the process of working in a musical drama theater, he prepares many students. Young artists such as Mamurjon Uzakov, Boborahim Mirzaev, Zokirjon Ergashev are among them [2,105]. In 1932, Jurahon Sultanov moved to Tashkent and began working at the Uzbek State Musical Theater. In 1937, during the Ten Days of Uzbek Literature and Art in Moscow, the general program "Sayil va Kolkhoz Toi" included "Hey nozanin", "Andi sendek", "Jonon", "Sinahiroj", "Abdurahmonbegi", "E gozel Fergana", "Ul parivash" and so on.

Mobilization was announced for the construction of the Greater Fergana Canal (in 1939), as well as for all artists. For forty-five days, Jurahon Sultanov, one of the most famous artists in the country, will take part in concerts organized by the government during the day and night by torchlight with his great songs and appeals to the people. Great songs such as "O nozanin", "Bu gulshan", "Ofarin" are the product of that period. During these years, the hafiz created and performed a number of songs. Among them are "If I don't destroy the wild", "I rode a horse" (Sabir Abdulla), "In my Uzbekistan" (Chustiy), "A thousand steps" (Habibi), "Don't die" (Navoi), "Bormikan" (Muqimiy). These ashalas were widespread among singers and performers in those days, and they were all loved and performed. In particular, Sabir Abdulla's songs "I rode a horse", Hazrat Navoi's songs "Mubtaloman" or "Naylayin" were reflected in the films "Sons of the Fatherland" and "Gift to the Front" [1,24].

From 1936 to 1939 he worked at the Uzbek State Philharmonic, from 1940 to 1950 at the Muqimi Musical Drama and Comedy Theater. People's Artist of Uzbekistan Jurahon Sultanov worked in the ensemble "Maqom" of Radio Uzbekistan from 1958 to the end of his life.

Jurahon Sultanov was popularly known as the "Katta ashula piri" and was also known as a master of yallas and askiyachi. He has been working with his student Mamurjon Uzakov for 25 years, creating a unique way of interpretation. His repertoire includes such classic songs and yallas as "Ushshog" and "Sodirkhon Ushshog'i", "Dugoh Husayn", "Besh Parda Suvora" and "Savti Suvora", "Hanuz", "Chor Zarb", "Chaman Yalla", "Bog aro", "Shafoat", "Hayrul Bashar", "Oyga mindim" and other great songs. He composed a number of songs based on Uzbek folk

melodies and methods. In particular, he sang great songs such as "Naylayin", "Olmasun", "Kelin, ey ahboblar", "Bir kadakh", "Ming kadam", "Bir kelsin", "Ey dilbari jononim", "Oh kim" to the accompaniment of musical instruments. created style. Jurahon Sultanov's performances are now stored in the phonograms of the Uzbek Radio and the Institute of Art Studies, recorded on several gramophone records, audiocassettes and CDs. Mamurjon Uzokov, People's Artist of Uzbekistan, is one of the masters of art who has made a worthy contribution to the development of the traditional Uzbek national art of "Big Song".

Mamurjon Uzokov (1904-1963) was born in the famous Mashhad mahalla of Margilan in the house of Bozchi Uzoqjon aka and Zebiniso aya. Uzoqjon aka was very fond of art and often took his young son Mamurjon with him to the meetings of artists in the teahouse in the neighboring Chorchinor mahalla. Thus, his love for music and art began to awaken in his young heart. He soon came to the attention of teachers and began to learn to play the dutar from Hasan Qori and to sing from Khudoibergan Hafiz. By 1926, Mamurjon began to sing alongside such famous artists as Mamatbobo Sattorov, Boltaboy Rajabov, Hamroqul qori Kasimov, who were masters of great songs, and captivated the audience with his songs [9,37].

In 1928, the Uzbek Musical Theater was established in Margilan and Jurajon Sultanov offered him a job. Mamurjon Uzokov's creative activity for the next thirty years was connected with this great artist. Jurahon aka began to sing on the tanbur and Mamurjon aka on the dutar. They become very popular by singing in unison.

In 1932 he came to Tashkent with Jurahon Sultanov and began to live there. Teachers and students took part in the Decade of Uzbek Art in Moscow in 1937 together with famous musicians and singers, and successfully participated in the art composition "Wedding and the wedding of the collective farm." The young hafiz took his skills to the next level in concerts of that time, singing such great songs as "Bir keli ketsin" and "Kolkhozchilar davroni" with such singers as Erkaqori Karimov and Jurahon Sultanov.

The construction of a large Fergana canal in 1939, which became a national holiday, became a competition between artists. This can be seen in the series of songs he performed with Jurahon Sultanov in the sealed images on the documentaries. In the same year, along with many hafiz, Mamurjon Uzokov was awarded the honorary title of "People's Hafiz of Uzbekistan." He was then invited to the Muqimi Theater, where he sang and acted as a announcer in Tahir and Zuhra, and later as Tahir. Mamurjon Uzakov and his comrade Jurahon Sultanov created a number of songs during the war, including "I rode a horse", "Mubtaloman-Naylayin", "Sons of the Fatherland", "Gift to the Front". Mamurjon Uzokov's post-war creative activity was connected with Uzbek pop music and Republican radio. Well-known musician and composer Muhammadjon Mirzaev has a great influence on the new formation of the memory of Mamurjon Uzakov. As a result of creative collaboration, "Sur'ating", "Ko'zlarining", "Ey chexrasi tobonim, """, "Yor istab", "Mustag'zod", "Ayrulmasin", "Fig'onkim", "Shohi parivashga", "Namoyon qil", " In Fergana alone, such songs and hymns as "Yolg'iz", "Nasixat ", " Ey sabo ", "Jonim mening", "Jonon bo'laman deb" were born. Hafiz sings these songs with all his heart, as if these songs were created only for his divine voice. Between the 50s and 60s, Mamurjon Uzokov opened a new page in the world of singing and became a real star of Uzbek singing. Impressed by the vocal voice of Mamurjon Uzakov, who sang during the Decade of Literature and Art of Uzbekistan in Moscow in 1959, one of the famous Moscow musicologists came to the hafiz after the concert and asked, "Who is your teacher?" he asks. "My teacher Jurahon aka!" The professor was surprised to hear the answer, "I

thought you must have graduated from the Italian School of Singing" [9,6]. Mamurjon Uzokov was one of the masters of art who shone like lightning and thunder in the sky of the traditional world of singing.

Mamurjon Uzokov was a real people's singer. He was a great singer who amazed everyone with his qualities such as humility, humaneness, fidelity to promises, morality, kindness in conversation, tenderness and vigilance [10,175].

There are talented, young and young artists who continue this tradition - the path of master hafiz singers, with whom all the citizens of Margilan are justifiably proud.

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