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The Art of Composition in the Fergana Valley

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Abstract: This article provides a scientific and theoretical analysis of the traditions of musical composition established in the Fergana Valley, the creative work of representatives of this school, and the musical pieces they created. The study highlights the contributions made to the development of traditional music by accomplished composers who lived and worked in the region, examining the artistic-aesthetic principles and performance characteristics embodied in their works. Furthermore, the article treats compositions specifically created for female vocalists within the Fergana Valley school of composition as a distinct category, analyzing their modal-melodic systems, vocal range capabilities, and performance requirements. The role and significance of these works in enriching the repertoire of female performers within the art of Uzbek traditional singing are substantiated on a scientific basis.

Keywords: Composition, Fergana-Tashkent performance style, performance school, vocal art, national composition, professional composition, *nola* (melodic ornament/lamentation), *qoshirim* (melodic glide/portamento), orchestra.

The local musical style of the Fergana Valley is considered one of the richest, most diverse, and highly developed directions of Uzbek traditional music. This style was formed over centuries on the basis of the people's musical thinking, way of life, aesthetic taste, and performance experience, and it constitutes an important foundation of the national vocal art. In particular, the harmonious interaction between folk songs and the creative work of composers has played a significant role in shaping the artistic image of this local style.

Throughout the twentieth century, the national compositional tradition developed as a relatively independent and distinctive major trend, contributing to the further enrichment of the local musical style of the Fergana Valley. Prominent artists who had deeply mastered their craft and possessed profound knowledge of folk musical traditions worked productively to enrich the content of the traditional musical life of the Uzbek people and to elevate the culture of musical performance. The works they created are closely connected with folk creativity and are distinguished by natural melodic qualities, refined ornamentation, and profound artistic expression.

Within the Fergana Valley school, the contributions of such artists as Hoji Abdulaziz Rasulov, Sodikhan Hafiz Bobosharifov, Jorakhan Sultanov, Tokhtasin Jalilov, Yunus Rajabiy, Imamojon Ikramov, Saidjon Kalonov, Komiljon Jabborov, Fakhriddin Sodiqov, Nabijon Hasanov, Komiljon Otaniyozov, G'anijon Toshmatov, Mukhtorjon Murtazoyev, Muhammadjon Mirzayev, Orifkhon Khotamov, and Fattokhon Mamadaliyev deserve particular recognition. Through their arrangements of folk songs, development of maqom traditions, and creation of compositional works, these artists preserved the traditions of their masters and passed them on to subsequent generations of performers. As the musicologist Tokhtasin G'ofurbekov states: "The art of national composition has withstood all trials not merely for years and centuries, but for millennia, preserving its traditions around musical writings whose stylistic variety is beyond count." [1]

[1] T. G'ofurbekov. Bastakorlik ijodiyoti tarixidan. //Saylanma. – T., 2009. 9-b.

Beginning in the 1950s, traditional and contemporary Uzbek compositional creativity entered a new stage of development. [2] The works created during this period were rich in content, stylistically mature, and diverse in terms of performance possibilities, thereby creating favorable conditions for the further development of the local musical style of the Fergana Valley. Composers deeply studied folk melodies and adapted them for the stage and educational processes.

In the process of studying this topic, students become familiar with the modal and intonational characteristics, melodic development, ornamentation (nola and qochirim), and performance requirements characteristic of the folk songs of the Fergana Valley local style. Through the practical study of folk works, students develop an understanding of the national performance style, learn to use the voice naturally and freely, and acquire skills in artistic interpretation. As a result, through practical performance, students master the fundamental principles of traditional singing and gain solid preparation for subsequently studying maqom and compositional works.

Beginning in the early twentieth century, a tradition of creating special songs for female voices began to emerge in Uzbek professional compositional creativity. As female singers began to participate equally with male singers in stage performances, artistic groups, and, especially, maqom ensembles, composers increasingly focused their attention on the timbre, range, and expressive possibilities of the female voice. As a result, a distinct repertoire intended specifically for female singers emerged in the works of Uzbek composers.

In this process, the creative work of K. Jabborov, H. Tokhtasinov, F. Sodiqov, and J. Sultanov deserves particular attention. For example, K. Jabborov's "Mubtalo Bo'ldim Sanga" ("I Have Fallen in Love with You"), "Izlayman" ("I Search"), and "Ayvon" ("Veranda"); X. Tokhtasinov's "Qiynamasangchi" ("Please Do Not Torment Me"); F. Sodiqov's "Barno Yigit" ("The Handsome Young Man"); and J. Sultanov's "Raqoqasidan" ("From the Dancer") fully demonstrate the possibilities of the female voice in expressing lyricism, delicacy, and inner emotional experiences. These works were masterfully interpreted by female singers in performance and gained a firm place in the national vocal tradition.

Among the female singers who created a significant school of performance in the interpretation of these compositional works, the name of Halima Nosirova should be mentioned first. Her performing career played an important role in the formation and development of the art of female singing. In the 1950s, Zaynab Polvonova continued her professional career at Uzbek Radio, working successfully as a soloist with the Uzbek Folk Instruments Orchestra. [3] Alongside examples of folk music, she performed works by Uzbek composers at a high artistic level. In particular, such works as Doni Zakirov's "Ko'rmadim" ("I Did Not See"), composed to a ghazal by Alisher Navoi; Yu. Rajabiy's "Gulbargi" ("Flower Petal"); F. Sodiqov's "To'yona" ("Wedding Song"); N. Hasanov's "Ofarin" ("Bravo"); and Tokhtasin Jalilov's "Aziz Vatanim" ("My Beloved Homeland") became established parts of her repertoire.

Habiba Okhunova also occupies a distinctive place in the art of female singing with her mysterious, resonant, plaintive, and pleasant voice. The profound sorrow and sincerity conveyed in her performances left no listener indifferent. Her repertoire included such songs as "O'zing" ("You"), "Ko'rmagan Bo'lsam" ("If I Had Not Seen"), "Odob Bilan" ("With Good Manners"), "Muhabbat" ("Love"), "Sabo Bilan" ("With the Morning Breeze"), "Oshnolarim" ("My Friends"), "Ko'rkam Vatan" ("Beautiful Homeland"), "Barno Yigit" ("The Handsome Young Man"), "Nay

[2] S.Begmatov. "Bastakorlar ijodi" Kasb-hunar kollejlari uchun o'quv qo'llanma. Toshkent - 2017; 31-b.

[3] K.Bo`riyeva. An'anaviy xonandalik (ayollar ovozlari uchun) Akademik litsey va kollej o'quvchilari uchun o'quv-uslubiy qo'llanma.Toshkent 2008y.7-b.

Navosi" ("The Sound of the Flute"), "Ko'ngil" ("The Heart"), "Alla" ("Lullaby"), and "Namangan."

Komuna Ismoilova, who began working as a soloist at Uzbek Radio in 1957, brought the art of female singing to a new stage of development. She collaborated successfully with composers S. Jalil, H. Rahimov, B. Gienko, F. Nazarov, V. Zudov, H. Izomov, and D. Zakirov, as well as with composers and traditional songwriters T. Jalilov, F. Sodiqov, K. Jabborov, S. Hayitboyev, N. Hasanov, and G'. Toshmatov. As a result, her repertoire was enriched with numerous examples of professional music. These included works such as "Tabriklayman" ("I Congratulate You"), "Gulnora," "Oyshaxon," "Hayolim Senda" ("My Thoughts Are With You"), "Oq Oltin Karvon-Karvon" ("White Gold, Caravan after Caravan"), "Yoshlik Chog'imda" ("In My Youth"), and "O'ylama" ("Do Not Think").

Another major representative of the art of female singing was Berta Davidova. Her artistic work was duly recognized by the state, and she was awarded the honorary title of "People's Artist of Uzbekistan." Numerous classical and rearranged traditional songs performed by Berta Davidova were recorded and preserved in the radio archive. Among them are "Munojot," "Gul Ochilur," "Bog'bon Qiziman," "Araz," "Bilmading," "Saraxbori Oromijon," "Tarona-i Bayot," "Ufori Iroq," "Tanavor II," "Ufori Ushshoq," "Dugoh," and "Qo'zg'olur." These works vividly demonstrate her mastery as a performer.

Hadiya Yusupova, who began working with the maqom ensemble attached to Uzbek Radio in 1959, collaborated closely with composer F. Sodiqov and performed more than 30 of his works. Songs such as "Bir Go'zal" ("A Beautiful One"), "Go'zal" ("Beautiful"), "Yor Kelib" ("The Beloved Has Come"), "Kelasanmu" ("Will You Come?"), and "Zulayho Bo'lsang" ("If You Were Zulayho") are examples of this collaboration. She also actively participated in recording the "Shashmaqom" vocal traditions for the radio archive.

In general, female singers and the works specially created for them by composers occupy an important place in Uzbek musical culture. [4]They contributed significantly to revealing the artistic and aesthetic possibilities of the female voice and to enriching the traditions of maqom and Uzbek compositional creativity.

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