

NATIONAL SPIRIT PERFORMED BY TEACHERS

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Abstract. This article presents the importance of Uzbek musical art in the past and present in raising the spiritual level of our people, as well as information and stories about the melody given in written sources. Information is provided on the efforts of teachers to revive and popularize the Iraqi desert melody.

Key words: culture, performance, sato, gijak, flute, melody, creative activity, national and universal values, performing arts, tradition.

Аннотация: В данной статье представлено значение музыкального искусства в прошлом и настоящем в повышении духовного уровня детей дошкольного возраста, а также информация и рассказы о мелодии приведенные в письменных источниках.

Ключевые слова: культура, исполнение, сато, гиджак, флейта, мелодия, творческая деятельность, национальные и общечеловеческие ценности, исполнительское искусство, традиции.

“Over the centuries, this unique art, polished by the hard work and dedication of great poets and scientists, skilled composers, hafiz and musicians, creative thinkers, has gained great fame and attention not only in our country and the countries of the East, but also on a global scale. A clear confirmation of this is the fact that recognized by UNESCO as an intangible cultural heritage of humanity and is included in its representative list”¹.

¹ November 17, 2017 of the President of the Republic of Uzbekistan. Decision in

The fact that our national musical art, preserved over thousands of years, has not lost its value, shows how deeply rooted it is in the treasury of our music. Moreover, as a result of the serious attention given by our government to our national musical art, our rare works, polished over centuries, have been polished and today have a strong place in our way of life and living.

Melody is the air of the soul. A faithful companion from birth to death. It is present in every breath we take. The first call of our ears, the mother's prayer, the whisper of leaves, the songs of anchors, the dance of rain and the rustle of grass. These are our emotional experiences, our pains, and when they are combined with the emotions of low and high points that decorate our lives, it becomes this eternal, real work of art and its magic will be so high.

Our people's passion for art, which has a thousand-year history, is ancient and original. If you enter an Uzbek house, a rubob or dutor hanging on the wall is as natural as the sun standing in the blue sky. There is hardly a person who does not at least sing his favorite song. So, art, embedded in our blood, has become our existence, our wealth. Today we think about one of our precious treasures, the song "Choli Iraq", which is one of the examples of our classical heritage. How interesting is the history and process of creating this melody, which has become familiar to our ears, like a morning greeting, and when we forget ourselves, drowning in the ocean of dreams under sad moans, it sways and guides us like a cradle?

In this regard, according to People's Artist of Uzbekistan Yorkinoy Khotamova, in the written sources of historians from the time of Zahiriddin Muhammad Babur there were information and stories about the melody "Choli Iraq". According to him, one day at a poetic and musical evening in the palace, a musician named Sahib entered and began to play a melody on the tanbur. At this time, people find themselves in a situation that is difficult to express in language; they lose their identity. At the height of the melody, a nightingale sits on the handle of the tanbur and listens. Then, whether for theological reasons or because of the

magic of the melody, all the courtiers who listen to this melody, both the musician and the nightingale, lose consciousness. Then the servants, who saw this situation, sprinkled roses on the faces of all those who were unconscious and brought them to them. But the nightingale does not regain consciousness, he must be dead. Legends say that this magical melody was the first performance of “Chuli Iraq”².

According to other information, its name is based on the name of a geographical place. That is, it is connected with the desert in the country of Iraq - Karbala. It is said that Imam Hassan and Imam Husan, the grandsons of our Prophet Muhammad (peace and blessings of Allah be upon him), were martyred in this field of Karbala. The song is named after them.

By the middle of the 20 th century, the composer Imamjon Ikramov spoke to Chuli Iraq, which has been growing for years. The way of singing is different from the way of the instrument, which begins with Hazrat Navoi's matla “O nasimi subh ahvalim diloramim ayt” and is sung with a famous ghazal.

Orifhoji Alimahsumov performed this song for the first time and recorded it on the radio tapes. Later, this song about Chuli Iraq became popular and entered the hearts of our people. He is still loved and listened to. He is still loved and listened to. But the above-mentioned difference of the song was that it differs from the ancient melody of Chuli Iraq in tempo, mood and a bit of optimism. It is known that the original path is very difficult and painful. Perhaps such a performance of father Orifhoji was connected with the request of the composer Imomjon Ikramov, but also with the situation of the former Shura regime. Maybe time did not allow to make it difficult. Because at that time, such performance of special songs and tunes, even statuses, was accepted as a complaint against the social system. That is why such changes were made. Later, the beautiful and unique performances of teacher Turgun Alimatov on the sato, Abduhoshim Ismailov on the gijjak, and Abdulahad

²In an interview with People's Artist of Uzbekistan Yorkinoy Khotamova. 24.04.2018

Abdurashidov on the flute made a great contribution to the revival and popularization of Choli Irak melody.

It is no wonder that our love for it increases tenfold, a hundredfold, when we see such historical scenes and paths of our priceless heritage before our eyes. As long as there are such works, art will not die, as long as there are such melodies, souls will not die. Thank you for the existence of our unique heritage preserved in the chest of years, thank you for our wealth!...

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