A Look at the Work of the Master Artist Turgun Alimatov

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Abstract: Any music is performed directly by a skilled musician. This article talks about one of such skilled performers, master artist Turgun Alimatov. In the process of learning the teacher's tanbur instrument, he got it from his teachers. The processes of forming their own school, skillfully mastering their knowledge, were highlighted on the basis of recent history literature.

Keywords: Turgun Alimatov, tanbur performance, national instrument, performance traditions, single percussion, double percussion, wrist percussion, short rez, pirrang percussion.

Introduction
It would not be an exaggeration to say that the names of such performers as Father Giyos Nazirov, Matyakub Kharratov, Sultankhan Hakim, Shobarot, Kori Siroj, Master Toir, Rozimatghan, Asatkori Lutfullaev, Marufjon Toshpolatov, Riski Rajabi, Otavali Nuriddinov, Fazliddin Shakhabov, Shonazar Sohibov, Bobokul Fayzullaev, Maksudkhoja Yusupov, Yakub Davyrov, who left the legacy of tanbur to the representatives of the current generation and ensured its continuous continuity, were imprinted in the memory and hearts of older music lovers. These dear figures, who lived and worked in different oases of our republic, created a unique style and school in the performing arts.

We can understand that Tanbur was in the hearts of figures of classical poetry such as Lutfi, Jami, Navoi, Babur, Mashraba, Agakhi, Furkat, Khishlat, Khurshid, Khabibiya and many other people of the ghazal and their works.

It should be noted that all samples of our classical musical heritage, especially makom songs performed by Aruz gazelles, were performed by famous hafiz to the accompaniment of tanbur, and this tradition continues to this day.

Looking back at history, we know that the tanbur was a constant accompaniment of such famous khafiz as Father Jalal Nasirov, Mulla Toychi Tashmukhamedov, Levi Bobohanov, Sodirkhan Khaftiz, Shorakhim Shumarov, Shonazar Sohibov, Berkinboy Faiziev, Jorakhan Sultanov, Marufkhodzha Bakhodirov, Shokosim Shojalilov, Rasulkori Mamadaliev, Fattakhhan Mamadaliev, Arifkhan Hotamov.

The development and formation of any profession, science - education, culture and art depends on the inextricable chain of generations. For example, the art of performing music is one of the greatest blessings that has been passed down from generation to generation. The blessed names of famous tanbur masters who lived and worked in the 20th century are inscribed in history. The fact that performance works inherited from such musicians as Risky Rajabi, Marufjon Toshpolatov, Jorabek Saidaliyev, Maksudkhoja Yusupov, Abdumutal Abdullaev, Rasulkori
Mamadaliev, who made a significant contribution to our musical wealth, is a sign of our spiritual wealth.

Mentor Turgun Alimatov

The effectiveness of a piece of music in a traditional performance lies in the fact that it gives a good mood to the human psyche, gives spiritual nourishment, fully expresses the melody with national performing scenery. To do this, the musician must have a high musical taste and skill.

In particular: various musical ornaments such as sadness, avoidance, percussion, which are widely used in the performance of tanbur sozi, are an important factor in ensuring the maturity of the work.

Today, the owner of "tillo nokhun", People's Artist of Uzbekistan, Professor Turgun Alimatov, who is a bright star in the performance of tanbur music, won hearts with his soulful, magical sound, which he snaps his fingers. It would not be an exaggeration to say that this is one of the art schools that created a unique style (school) in the performance of Uzbek national music.

Turgun Alimatov was born on January 20, 1921 in the village of Chuvalachi, Tashkent region, in the family of an employee. Since childhood, the passion for music was awakened in his heart by his father Alimat, who plays the dutar very beautifully. Turgun first started learning to play musical instruments when he was in the 4th and 5th grades of high school. Because in their house, as in many houses, a dutar always hung in a place of honor in the house. In the 1930s, the popular song "Factory" was the first piece of music young Turgun learned. Along with the melody "Jigarpora", which at that time regularly sounded on the radio waves, he diligently learned to play such folk melodies as "Dilhiroj", "Munojot".

When young Turgun was in grades 7-10, he liked to see such instruments as tanbur, dutar, flute, gidzhak hanging in the room of the music club. The head of the club, Halim, gave the young musician good advice. He said: "For now, learn to play any instrument you like, and then which one to choose will depend on your soul. It doesn't hurt to be able to play several musical instruments"1 - he said and taught Turgun lessons in gijak and tanbur.

The lessons he received at the technical school played an important role in the life of Turgun Alimatov. At that time, melodies and songs performed by an ensemble led by Yunus Rajabi often sounded on the radio. Turgun Alimatov listened to this series of programs without missing a single one and studied them in absentia. And if suddenly he had difficulties with the study of melodies, he immediately turned to the teachers of the technical school. Thanks to this, he mastered many works of our musical heritage.

On the verge of graduating from a technical school, he became a musician and learned the subtle

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secrets of playing the dutar, gijak and tanbur.

In the 1940s, Turgun Alimatov worked at the Theater for Young Spectators in Tashkent. Here, the head of the ensemble, Mamadaziz Niyazov, offered him a job as a musician on the gijak instrument. In the ensemble, from time to time they had to perform tunes not only on the gijak, but also on the tanbur and dutar. Because the creative process at work demanded it.

After that, Turgun Alimatov continued his career as a musician at the Mukimi Music and Drama Theater for a year. Recalling that his work in the theater was very fruitful, he says: “I worked on the radio for thirty years, one year at the Mukimi Theater. But in thirty years I could not get the spiritual wealth that I received in one year. Because at that time I was in the circle of such great artists as Tokhtasin Jalilov, Jorakhan Sultanov, Mamurjon Uzokov, Okhunjon kizik, Kholkhodzha Tokhtasinov”2.

An important place in the activities of Turgun Alimatov was occupied by live communication with masters who were fond of various areas of art.

During the period when Turgun Alimatov was a musician in the radio committee, with a makom ensemble led by academician Yunus Rajabi, he performed shashmakom musical and vocal ensembles, Tashkent-Fergana makom compositions, large instrumental compositions belonging to oases and works by great composers (recording) who took an active part in the recording of radio music recordings on magnetic tapes in the "golden treasury", and deserved the name “tillo nokhun”.

It is fair to say that an important factor in the formation of the performing style of Turgun Alimatov was the art of a number of teachers. Among them are Rizki Rajabi, Zhorabek Saidaliev, Kayum Shomurodov, Asadkori Lutfullaev, Arif Kasimov, Makhmud Yunusov.

Such songs as "Pairavi asal", "Zhigarpora", "Surnay navosi" performed by Jorabek Saidaliev left a deep imprint in the heart of Turgun Alimatov. Especially the performance style based on "single beat" is distinguished by its features. At the same time, in the interpretation of Jorabek Saidaliev, one could find ornaments used in the traditional performance, such as “nola”, “kashish”, and in small notes more “gili-gili”.

The uniqueness of the performing style of Asadkori Lutfullaev lies, first of all, in the exceptionally smooth and pleasant expression of the “pirrang” beat. This style makes the performance more attractive.

In the manner of performance of master musicians such as Rizki Rajabi, Kayum Shomurodov, there is a click of the nail from top to bottom.

Ashgar Turgun Alimatov diligently studied these techniques from his teachers. Many years of work and research in the field of performing arts have become important in the emergence of his unique style.

Turgun Alimatov's performance style is characterized by snapping his fingernail from bottom to top. This action ensures that the sound coming out of the tanbur is softer and more pleasant. On this occasion, Turgun Alimatov says: “The listener needs the performance of a single nail too. But it will be even more beautiful if you add pirrang between them. To one art, another art is added. Then, he will go one way, one fingernail, and he will become one-sided”3.

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In the process of forming his performing style, he chose melodies of different tempo and character from samples of our musical heritage and practiced their performance according to the standard.

Make music more engaging by using deeper "nola", "kashish", "molish", "rez" for melodic melodies, "pirrang", "tezkari zarb", "ufor zarb", and small beats for fast fun melodies.


In the last years of his life, the mentor Turgun Alimatov, as a professor at the Department of Traditional Performing at the State Conservatory of Uzbekistan, gave lessons to young musicians in the classes of tanbur, sato and dutar instruments. A number of mentor's students work in prestigious creative groups, status ensembles, higher and secondary specialized musical (artistic) educational institutions of our republic.

Among them are the folk hafiz of Uzbekistan Hassan Rajabi, Mahmud Tojiboev, musicians Abdulla Umarov, Alisher Alimatov, Asror Aslanov, Abror Zufarov, Toir Koziev, Shukhrat Nabiev, Ibragim Samadov, Adkham Ismailov, Shukhrat Razzokov, Mukhammadjon Mamatkulov.

Rifatilla Kasymov writes down a melody performed by T. Alimatov

It is known that the tanbur instrument has been performed by musicians since ancient times as a single instrument. From the 30s of the XX century, the performance of tunes in the form of an ensemble began to acquire a traditional tone. It is possible that such creative works gave rise to the creation of musical ensembles consisting of various national instruments. In subsequent years, a number of ensembles with the same sound began to perform in higher and secondary specialized educational institutions, creative teams, and amateur circles. Examples include ensembles of dutars, rubabs, gizhaks, changs and doiras. However, the accompaniment of two or more tanburs is still not used in practice. Therefore, on the initiative and under the guidance of mentor Turgun Alimatov, an ensemble of tanburs was created at the Department of
Traditional Performance of the Conservatory.

The program of this ensemble included samples of folk songs, works by composers, an instrumental-song series "Shashmakom", a status song and a number of instrumental tunes belonging to the Tashkent-Fergana oases.

When performing musical works as part of an ensemble (especially in ensembles composed of the same instruments), first of all, great attention should be paid to the sound. It is important to tune the instruments in the same way in order to achieve the same execution of the moans of the right hand (single drum, double drum, hand drum, short cut, pirrang) and the left hand.

A practical example of the implementation of such factors can be the lessons of the mentor Turgun Alimatov.

Students always rely on the style and teachings of the teacher in the process of performing.

References