

## Uzbek Tanovars

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**Abstract:** *It is known from the past that the ancient and rich musical culture of the Uzbek people has been a powerful source of spirituality for centuries. Consequently, the treasury of our traditional music, embodying national values with great traditions, still retains its artistic and aesthetic value. As the President of the Republic of Uzbekistan Sh.M. Mirziyoyev noted: "This treasure has been accumulated for centuries. She passed historical tests, helped and inspired people in difficult times. It is necessary to preserve and increase this treasure.*

**Keywords:** *tanovar, music, culture.*

It is known that Central Asia has long been known and popular as a center of culture, a hotbed of science. The great scientists who grew up here made a great contribution to the development of world science, architecture, literature and art. These people also played an important role in the development of music.

Indeed, samples of traditional music in various genres and forms created by our ancestors have become an integral part of our artistic and spiritual heritage. In particular, the ancient and eternally lifelong songs of Uzbek classical music, classical singing, epic poetry and maqoms have evolved in various forms over the centuries.

The process of reviving our national values today requires a comprehensive study of our cultural heritage, including our centuries-old artistic traditions. In this regard, the art of composing traditional music, which is an invaluable spiritual asset of our people, is one of the most important and valuable sources, and the issue of their large-scale study now occupies a special place.

In Uzbek classical music, "Fergana-Tashkent maqom songs" or "Fergana-Tashkent styles of maqom" are large series of maqom art. In the Fergana Valley in the 19th-20th centuries, a series of songs and musical instruments were widespread, they occupied a leading place in the classical musical heritage of the oasis and were imbued with local performing traditions. Ferghana-Tashkent maqom singing and instrumental directions, having large and small categories, are close to a number of branches (sarakhbor, savt), shokhobcha (kashkarcha, sakiinoma) and categories (similar in their melodic movement, form, techniques).

Fergana-Tashkent maqoms and maqom directions are divided into 2, 3, 5 and 7 sections. Each of them has certain branches and is separated from each other by numbers.

Uzbek musical culture is developing in an ancient and colorful way, embodying the traditions of modernity. First of all, these are unique forms and styles of folk music, classical musical heritage, national composition, modern composition, as well as folk, amateur and pop art.

Thanks to gaining independence, focusing on national and spiritual values, the revival of our forgotten traditions in a historically short period, renewal for the purpose of continuous

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development has become a priority in the reform process. Work on the development of cultural and musical ties with near and far abroad is also relevant.

Among them, the Khorezm lazgi was recognized by the whole world and included in the UNESCO list.

It is known that the spiritual beauty of the Uzbek people has found its beautiful, unique artistic expression in melodies coming from the depths of centuries. According to the description of our ancestors, music is the food of the human soul. Consequently, national music is a living expression of deep thinking, rich spirituality, deep thinking, the harmonious life of our ancestors for many centuries and at the same time the soul and strength of society, the creator of a new, great state. During the years of independence, attention to Uzbek traditional music has increased.

The Decree of the President of November 17, 2017 "On measures for the further development of the Uzbek national maqom art" and the decision of April 6, 2018 "On holding the International Conference of maqom art" became important documents that opened a new era in the history of Uzbek classical music.

The revival of national values, traditions, customs and rituals led to significant changes in the field of music. Along with the rich artistic and visual means of our ancient national music, as a result of mastering new genres and types, Uzbek musical art has risen to an even higher level. Classical music, created by our great ancestors, has been revived and, as a result, has taken a worthy place in our national and spiritual treasury.

## **TANOVARS (tanovar songs)**

Along with the peoples of Central Asia, the Uzbek people have their own national values and spiritual, musical and literary heritage formed on their basis. Of course, the heritage is connected with the spirituality, beliefs and traditions of each nation. It is known that the national treasure was passed down from generation to generation, developed in the teacher-student tradition, adapted to the spirit of the times and has its place. Our national musical heritage consists of two great trends from the past, that is, arising from each other, complementing each other, and also having their own unique characteristics. One is musical folklore and the other is professional music created by creative thinking. Both directions have their own internal laws, form, style of performance, place and time.

There are many unique aspects of the creative process that deserve attention in terms of execution and interpretation. The study of Uzbek folk music today occupies a special place.

Folklore is a continuous process, and it is natural that new developing variants of its development appear in folk oral art. However, until now, the mechanism of the emergence of these variants and their preservation over the centuries has eluded the attention of Uzbek musicologists.

Of note are a number of examples of traditional folklore forms, such as shashmakom, and a number of music samples that were created together with the Khorezm Shashmakom maqoms and the Fergana-Tashkent maqom styles, which are one of the largest monumental forms of traditional folklore.

Among the works of the Ferghana-Tashkent performing style, such as "Navruz Ajam", "Khojiniyaz", "Mirzadavlat", "Ajam taronalari", "Mushkuloti Dugokh", "Munojot", "Miskin", a number of melodies and songs appeared under the name "Tanovar ". But each

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piece of music, from its title to presentation to the listener, that is, to the process of performance, has its own criteria, its own character and traditions. "Tanovar" is also one of the works created by the people under certain conditions and in a certain direction. There are a number of legends and myths about tanovars among the Uzbek people. They testify that tanovars are one of the examples of music closely connected with folk art. We would like to bring to this collection historical information about the tanovars, some of the legends associated with them, a brief history of the tanovars and 12 examples known to us to this day. Our goal is to collect and present all the tanovars, which are considered the favorite musical examples of our people.

Tanovars have their own melodies and unique ways of singing among the people. But their manner of singing can also be performed as a melody. According to legend, the term "tanavor" refers to the initial process of working with raw materials in the practice of needlework, associated with the processing (growth) of ordinary natural leather. Traditionally, the skins of domestic animals such as cows, calves, sheep, goats and horses were processed and used as utensils and clothing. In fact, the skin is completely processed and transferred to the craftsmen who sew the product. The narration is interpreted as follows: From these raw materials the master makes shoes, and seeing that they are beautifully sewn, he says: "How skillfully you are created." "And now how to find the same beautiful to wear them?" and begins to sing along to the blows of the hammer. So the song was created and began to spread among the people. Craftsmen call this finished skin "Tanovar". Composers make efforts to create other tanavors. Thus, a number of serial techniques for singing tanovar songs also began to emerge.

Each piece of music had its own criteria, features, traditions and history, from the name to the time when it reached the listener. "Tanovar" was created by folk composers in certain historical performance processes. The meaning of the word "Tanovar" comes from the Persian language and means brave, mighty, strong. According to the origin of the word "tanovar", as a historically established performing experience of a master of classical performance, it also means "carrier of the body", "melter of the body". The spiritual beauty of the Uzbek woman is reflected in tanovar songs. In ancient times, "Tanovar" was sometimes performed alone, sometimes in a series, and sometimes as a melody of a musical instrument.

It should be noted that tanovary songs are distinguished by their popularity. They are mainly associated with quatrains, which are relatively easy to analyze and understand. As if rebellion against the heavenly universe is described in these ghazals. That is why one of the Uzbek folk-lyrical musical complexes is called "tanovar".

Among the people there are a number of other legends. Tanovar consists of two words: "tan" - "body" and "ovar" - "bring". In general, the introduction of this term into everyday life is associated with folk-practical traditions and is widely used in a unique way. Their assessments also have their own characteristics, and you will notice that this criterion is also directly related to musical creativity. For example: "... 2 men's, 2 women's and 3-4 children's (bachagons) shoes can be made from certain leather", so shoes with certain sizes were sewn. The specific meaning of this is to understand that several "things" (actions) developed from tanovary songs. In the musical language, a number of variants have developed under the influence of this or that work. From this point of view, we see that the origin of the tanavors is connected with the performance. Because, no matter which of the tanavors is taken, all the same, one aspect indicates that this is a tanavor.

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