



## "SCHOOL OF GUIDANCE"

(On the example of Erkakori Karimov's activities)

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**Annotation:** *this article describes the activities of Karimov, a skilled performer of Uzbek big singing art, founder of the Koyon big singing performance School, a folk musician of Uzbekistan. Opinions and reflections on the art of big singing are also reflected in detail and information is brought about on the specific performance characteristics of this art form.*

**Keywords:** *katta ashula, musical language, Hofiz, artistry, genre, co-existence, range, performance traditions, teacher-disciple tradition, fugitive, guligi, musical taste, performance school.*

**Аннотация:** *В статье рассказывается о деятельности мастера узбекского народного песенного искусства, основоположника школы народного песенного исполнительства «Кукон», народного хафиза Узбекистана Эркакори Каримова, его исполнительских традициях. В книге также дается всестороннее представление об искусстве большого пения и приводится информация об уникальных исполнительских особенностях этого вида искусства.*

**Ключевые слова:** *Катта ашула, музыкальный язык, хафиз, импровизация, жанр, гармония, диапазон, традиции исполнения, традиция учитель-ученик, качырим, гулиги, музыкальный вкус, школа исполнения.*

In the creation of multi-genre classical music of the Uzbek people, the genre of katta ashula<sup>23</sup> occupies a significant place. It is the Uzbek traditional way of singing, which

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<sup>23</sup> Катта ашула – асосан Фарғона водийсига хос бўлиб, Ўзбекистон анъанавий вокал санъатининг эркин-бадиҳавий услуби намунасидир. Ушбу санъат тури ўзининг чуқур мазмундорлиги ҳамда драматургик тўйималари, кенг маънодаги лирика доираси билан фарқ қилади. Катта ашула ўрта асрларда маросим ва меҳнат қўшиқ айтимлари негизида, мумтоз шеърят ва хонандалик ижро маданиятининг ривожланиши, мумтоз ғазалларни анъанавий ўқиш асосида юзага келиб ривожланди. Унинг ўтмишидаги намуналарида ишқий – лирик ғазаллар билан бмр қаторда, дидактик (насихат), тасаввуф руҳидаги шеърлар ҳам куйланган. Катта ашуланинг композицион тузилиши тўрт таркибий қисмдан иборат: даромад (бошланғич куй тузилмаси), ўрта авж (ўрта куй тузилмаси), авж (баланд парда куй тузилмаси) ва фурувард (даромадга қайтиш) ёки даромад – авж – фурувард. Катта ашула куйлари речитатив – куйчанг тарзда бўлиб, унинг куй ҳаракати босқичма – босқич, тўлқинсимон ҳолда ривожланиши билан характерланади.





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hos the Fergana Valley. It was usually performed by a 2-4 performer (hoffiz) without the accompaniment of an instrument<sup>24</sup>.

The reason why a katta ashula is called is that the song is performed in an open air, with a loud and powerful voice among a large audience, in a wide range, and has a big theme and a big theme and style of performance. It was also popularly known as “patnus ashula” or “patnusaki ashula”. The song was performed by the hofiz holding a tray or saucer (plate) in their hands. Lycobcha was credited with helping to change the direction of the voice during the performance and listen to the voice of himself and his co-host, waving his voice by shaking it and making escapes. These songs are performed on high curtains. It has also been suggested that they were given the name “Katta ashula” due to their recitation at large gatherings, weddings, hostels.

The peoples living in the Fergana Valley have a rich tradition of Performing Arts. In the memory of our people, the names of the singer and geophysicists, who lived legendary and at one time Real, are preserved. Their creative heritage has become widespread in tradition from oral generation to generation, from teacher to disciple, from father to son. People are not only representatives of the art of oral professional music, but also, the most developed, preserving and creative of its perfect forms, expressing the aesthetic taste of our people. Halq Hafiz has been a major contributor to the development of Uzbek musical art. The katta ashula is of particular importance with its performance traditions and performance schools<sup>25</sup>. For centuries, three methods of singing in the art of oral professional music have arisen, which, scientifically, did not find its detail before us. It consisted of saying tradision methods, binnigi (through the nose), guligi (through the throat), ishkami (through the abdomen), passed down from generation to generation, from teacher to disciple. In Uzbekistan, a katta ashula is mainly a guligi – a style of performance with a muffled voice.

The singer who uses the guligi style can be distinguished not only by the sound, but also by the appearance. As a result of the forceful speech, the singer's neck swells and his face becomes red, Guligi differs in that the words of the singer are not clear, since the articulation apparatus, which depends on the strengthening of the hiccups, as a result of the strengthening of the neck muscles, the words sound ambiguous. The hoarseness of the rising sound obscures the paths leading to the high resonators of the wave, and the dead sound deprived of the resonatorlane resonates as dim and delicate. Therefore,

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<sup>24</sup> Р.Абдуллаев. Ўзбек мумтоз мусикаси. Тошкент: 2008.

Манба: Маданият ва санъат атамаларининг изохли лугати. Тузувчи: А.Умаров, М.Бекмуродов. Тошкент: 2015. 626.

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<sup>25</sup> Фаргона водийсида Қўқон ижрочилик мактаби асосчиси, машҳур уста, Ўзбекистон халқ ҳофизи Эркакори Каримов ижрочилик анъаналари ва ижрочилик мактаби яққол мисол бўла олади. Ҳофизнинг ижро анъаналари ранг-баранглиги, ўзига хос калорити, оҳангдорлик ва равонлик, аниқлик, авжларнинг жангдорлиги ва мусикийлиги каби хусусиятлар хос.







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kuligi singers often use artificial methods that enhance the timbre of the sound, and they use tarelka, patnus and other things during their singing times. Basically, this is how the big singing hofis of the Fergana Valley make extensive use of this way<sup>26</sup>.

The main peculiarities of the genre of big singing:

1. Formation and development of an oasis (in the Fergana Valley);
2. Self hos performance style – alternating, without instrumental accompaniment by two (or 3, 5) singers;
3. Artistry (in the performance of each singer);
4. Word and melody proportionality;
5. Professionalism skill and availability of balance (the executive must meet the requirements of professionalism);
6. Extensive use (especially at the height) of non-verbal syllables and phrases (yor, voyey, John, adomaney) in the word text;
7. Impressiveness;
8. Synchronicity (it is necessary that the sound range, strength, height, timbre, style, fit together in the singers);
9. Free interpretation;
10. Obedience and adherence to performance traditions.

The solo or singing –instrumental track of the katta ashula was performed by Zhurakhan Sultanov in the 20th century. On the way to this katta ashula, the instrumental ensemble acts as the second hofiz, co-ed. Examples include “Ohkim”, “Guluzorim qani”, “Janonim mening”, “Hanuz”, “Bir kelib ketsun”. It should be noted that it is in this period that the performance activities of famous geophysicists who were able to create a large creative school are due. Such is the famous Uzbek man Karimov (1877-1954), who laid the foundation stone for a special Kokand large singing school, one of the most dedicated geophysicists of our art.

Erkakori Karimov was born into a peasant family in the village of Tumor near Kokand. His father Karim aka a farmer was a man in shinawan, an art lover who loved dance, singing, askiya. In his apartment, askiks, singers, musicians from the surrounding villages gathered. Hafiz's mother, Fazilat Yuldasheva, loved to perform singing, Yalla and lapars at women's gatherings. Growing up in the world of musical art since childhood, Erkakori Karimov<sup>27</sup> developed a special love for the art of hofizlik. When his father notices the ability of his son, he immediately takes him to Kokand, to his brother Imamkhoja. Imamhaja begins to educate his nephew Erkakori in the madrasa. From this period, Erkakori studied for several years in the madrasa for the snow. His

<sup>26</sup> К.Олимбоева, М.Ахмедов,. Ўзбек халқ созандалари. Тошкент:.1959.186.

<sup>27</sup> Хофиз Эркакори Каримов болалигида чечак касалидан кейин икки қўзи ожиз бўлиб қолади. Отаси ун кишлоқдаги тўй, сайл, аския базмларига ўзи билан олиб боради. Шу даврда ўзбек куй-қўшиқлари билан танишиб, айрим ашулаларни ижро эта бошлайди.





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loud and pleasant voice fits perfectly into this work. In the past, snowmen with a resonant voice and recitation were well respected.

Due to such a loud and juicy voice of the male, the seals become more and more often called to different circles. Hofiz absorbed the rich musical repertoire of famous singers and ascialists of his time. As well as performing the ghazals of his poets like Navoi, Amiriy, Muqimi, Haziyy, he is also interested in writing poetry himself. In contrast to what the zamindo say, Erkakori also read his poems to Muqimi, from whom he received valuable advice.

It is not for nothing that the performance art of the hofiz man Karimov is characterized by its own style, tonality, colorfulness, juiciness and pleasantness. He paid great attention to the choice of the song's text, paying attention to the meaning of each word, depending on whether it fell in line with the character of the song, before putting a poem into a song. Tojizod said that although his man's voice was not so loud and strong, he performed a clear, pleasant sentence of the song and won the applause of the audience. Poets of those years, such as singer, singer Ergash Haydarov, poet Boykozyziev, guest Torah Toychiev, Molikozy Yusupov, Haydarali Hikmatov, O'tamboy Sarimsoqov, Turdiali Ergashev, among others, came down and learned the performance traditions of hofiz. In addition to being a noble Hafiz, Erkakori was famous as a connoisseur of folk songs. His opinion was taken by another attractive direction of art – zachism, modernity, askian art. As a result, Cup ascetics such as “Payrov”, “Kofiya”, “Chiston”, “Afsona”, “Shirinkorlik”, “Termaka”, “O‘xshaydi” enjoyed and considered their male teacher. The poet shared with the treasurer a positive influence on his work. “Yolgiz”, “Robanno, dodimga yet”, “Poshsho pirim madad qiling”, “Ey chehrasi tobonim”, “Chorgox” ashuladarini was performed by myself alone, sometimes with disciples Melikuzi Khofiz, Ergash Khaydarov, Shezkuzi Boykuziev, Mekhmon Kori Tuychiev. In 1935, The Artist of Uzbekistan and Armenia, professor, composer V.A.Uspensky had the opportunity to note a few katta ashulas from his man. Later, large songs performed by Erkakori Karimov were also recorded on gramplastinkas.

Erkakori Karimov took an active part in the 1937 decade of Uzbek art held in Moscow among Uzbek art figures. Participated in the insuenirovka “Kolxoz to‘yi” with his singing and ascetics. His performance skills made a great impression on the Moscow audience. It was in this year that Erkakori Karimov was awarded the title of people's Hoff of Uzbekistan and the Order of the mark of Honor. Erkakori Karimov kind, cheerful, sweet in conversation, was a wonderful person who showed humanity in all its facets. He lived a blessed life of 75 years, and as a great monument to himself, he slew great songs and Askiya paths. Now the name hofiz has been immortalized by dressing up in cultural resorts, streets.





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