



THE ROLE OF KHOREZM DUTOR MAKOMS IN UZBEK MUSIC CULTURE

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Abstract: This article contains a scientific discussion about the importance of Khorezm dutor maqams in Uzbek music culture and Uzbek maqam art. Information about the description of Khorezm statuses is also provided.

Key words: Music culture, Khorezm art, Dutor makom, folk art, musical instruments and singing.

Khorezm makoms are a type of status. In Khorezm, examples of classical music close to maqam roads have been known since ancient times.

The system of six makom (Rost, Buzruk, Navo, Dugoh, Segoh, Iraq) that has reached us was formed on the basis of Shashmaqom at the beginning of the 19th century. Each status-determining factor consists of a specific cadence system and the melodic paths that arise on its basis. Khorezm makams include chertim (instrument) and aytim (singing) sections, which have an independent structure, like Bukhara Shashmaqom. The road (section) of Chertim is made up of formal and relatively independent parts such as maqam, tarje, peshrav, mukhamas, saqil, ufar. If the initial tani makom and the concluding ufar are one in each makom, the peshrav, Mukhammas, and sakil that come in the middle are up to 2-3. The instrumental track is played as a soloist and as an accompaniment. In the solo, the tanbur is the main note. Chornavoz is usually performed in an ensemble consisting of tanbur, dutor, flute, bolamon, koshnay, gijjak, chan, doira.

There are also dutor and trumpet tracks of Khorezm maqams. For example, at the beginning of the 19th and 20th centuries, 11 Khorezm dutor maqams were popular in Khiva: Chapandoz, Navoi, Sadri Irak, Tashniz, Agyor and other Tanbur works, unlike other Tanbur works, they were serial works, each of which consisted of 2-7 parts (for example, "Iraq" dutor status consisted of "Orta Ufori", "Nigoron", "Oromijon", "Boymukhammad", "Saklansin"). "Oraz bam va uforisi", "Majnun dali", "Raviy", "Miskin va uforisi", "Mongolian Ufori" were included in the 6th volume of "Uzbek folk music" by M. Yusupov.

The way of saying is made up of the main parts such as status, interpretation, prose - branches and variant parts called tarona, suvora, naqsh, faryod and ufar, which are based on them.



Initially, the ghazals of the Forstojik (Hafiz, Jami) and later Uzbek and Uzar classical poets (Navoi, Fuzuli, Munis, Ogahiy) were used in the performance of Khorezm maqams.

Khorezm statuses and Bukhara Shashmaqom have common and different aspects. Externally, the status of Khorezm starts from Rost, Shashmaqom from Buzruk. In the 19th century, the song section of Iraq was forgotten, and the Panjgoh series consisting of 8 parts was created based on the songs of Rost status; Suvora, pattern, cry parts have their own characteristics; Group 2 branches such as Saut and Mongolian are not found. In terms of internal structure, most of them are distinguished by the independence of circle methods, melody, and performance style.

Khorezm makoms were written in full by himself and his son Muhammad Rasul Mirzabashi in the tanbur line invented by Kamil Khorezmi (1886). Ye in the current notation. Romanovskaya chertim roads¹ and M. Yusupov the ways of clicking and saying² by written. Samples of other genres of Khorezm classical music (such as suvora, faryod) were also included in the collection "Khorazm Makomlari" (Tashkent, 1980-1987), which was later prepared for publication by M. Yusupov. Eat. Romanovskaya, Il. Akbarov recorded some pieces played by Matyoqub Kharratov on the tanbur (1934). The songs of K. Otaniyozov and K. Ismailov's Rost, Navo, Dugoh, Segoh (1949), H. Boltayev's Buzruk (1952) were recorded on magnetic tape in the field of art history.

Major representatives of Khorezm authorities are Niyozjonkhoja, Kamil Khorazmi, Feruz, Khudoybergan Muhrkan, Matyakub and Matyusuf Kharratov, M. Khudoyberganov, K. Otaniyozov, H. Boltayev, M. Rakhimov, N. Yusupova, M. Yusupov, R. Jumanyozov and others.

As for the foundations of Khorezm makoms, it is necessary to approach this issue from two sides. Because there are different views and conflicting opinions regarding the status of Khorezm, it is necessary to approach all of them to a certain extent, to understand which side's opinion is closer to the truth. It depends on the opinion of art fans.

First of all, it is necessary to listen to the debates about the creation of Khorezm statuses and the methods of execution. According to some information, it is said that Khorezm

¹ Xorazm klassik musiqasi, T., 1939;

² O'zbek xalq musiqasi, 6 jild., Tashkent., 1958

musician and composer Niyozjon Khoja went to Bukhara in the early 19th century to study "Shashmaqom" and promoted it in Khorezm. .

In the second sources, it is said that the fragments of some parts of Khorezm status differ from each other in terms of structure and character. In any case, there is clear information that during the period of Muhammad Rahimkhan Soni-Feruz, the famous poet and musicologist Kamil Khorazmi and his son Muhammad Rasul Mirza and their students notated the six and a half maqams of Khorezm in the "Tanbur chizig'i".

The fact that Khan himself was a mature poet, musician, composer, hafiz, based on the ancient maqam tunes, he created melodies related to "Navo", "Segoh", "Dugoh", his performances of Feruz I, II, III are popular among the people. it is mentioned that it has become famous. It is shown on the basis of clear sources that even Khorezm issued a decree declaring the maqams as the inviolable property of the people and severely punishing those who humiliated or violated the maqams.

A number of musicologists have tried to notate the statuses of Khorezm. Matyusuf Devon, a well-known musicologist with Mulla Bekjon, published in Moscow in 1925, "*Musical History of Khorezm*", gave information about the structure, forms, and performance methods of Khorezm maqams and filled them with some musical notes. A well-known musicologist with Khorezm status. Romanovskaya was also involved and writes:

"The maqams performed in Khiva during the time of the last khans (XIX century) and the maqams recorded by the expedition of the Institute of Art Studies of Uzbekistan in 1934 are actually the maqams of Bukhara. About 130 years ago, a musician named Niyozhoja brought these statuses from Bukhara to Khiva."

No matter what opinions are expressed about it, in the performance of Khorezm maqams, we observe a separate school of performance that has special styles and forms, differs from "Shashmaqom" in terms of method and rhythm. During their time, the great representatives of the Khorezm school of performance emerged. Muhammad Yaqub Devan, Baba Buloman, Kamil Khorazmi, Muhammad Yusuf Bayani, Kurji ata, Polly Dozchi, Muhammad Rasul Mirza, Khudoybergan Muhrkan, Muhammad Yusuf Devon-Chokar, Matpano Khudoyberganov, Madrahim Sherozi, Khojikhon Boltaev, Komiljon Otaniyozov actors are among them.

Another great composer is Matniyoz Yusupov (1925-1992), who studied Khorezm maqams from father Matpano, Madrahim Sherozi, Khojikhon Boltaev, Komiljon Otaniyozov and other teachers, and published them first in one volume, then in three volumes in 1980.

The ranks of Khorezm come in the following order: Rost, Buzruk, Navo, Dugoh, Segoh, Iraq, Panjgoh.

As for the direct structure and executive characteristics of Khorezm maqams, the branches in the Aytim section of Shashmaqom roads were preserved. But later, as a result of the rapid development of the Khorezm school of performance, we observe a lot of variability in the ways of singing.

There is variability in the naming of some branches and performance characteristics. For example, parts of tarona are in "Rost" status, "Suvora", "Naqsh", "Crying"; "Sayri Gulshan" in "Buzruk", "Suvora", "Frayod", "Naqsh" in "Navo"; in "Dugoh" - "Suvora"; In "Segoh" - it is called "Pattern" and "Preface". Sarahbors, who are the main branches of Aytim branches, are known in Khorezm as Maqomi Rost, Maqomi Buzruk, Maqomi Navo, Maqomi Segoh, Maqomi Dugoh. Such a situation is also observed in chertim sections.

The reason for this is the similarity in the beginning of the Aytim and Chertim sections of Khorezm statuses. In the Khorezm period, some songs of the Sarahbors were turned into large-scale songs without a terma. There are three taronas in "Sarahbori Rost", they are called "Tarona", "Suvora", "Naqsh".

After the words of the Sarahbors are recited with their taronas, the interpretation is transferred to the Shohbas. They are called Talqini Rost, Talqini Buzruk, Talqini Navo, Talqini Segoh. There are fifteen prose lines in Khorezm maqams, and eight prose shohbas are given in the book "Maqams of Khorezm". They are called "Navrozi Sabo" in "Rost" status, Nasrullayi in "Buzruk", Faryod and Orazi Navo in Navoda, Chorgoh and Bayot in Dugoh, Sabo in Segoh, Navrozi Khoru, Nasri Ajam.

Suvora roads are one of the most popular performances in Khorezm. The phrase "Suvora" means "horseman" or "rider" in Tajik. Suvoras are large in form like maqam shohbas, and their methods are Saqiynama or Ufar circle methods. Currently, various examples of Suvora roads are widespread. The first main Big Suvora is called "Ona Suvora" or "Uzbek Suvorasi". Sometimes it is called "Tajik Suvorasi".

In conclusion, Shashmaqom acquired a unique process of change and development at the heart of the Khorezm performing arts school. The ways and methods of drawing have been condensed, and additional samples have been introduced by the composers. The authorities of Khorezm retained their independence from the executive point of view. Over the centuries, the status of Khorezm, which has been passed down from teacher to student, from generation to generation, from mouth to mouth, is being manifested with its bright and colorful appearance as time goes by. Performance of Khorezm maqamat art is always honored as an integral part of our musical culture.

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