

A Look at Khorezm Maqam Songs

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Abstract: As an effective factor in the formation of musical culture in young people, it is important to educate the younger generation, including through the use of maqam song instruments. A special place in this belongs to the richest layer of the national classical music culture of the Uzbek and Tajik peoples - the world-famous art of maqam song.

Key words: status, music, pedagogy, singing, melody, work, teacher-student.

I. Introduction

At the current stage of reforming the education system of the Republic of Uzbekistan, the solution of the problem of quality training of teachers of higher and secondary special schools is of great state importance. President of the Republic of Uzbekistan Sh.M. Mirziyoyev the most important decree dated 27.02.2020 "On measures to further develop the field of pedagogical education" is aimed at:

- Improving the quality of training of teachers on the basis of advanced international standards.
- The need to pay more attention to the quality of training for education, the widespread introduction of foreign pedagogical experience in this area, the need to improve the infrastructure for teacher training.

II. Literature review

The measures envisaged in this Decree are based on the historic Address of the President of the Republic of Uzbekistan to the Oliy Majlis of January 24, 2020, which sets a number of priorities for the development of pedagogy. Education, training of professional and pedagogical staff - modern methods of teaching and upbringing, career guidance at school, identification of students' abilities, curricula and programs in the field of education and specialties improvement, effective organization of scientific and innovative activities, relations between schools between science, education and industry, long-term plans for training and other important tasks.

Of course, the five initiatives of the President, including raising the morale of young people, the main issues of increasing interest in them, are to attract young people to music, painting, theater and other arts.

At the initiative of our President, it was adopted as the UN Youth Strategy, because for them it was a new project of spiritual education of young people.

Based on the above-mentioned fundamental documents, aesthetic education of the younger generation, including through the use of maqam song instruments, is of particular importance as an effective factor in shaping the musical culture of students. A special place in this belongs to the richest layer of the national classical music culture of the Uzbek and Tajik peoples - the world-famous art of maqam song.

Indeed, the national music art, based on the centuries-old cultural and musical traditions of the Uzbek people, does not reflect the deep features of Movarounnahr music culture like any other form of folk music.

III. Analysis

In the current situation, based on these historical and ethnic features of the evolution of the population of the region, the task of collecting and systematizing the invaluable multi-layered and multifaceted heritage of the region, copying it into notes, developing scientific, theoretical and methodological bases is extremely important, remains one of the issues.

Status is used in Arabic (-place, sound, curtain, degree, and in the past tense as a term-), plural. We do not know exactly when or how the original status systems were found. In this regard, the creative legacy of the famous musician Borbad (d. 627), who served in the palace of the Sassanids (King Khusrav Parviz 590-628), in particular, the system "7 Khusravoni" attributed to him, attracts attention. Musicologists believe that the system of "7 Khusravoni" has the next status, they were the basis for the emergence of systems, influenced the formation of their status.

The Uzbek classical music, especially the art of maqam song, was recognized by UNESCO in 2006 and, like its heritage, originated many centuries ago, testifies to the fact that the Uzbek people have become a masterpiece of universal art.

In addition to the folklore genre, the peoples of Central Asia have for centuries associated folklore with one of the most important genres of oral or classical music. His greatest achievement is that he is a part of poetry and prose (click, say) and they are the poems of classical poets. This tradition has been passed down from teacher to student.

There is a lot of information about this art in the works of the following scientists. Abu Ali Ibn Sina's "Treatise on Music" (10th-11th centuries), Abdurahman Jami's "Treatise on Music" (15th century), Darvish Ali Changi's "Treatise on Music" (17th century).

Scholars, poets, music theorists, inventors of tanbur notation Muhammad Niyaz, Kamil Polvon, Mirzo Boshi, who made a great contribution to the art of Khorezm maqam song, wrote poems under the pseudonym Muhammad Rahimkhan (Feruz) started composing music.

Students of Kamil Khorezmi Khudoibergan Muhrkon, Matyokub Pozachi, Abdulla Gulobi, Yakub doirachi, Avaz doirachi, Khudoiberdi maxsum, Bobojon bulamonchi, Sabir mahram, Muhammadrasul Mirzo, Matyokub Harrat, Madrakhim Yakubov and Komirajon Yakubov

(Sheroziy) and contributed to the creation of new options. Examples of renamed works are given in Parts 1-2 of the Status Volume.

For example: About the 3rd melody in the instrumental part of the True Status. This tune was sung under the name "Xu Nab". Navoi's ghazal is performed under the name "Ushshak-Shitob aylab" or "Tun oqshomi". Among the master performers and musicians of Khorezmian maqam song art are Kamil Khorezmi (1825-1897), Matyokub Harrat (1868-1939), Matpano Ota Khudoiberganov (1886-1960), famous musicians Safo Mughanni (Safo musician), Madrahim Sherozi (Madrakhim sozchi), Khoja Otajonov (Khoja sozchi), Jumaniyaz Hayitbaev (Jumaniyaz sozchi), Sarakhon Allomberganova, Poshshohon Matjonova, Anash Opa (Anash lame), Onabibi khalfalar are among them.

The main purpose of our look at the status of Khorezm is that our people have a solid foundation. The prose parts of the maqams were performed by Navoi, Fuzuli, Mashrab, Munis, Ogahi, Kamil Khorezmi, Feruz, Tabibi, Bayani, Avaz Otar oglu, Niyazi, Nodimi, Aqil and other poets.

Madrakhim Yakubov (Sheroziy) Khojikhon Boltaev and Komiljon Otaniyozov are among the creators of his unique performance skills. These renowned performers are one of the most respected masters in the world with their creative work, earning the respect and admiration of deserving students and their ability to incorporate them into their performance styles.

We see that the circles that accompany the maqam song and the folk melodies are wider and more compact than the other circles. Within the circle of believers, the musician who accompanies the maqam songs is considered to be perfect and inspiring in the performance of this or that maqam song at a high level, giving logic to the development of tempo.

The role of the circle in the performance of the status requires a lot of responsibility; it is not only the role of the musician, who leads to a holistic state that can bring to life the peculiarities of the rhythms. A very skilled master of the circle, he not only gave a method, but also proved that he knew the melody well. Proved to be a circle that unites musicians and singers.

The Khorezm maqam songs are structurally similar to the Bukhara maqam songs and have many unique features. In particular, the section of these maqam songs formed on musical instruments is called Shashmaqom. Also, the instrumental section includes the melodies "Tarje", "Gardun", "Muhammas" and "Saqil", which are known to us from the six maqam songs, but the term "Tasnif" does not occur and is replaced by the name of each status (e.g., "Maqomi Rost", "Maqomi Buzruk", etc.) or the phrase "Tani maqom". In addition, the role of "Peshrav" and "Ufar" in the sections of the chertim road is important, which is not typical of the Six Statuses. It is also known that the six maqam song sections ended with the song "Saqil". Khorezm maqam songs will be represented by "Ufar" melodies. In order to better understand the similarities and differences, it is possible to compare the musical melodies of the Shashmaqom and Khorezm maqoms in the "True (Rost)" maqam songs: Khorezm "True (Rost)" maqam songs Bukhara "True (Rost)" maqam songs. Chertim yoli:

1. Maqomi Rost

1. Classification True

- | | |
|--------------------|----------------------|
| 2. Tarjei Rost | 2. Garduni Rost |
| 3. Peshravi Gardun | 3. Muhammad Rost |
| 4. Muhammasi I | 4. Muhammasi Ushshok |

The Khorezm maqam songs were established in the first half of the 19th century in the form of a series of maqam songs, which, like the Bukhara maqam songs, consist of six maqam songs:

1. "True (Rost)" maqam song (or "True" status);
2. "Buzruk" maqam song (or "Buzruk" status);
3. "Navo" maqam song (or Status "Navo");
4. "Dugoh" maqam song (or Dugoh Status);
5. "Segoh" maqam song (or "Segoh" status);
6. "Iroq" maqam song (or "Iraq" status).

According to written sources, the Bukhara maqam song traditions had a great influence on the final decision of the Khorezm maqam songs. The services of the famous musician Niyazjon Khoja are especially noted here. It is said that Niyazjon Khoja visited Bukhara in the early 19th century and studied the Six Statuses, and then spread the art in Khorezm. At the same time, it is noted that the maqam songs were adapted to the conditions of Khorezm and had aspects related to local artistic traditions. Pahlavon Niyaz Muhammad (pseudonym - Kamil Khorezmi, 1825-1897), a 19th century poet and musicologist, experimented with writing Khorezmian maqam songs using his unique "note writing" called "Tanbur line". This work was continued by his son, Muhammad Rasul Mirzaboshi. In this "note" read from right to left, the curtains, which have 18 equal lines on the tanbur curtains, are lined, and the curtains that need to be played are marked with dashes and dots.¹

IV. Discussion

Khodzhikhon Boltaev is one of the most prominent Khorezmian artists; he brought up many students and made a great contribution to the further development of Khorezmian musical culture; is the artist who brought it to fruition. He was born in 1902 in the village of Abduvali, Khanka district, Khorezm region, in a family of shoemakers.

As his brother Egambergan was a skilled singer, the young Hajikhan was also interested in singing since childhood. From an early age, he learned how to sing small songs from his brother Egambergan. Sweet-spoken Haji Khan and his brother Egambergan attended small weddings and banquets around his village.

Later, his brother Nurmamat Boltaev joined them. At the age of 14-15, Hajikhan played the firecracker and sang, so people called him a firefighter. Thus, he became known among the

¹ Ражабов И., Мақомлар масаласига доир, Т., 1963;

people for his pleasant, resonant voice. It gained popularity in 1925. Famous singers such as Polly Dozchi, Bobojon Bola, and Sherozi Larga won the big rounds.

From 1940 to 1949 he was a singer and musician in the State National Variety of Khorezm region and led the ensemble.

During these years, Khodzhikhon Boltaev led the ensemble in Khorezm region and districts and villages, collective farms, Turtkul, Shabboz, Khojayli, Nukus in Karakalpakstan, Toshovuz, Old Urgench, Ilonli and other villages of Turkmenistan. gave concerts in pgin cities.

Until 1942, Khodzhikhon Boltaev's repertoire was one of the first major sayings of Khorezm maqoms. Matpano learned the maqam songs from his father Khudoiberganov, a well-known maqam song player in Khorezm.

In addition to Khorezm maqam songs and folk melodies, Khojikhon Boltaev's repertoire includes songs from Tashkent, Fergana, Samarkand and Bukhara, including Ushshah I. II. III. IV. The proceeds went to Ushshah, Iraq and other songs of the year.

He is, in fact, a singer-songwriter who is well versed in musical instruments such as the dutar, tanbur, and tar (rubob).

In 1947, Khodzhikhon Boltaev and his team took part in the construction of the Chorjoi-Kungrad railway. The ensemble included famous drummer Matpano ota Khudoiberganov, Jumaniyaz ota Hayitbaev, Matyokub Otajonov, D. Bobojonov, Nazira Yusupova and others.

In 1949, a Khorezmian song and dance ensemble consisting of forty young men and women was formed at the Khorezm Regional Theater. Khojikhon Boltaev also took part in the ensemble with his repertoire.

In 1949, Khodzhikhon Boltaboyev was awarded the title of Honored Artist of Uzbekistan for good performance skills.

From 1949 to 1966, Khodzhikhon Boltaboyev worked as a singer at the Khorezm Regional State Theater and conducted a concert troupe. Khodzhikhon Boltaboyev retired in 1966. But even after retirement, he did not move away from art.

In 1966, Khodzhikhon Boltaboyev was awarded the honorary title of People's Artist of Uzbekistan for many years of fruitful work in the field of art and active participation in the cultural and public life of the region. Many of Hojikhon Boltaboyev's songs have been recorded on Uzbek radio, through the Tashkent grammar studio, and on magnetic tape by the Uzbek Institute of Art Studies.

In 1968-1972, in the ensemble of folk talents organized under the Urgench City House of Culture, the young talented singer sang to young men and women and taught those passages from Khorezm maqam songs. He made many disciples. Nurmamat Boltaev, Kuvondik Iskandarov, Urinboy Otajonov, Rozmat Jumaniyazov are students of Khojikhon Boltaboyev.

Komiljon Otaniyozov, a talented singer, musician, composer, People's Artist of Uzbekistan, Turkmenistan and Karakalpakstan, is another artist who has made a significant contribution to the development of Uzbek music culture.

Komiljon Otaniyozov was born in 1917 in the village of Boyrachi, Shovot district of Khorezm. His father was one of the most educated and mature men of his time, and he also wrote poetry under the pseudonym Niazi. Komiljon initially became interested in music under the influence of his brother Foziljon. After graduating from high school, he successfully completed a two-year teacher training course in Urgench and returned to teaching in his district.

Komiljon Otaniyozov creates a music club at school and learns to play the dutar, harmonica and circle with the help of his brother. In 1936, a theater was established in Shovot. K. Otaniyozov learns a lot from experienced artists here. For example, he learns folk melodies from Jumalak aka.

In 1932, Komiljon Otaniyozov was invited to the regional theater in Khiva. While working here as a singer, he quickly captivated the audience with his lively and playful songs and gained a lot of attention in the country. While working in the theater, he learned melodies and songs from Kurbannazar Abdullayev (Bola bakhshi), a well-known folk epic, a scholar of the series of epics "Gorogly", "Shohsanam", "Oshiq Mahmud", "Avazhon", he himself sings these songs and poems of Makhtumkuli to folk melodies and melodies created by him.

The fact that folk epics and Makhtumkuli's poetry are very close to people's hearts and that Komiljon aka's unique style of singing, as well as some of his ghazals and poems, are closer to the recitative style, will soon be known outside Khorezm; which led to an increase in fans.

Before 1945, Komiljon Otaniyozov explained to the audience the content of the epics "Oshiq Gharib va Shohsanam", "Bozirgon", "Sayotkhon va Hamro", "Khirmondali" and "Gorogly"; performs his songs in connection with an interesting, lively event.

Beginning in 1945, Komiljon Otaniyozov's repertoire began to change radically. During this time, he became acquainted with such well-known artists of Khorezm as Madrahim Yakubov (Sheroziy) and Khojikhon Boltaev, from whom he learned from feruzs, suvaras, chapandoz. He enriches his repertoire with songs sung by ghazals and muhammas of Navoi, Fuzuli, Ogahi, Munis, Mashrab and other classical poets.

Since 1947, Komiljon Otaniyozov has been studying the sayings of Khorezm maqam songs from the famous Khorezm maqam song singer and drummer Matpano ota Khudoiberganov, and has focused on enriching his repertoire with maqam songs. At this time, he began to skillfully perform the Tashkent ushshaks, bayats, chorgohs and dugohs, which are loved and listened to by Khorezmians.

This year, K. Otaniyozov was awarded the honorary title of "Honored Artist of the Republic" for good performance skills, cultural services in the construction of the Chorjoi-Kungrad

railway and performance skills. In 1949, K. Otaniyozov was awarded the title of "People's Artist of Uzbekistan."²

Year after year, Komiljon Otaniyozov expands his repertoire, studying Suvora, Katta Suvora, Uzbek Suvora, Yakparda Suvora and Chapandoz, Feruz, in the repertoire of his teachers Madrahim Yakubov (Sheroziy), Khodzhikhon Boltaev, and his tempo is faster than his previous performances, performed in a unique style. This style of performance was even more popular with the audience.

Komiljon Otaniyozov's rhymes, rhymes, and flower arrangements were similar to the rhymes of Sheroziy, but they had a unique style of sound. Komiljon Otaniyozov also enriched his repertoire with new melodies.

For example, "Salom senga Khorezmdan" - the poem of Egam Rahim, "Olqish" - the poem of Ahmad Babakhan, "Aziz Vatanim" - the poem of Egam Rahim, "Bolguncha" - Mashrab muhammasi, "Yaxshidur" - Makhtumkuli she These are among them.

Komiljon Otaniyozov was known not only in Uzbekistan, Karakalpakstan, Turkmenistan and other parts of Central Asia, but also outside the Soviet Union. As a master of arts of Uzbekistan, the famous singer has performed in China (1951), India, Burma, Afghanistan (1955), Cambodia, Thailand (1957) also demonstrated.

In 1957-1969, the master artist organized the Khorezm Song and Dance Ensemble under the State Philharmonic of Uzbekistan and provided artistic guidance. The ensemble toured various cities and villages of the republic and Central Asia and performed interesting and meaningful concerts. He was awarded the honorary title of in response, the teacher also contributed to the formation of the Turkmen Song and Dance Ensemble in 1967 in the Tashkent region. In 1968, on the occasion of the Days of Khorezm Art and Literature, Hafiz was awarded the title of "People's Artist of Karakalpakstan."

V. Conclusion

Komiljon Otaniyozov's 50th birthday was celebrated in Tashkent. After that, he retired due to illness, but never stopped singing until the end of his life. He was greeted with great respect by the people at the concerts attended by the talented artist. Kurbanboy Bobojonov, Abdusharif Otajonov, Karim Ismoilov, Sultanposhsha Rahimova, Jumanazar Bekjanov, Bekjon Otajonov, Olmakhon Khayitova, Sharif Sultanov, Otajon Khudoyshukurov, Bobomurod Hamdamov have contributed to the Uzbek musical art with their performance skills, Ortiq Otajonov and many other artists consider K. Otaniyozov as their mentor. Our government highly appreciated the great contribution of the talented singer to the development of our art and awarded him three times the Order of the Badge of Honor and a number of medals.

K. Otaniyozov died on November 5, 1975 in Tashkent at the age of 58 and was buried in the village of Boyrachi, where he was born and raised. Although the beloved singer died prematurely, his name lives on in the hearts of our people, who are always devoted to the

² Матёкубов О., Мақомот, Т., 2004.

song and love their artist children. His melodious voice is often heard in the "mirror world" and on the radio, and records of Hafiz's immortal songs pass from hand to hand. The 1st music school in Urgench and one of the streets in Shovot are named after K. Otaniyazov.

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