

statuses of Khorezm

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Abstract: In the performance of Khorezm maqams, we observe a separate school of performance, which has special styles and forms, differs from "Shashmaqom" in terms of method and rhythm. In their time, great representatives of the Khorezm school of performance grew up. Among them are such great artists as Muhammad Yaqub Devan, Baba Bulomon, Kamil Khorazmi, Muhammad Yusuf Bayani, Kurji ata, Polli Dozchi, Muhammad Rasul Mirza, Khudoibergan Muhrkan, Muhammad Yusuf Devon-Chokar, Matpano Khudoiberganov, Madrahim Sherozi, Khojikhan Boltaev, Kamiljon Otaniyozov.

Key words: Rost, Buzruk, Navo, Dugoh, Segoh, Iraq, Panjgoh, "Suvora", "Naqsh", "Crying"; "Buzruk", "Sayri Gulshan", "Crying", "Pattern"; "Pattern", "Prologue", "Tanbur line".

Introduction.

As for the foundations of Khorezm status, 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 the musician and composer Niyozjon Khoja from Khorezm went to Bukhara in the early 19th century to study "Shashmaqom" and promoted it in Khorezm, and it is said that Khorezm maqoms are the origin of "Shashmaqom".

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 on the "Tanbur line".

Materials.

It is said that Khan himself was an accomplished poet, musician, composer, hafiz, he created melodies based on ancient maqam melodies, "Navo", "Segoh", "Dugoh", and his performances of Feruz I, II, III became popular among the people. It is shown on the basis of clear sources that Khorezm even 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 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. Ye. Ye, a well-known musicologist with Khorezm status. Romanovskaya was also involved and writes:

"The maqams performed in Khiva during the last khans (11th century) and the maqams recorded in 1934 by the expedition of the Institute of Art Studies of Uzbekistan are actually the maqams of Bukhara. About 130 years ago, a musician named Niyozenja brought these statuses from Bukhara to Khiva"¹

Research and methods.

No matter what opinions are expressed about it, in the performance of Khorezm maqams, we observe a separate school of performance, which has special styles and forms, differs from "Shashmaqom" in terms of method and rhythm. In their time, great representatives of the Khorezm school of performance grew up. Among them are such great artists as Muhammad Yaqub Devan, Baba Buloman, Kamil Khorazmi, Muhammad Yusuf Bayani, Kurji ata, Polly Dozchi, Muhammad Rasul Mirza, Khudoibergan Muhrkan, Muhammad Yusuf Devon-Chokar, Matpano Khudoiberganov, Madrahim Sherazi, Khojikhan Boltaev, Kamiljon Otaniyozov.

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

On September 29, 1995, the decision of Khorezm Governorship No. 203 was announced on further development of Khorezm maqam art in the region, transferring it to the Tanbur line of the Feruz period and transferring it to the next generation. According to this decision, a 3-member group consisting of famous musicians Akhmed Masharipov, Ozod Ibrohimov, and Ozod Bobonazarov was formed and these works were successfully carried out.

The statuses of Khorezm come in the following order:

Rost, Buzruk, Navo, Dugoh, Segoh, Iraq, Panjgoh.

As for the direct structure and executive features of the Khorezm authorities, previously 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 changes in the ways of singing.

Results.

There is variability in the naming and performance characteristics of some branches. For example, parts of tarona are in "True" 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, which are the main branches of Aytim departments, are known in Khorezm by the names of their statuses - 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 states, some songs of the Sarahbors were turned into large-scale songs without a terma. There are three taronas in "Sarahbora Rost" called "Tarona", "Suvora", "Naqsh".

Discussion.

After the words are recited, they are transferred to the branches of interpretation. They are called Talqini Rost, Talqini Buzruk, Talqini Navo, Talqini Segoh. There are fifteen prose lines in the maqams of Khorezm, and eight prose branches 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 Khoro, Nasri Ajam.

Suvora roads are one of the popular performances in Khorezm. The phrase "Suvora" means "horseman" or "rider" in Tajik. Suvoras are as big as maqam branches in form, and their methods are in Saqinama 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". The main questions are:

1. Mother Suvora (big Suvora).
2. Chapandozi Suvora.
3. akparda Suvora.
4. Kajhang Suvora.
5. Suvora in Koshpar.
6. Five curtains Suvora.
7. Short Suvora.

Savti Suvoras: Savti Suvoras are divided into I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII, XIII, XIV, XV, etc.

The famous teacher Khojikhan Boltaev created a number of variants of the suvoras. "Ufori savti suvora" I, II and "Gul ufori savti suvora" roads are among them.

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, has become more and more visible over time. Performance of Khorezm maqamat art is always honored as an integral part of our musical culture.

There are differences in the arrangement and composition of Khorezm statuses one after the other, and it is necessary to pay attention to this. In Muhammad Yusuf Bayani's "Tanbur Line", the statuses are arranged in the following order:

Dugoh, Rost, Navo, Iraq, Segoh, Buzruk, and it is obvious that it is located in "Shashmaqom", that is, Buzruk, Rost, Navo, Dugoh, Segoh, Iraq do not come in the order.

In "Maqomlari Khorazm" published under the editorship of I. Akbarov, it appears in the order of Rost, Buzruk, Navo, Dugoh, Segoh, Iraq.

Rost, Buzruk, Navo, Dugoh, Segoh, Iraq and Panjgoh appear in the 5-volume "Maqomlari Khorazm" published in the 1980s by Matniyoz Yusupov.

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