



## THE ROLE OF INSTRUMENT MELODIES IN THE MUSIC OF KHOREZM

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**Abstract:** Among the Uzbek folk melodies, the melodies characteristic of the Khorezm oasis are distinguished by their charm. These tunes are being taught by Khorezm performers on the basis of the tradition of "master-disciple". This article discusses the importance of instrumental melodies in Khorezm music.

**Key words:** Music, performance, instrument, oasis, status, teacher, ensemble, room, history, musician.

### Introduction:

Khorezm makams teachers took a model from Shashmakom and added many new names, tunes and chants that were not similar to its melody and melody structures. Large parts of Suvori, which were not used in Shashmaqom, were included. The Six-and-a-half-makam method system includes Nufurdam, Chor usul, Se usul, Murabba, Musaddas, Musabba, Gul ufar, and Foxti zarb methods, which are different from the Bukhara Shashmaqam.<sup>1</sup> Among the Uzbek folk tunes, the tunes characteristic of the Khorezm oasis stand out for their charm. These tunes are being taught by Khorezm performers on the basis of the tradition of "master-disciple". Of these:

"Saqili Navo" - ("saqil" - heavy, restrained) - is an instrumental melody that belongs to the category of Navo, and is also popularly known as "Khon kizhar". This tune got its name because it was played during Khiva Khan Mukhammad Rahim Khan II ("Feruz") entering the palace and sitting on the throne. Parts (phrases) that should be played without breaking the melody are indicated by league symbols. Due to its large size, it is necessary to study the melody in parts marked with room, head and numbers. The tune can be played with a simple, compact circle method.

"Saqili Sultan" is a part of the "Buzruk" status, which has been performed in the neighborhood until now. In the following years, it is also performed with the accompaniment of an ensemble. Composer and musicologist Kadamboy Rahimov in his book "Khorazm classical tunes and songs" says that he learned "Saqili Sultan" from the performance of teacher Gurbanboy aka Bobojonov (*partly according to the version recorded by M. Yusupov*), the tune is complete. because it is not there, they emphasize that he added rooms V and VI in the form of dunasr.

"Mukhammasi Bayaz" (—mukhammas - five) is a melody belonging to the category of Navo status, also known as Mukhammasi Bayot. This tune was recorded on a magnetic tape performed by teacher Ollanazar Hasanov.

"Muhammasi Ushshaq" is a song of Rost status, and earlier every wedding ceremony in Khorezm started with this song.

<sup>1</sup> B. Rahimov - Khorazm doctor status. Abstract 2021.

"Miskin and his Uforis" - (—miskin - stranger, wretched) Khorezm dutor status is the eleventh.

"Peshravi Dugoh" - ("peshrav" - leading, leading) is the most popular tune, sometimes it is played together with "Mukhammasi Ushshaq". At such times, when transitioning from "Mukhammasi Ushshaq" to "Peshrav", the following melody is performed at an arbitrary tempo, and the next "Peshrav" is played without starting from the beginning, starting from the III room.

"Roviy"-("Rahoviy" - road tune) is a tune that is part of Dutor status, and the missing part of its climax was added by musicologist Kadamboi Rahimov in the form of dunasr.

"Koradali" refers to a horse with a black mane and is considered one of the ancient Dutor roads. His N. Boltayev, Y. Jabbarov, Sh Razzokovs. There are samples sealed on magnetic tapes. Listening to these samples will help you master the piece perfectly.

"Orazibon" - originally Oraz bom - means a sad face and is considered the seventh of the status of dutor.

"Tarje'i Rost" - ("tarje" - return, repetition) - is a unique melody, consisting of a simple three-part form. The first part, which is played voluntarily, was performed by ustoz Hayitboy aka Bobojonov. In addition, the performances of Nurmuhhammad Boltaev, Rustam Jumaniyazov, Sultanboy Sapaev were recorded on magnetic tapes. —The 1st part of Tarje'i Rost is sometimes performed before the famous dance tune "Yuz Bir" in Khorezm.

"Hafifi Segoh" - ("hafif" - easy) - is a very convenient tune for ensemble performance, soloing the III movement on the flute (in the second time on the gitjak), (the ensemble is accompanying on the "re" note at this time stands) will be performed.

"Alikambar" is a tune that is part of dutor maqams, and it is performed with love by an ensemble and solo. In Tora Qilichev's book "Khorazm Folk Theater" there is an interesting story about the origin of "Alikambar": "In ancient times, Hazrat Ali had a horse nicknamed "Duldul". Ali entrusted the care of the horse to a young shepherd named Qambar. Seeing that "Duldul" is losing weight day by day, Ali observes Qambar's horse feeding. When Qambar sent the horse to the pasture and caught the foal, there was a mood of joy related to God's giving life to all of nature, Adam and Eve, and sadness related to love and the suffering of life. while playing the tune. The trees trembled to the sound of the bell, and the horse stopped eating grass, turned his head to the ground, and listened to the music without moving. Enraged, Ali took Qambar's gun from his hand and hit it on the ground. Dutor splits into a hundred pieces and flies in all directions. The joy of Kambar turns into sadness. This is the reason why this ancient melody, mixed with joy and sadness, was named "Alikambar".

In short, the oldest dutor instruments that have been performed in Khorezm since ancient times and since the 12th century AD - which have survived to this day - are "Kora Dali", "Ilghor", " Sho mokhdi", "Dutor lazgisi" and examples of suvora, such as dutor tunes, which are characteristic of epics, in our opinion, have reached the present time in terms of various creative-verbal refinement and artistic development.

The historical foundations of doctoral statuses were analyzed, theoretically studied and put into practice. By the 70s of the 19th century, Khorezm musicians and musicologists created ways to write six and a half statuses and dutor statuses on paper and live performances. These researches went down in history under the name of tanbur lines and became a universal discovery of its time. This phenomenon has gained great importance for the musicology of the present time. In this place, we did not mention performance practices, such

as the above painting, epic, special dutor songs popular among the intellectuals of the people, and ordinary folk dutor songs that are performed in the field of folk art. Consequently, in Khorezm, "Kora Dali", examples of Suvora, related to horses, "Sho kokhdi", "Ilg'or", which have been performed by dutor in epic performances, have been refined over the centuries by the creative practices of these same performing practices. Its effects on the circle and its interrelated aspects in the section of artistic elements have become extremely important. A copy of the parts of Dutor's maqams, copied on paper in the form of noma, was kept in the personal library of one of the famous musicologists - Matyusuf Kharrotov. This discovery about PhD positions will serve as the main scientific and practical source during our research. The current representatives of the Khorezm University School of Performing Arts are well aware of the process of such performance practices. Based on this, we, in dutor, will comprehensively and consistently analyze the issues of the unique performance of songs such as "Kora Dali", "Ilg'or" and "Sho Kochdi", as well as suvora and epic songs. For this reason, it is extremely important that we refer to the opinions of scientists and experts about the interrelationships of executive practices emphasized above, related aspects at one or another level.

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