

## KHORAZM URFIAN MAKOM

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**Abstract:** This article deals with the customs of Khorezm, which have been continuously formed in Khorezm and have been heard as traditions since time immemorial. What is the Urfi makam, how did it appear, how does it differ from the six and a half makams of Khorezm, today you can get answers to questions about the promotion of Urfi makams. Examples are explained using sheet music and pieces of music, as well as tables.

**Keywords:** Urfism, status, six and a half statuses of Khorezm, Muhammad Rahimkhan Feruz, Matpano ota Khudayberganov, "Musical history of Khorezm", Republican scientific and practical seminar on the topic "Formation of modern records of Khorezm statuses".

### Introduction:

"We, the Supreme Khagan of Khorezm, Muhammad Rahimkhan Soni, have signed the following Supreme Decree. The status of Khorezm should be declared the inviolable property of the people. May those who violated this decree, who shocked the supreme authority and humiliated the status, be severely punished!"

**Muhammad Rakhim Khan Soni**

**1292 Hijri Jamodul-Awwal. /1882y/**

It is known that the classical music of the Islamic world is called "makamat". The status of the Central Asian region is one of the foundations of this great family tree. Makamot-Bukhara Shashmaqomi, Khorezm maqoms, Ferghana-Tashkent maqom roads.

When comparing the three main historical schools of the makamat, the following picture is first of all visible: Khorezm makamat have more characteristics of ancient roots, they are not as branched as the Bukhara Shashmakam, but they are no less noble and majestic; The Bukhara series is distinguished by its quietness, the large number of branches, and the fact that each of them is divided into large and small parts; Fergana-Tashkent makam roads are distinguished by their servariantity and the fact that many songs have appeared on their basis and are connected to the works of folk musicians. In any case, each makam style has its own value and its artistic potential should not be compared or discriminated against. On the contrary, they are combined and form a single family tree of authority.[1.49].

But did you know that there are statuses that created the ground for the emergence of Khorezm statuses?

One of the types of makams that have been close to each other with six and a half makams in Khorezm makamat is the Urfi makams.

Urfi makams are a type of makams that are customary in the Khorezm oasis, used as a model for the six and a half makams of Khorezm. In Khorezm makamat, dutor makams, six and a half makams, and Urfi makams, which have been formed and have become a tradition, are also distinguished. We can get the first information about the status of Urfi from the work "Musical History of Khorezm" by Muhammad Yusuf Devonzoda, son of Mulla Bekjon Rahman.

We know from the sources that Khan of Khiva, Muhammad Rahim Khan Soni, was one of the people who knew music. On the basis of his orders and instructions, a model was taken from the traditional Urfi makams among the people, its melody and melody structures were arranged, many new melodies and songs were adopted, and a new structure was created. This structure was later called Khorezm six and a half status. Kamil Khorazmi, Muhammad Rasul Mirza, Khudoybergan Muhrkan, Muhammad Yusuf Bayani, Matyaqub Harrot, etc., took this six-and-a-half status to the tanbur line. Muhammad Yusuf Devonzoda, son of Mullah Bekjon Rahman, wrote in his work "Musical history of Khorezm": "Muhammad Rahimkhan Soni's musical knowledge is very airy, and his musical works are completely different from those of his time. Musical works, which are less popular among the people of the country, spread at a faster pace and create an opportunity for the emergence of national songs. "Private expert musicologists are working, and the problem and classification parts of shashmaqom songs are gaining special importance, and the shashmaqom songs related to the classification parts are changing from nose to nose, and many additions are added and patched," he writes. What does he mean by that? With the honor of Khiva Khan Feruz, the musical works that have been used by the people since time immemorial (status is under consideration) spread more widely, and it is evidence of the creation of new national melodies. A new melody was created by adding Khorezm-style melodies based on the difficulty and classification parts of Shashmaqom. The statuses of Khorezm Urfi were not recorded at that time, but even so, they have reached us through the tradition of mentor-disciple. The development of classical music is based on its loyalty to past achievements, constant pursuit of new horizons, moving and changing internal laws.

Polvonboy, Yaqub drugichi, Osmonjon, Abdujabbar, Abdurahmonbek, Mulla Yaqub, Khudoybergan Makhdum, Babajon bola Mulla Muhammadsharif Khudaibergan Muhrkan, each of the mentioned masters knew the status of Khorezm Urfi well, and preserved the traditions of teacher and student until Matpano father. are acting teachers.

Since the 30s of the last century, the paths of our national musical values have been blocked, the concepts and terms related to them have been sharply deprecated, and this art has remained outside the requirements of the time, and performance breaks in their traditions began to occur. During these periods, the ancient examples of our musical heritage were preserved orally (that is, not written down) in the memories of eminent teachers. One of such scholars is Matpano father Khudoyberganov. On the initiative of Yunus Yusupov, who worked as a director in the regional theater for many years, under the leadership of Father Matpano, in 1943, a unique concert group ("variety theater") was organized in Urganch under the regional theater, which was used to teach and publicize the Urfi statuses preserved among the people to young artists. a creative association was formed. In addition to famous artists Razzaq ota Omonov, Hajikhan Boltayev, Nurmuhammad Boltayev, Nazira Yusupova, Ollanazar Hasanov, Matniyoz Yusupov, Sayidnazar Otajanov also participated in the association. Komiljon Otaniyozov was also one of the active participants of the creative association, selfless, financially and morally sponsored the association. In 1964, under the leadership of Hajikhan Boltayev, a makam ensemble was formed under the leadership of the Urganch House of Culture in order to teach the Urfi makams received from Matpano father Khudaiberganov to the next generations. This ensemble worked at the level of an artistic amateur club. Rozmat Jumaniozov (member of the ensemble), who uses the makams in his performance practice and is now entering the great art, learns the Urfi makams from his

teacher Hajikhan Boltayev. Performances of Khorezm Urfi makams by the ensemble team were recorded on magnetic tapes. If we pay attention to historical documents and sources, in the 20s of the 19th century, based on Shashmaqom and its internal logic and structural structure, Niyozjon Khoja developed a new type of Khorezm authority, the Six and a Half Status System. By the time of Muhammad Rahim Khan Feruz, the system of six and a half statuses was written down based on the tanbur lines. The principles of method, veil, and tone of the six and a half makam differ from the general structure of the Urfi makam in several ways. The composition and order of the melody rooms in the Urfian makam structures are filled in the six and a half makam structures, and the beginnings and endings are clearly given. The methods are clearly indicated. Each part is given a curtain and method name. In Urfi makams, it is customary to say the names of some melodic structures by the names of the radifs in the text. Each status of the six and a half statuses has a system of four scales. There are 13 main scale structures in the five makams, which are part of the saying part of the Urfi makams. For example, the Urfiy Rost status chord structures: "Rost", "Ushshak", "Sabo", "Panjgoh".



## Sabolad tizilmasi

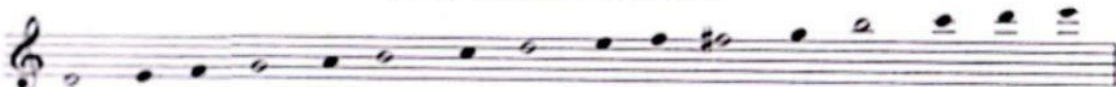


## Panjgohlad tizilmasi



Xorazm Urfiy maqomidagi Buzruk maqomida “Buzruk”, “Nasrulloyi” ladlari mavjud. Tanbur chizg‘ilarida yozilgan Olti yarim maqomdagi Buzruk maqomining lad tizilmasi “Ajam”, “Uzzol” lad tizilmalari bilan kengaytirilgan.

## Buzruk lad tizilmasi



## Nasrulloyi lad tizilmasi

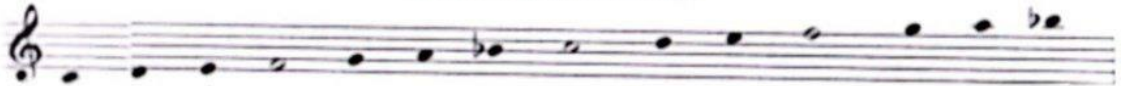


Xorazm Urfiy maqomlarida “Navo” va “Oraz” ladlari mavjud. Tanbur chizg‘ilarida yozilgan Olti yarim maqomidagi “Navo” maqomi tizilmasida “Navo”, “Bayot”, “Oraz”, “Dugoh Husayni maqomi Navo” ladlar kiritilgan.

## Navo lad tizilmasi

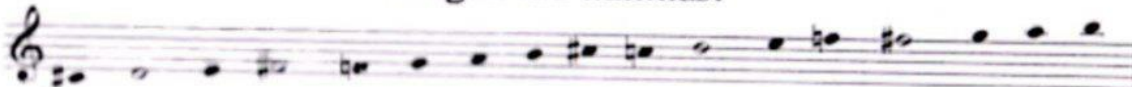


## Oraz lad tizilmasi

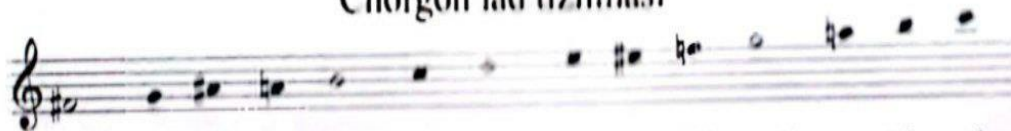


Xorazm urfiy maqomlarida Dugoh maqomi tarkibiga “Dugoh” va “Chorgoh” ladlari kiritilgan. Tanbur chizg‘ilarida yozilgan “Dugoh” maqomi tarkibida “Dugoh”, “Chorgoh”, “Oraz”, “Dugoh Husayni maqomi Dugoh” ladlar mavjud.

## Dugoh lad tizilmasi

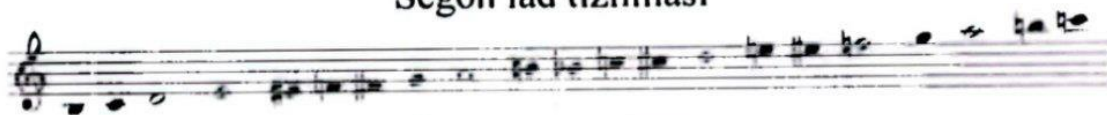


## Chorgoh lad tizilmasi

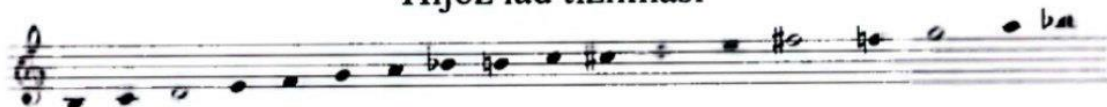


Urfiy Segoh maqomi tarkibida Segoh, Hijoz, Xoro, Ajam lad tizilmalari mavjud. Tanbur chizg'ilarida yozilgan Olti yarim maqom va Urfiy maqom tarkibida to'rtala lad tizilmalari saqlangan.

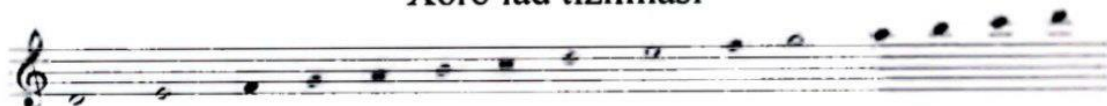
## Segoh lad tizilmasi



## Hijoz lad tizilmasi



## Xoro lad tizilmasi



## Ajam lad tizilmasi



Urganch in February and May 2021 with the participation of the Uzbek National Makom Art Center, Khorezm Regional Culture Department, Khorezm Exemplary Makom Ensemble, Faculty of Arts, Department of Music Education, Urganch State University Republican scientific-practical seminar on the topic "Formation of modern records of Khorezm status" was held in In the seminar, the age-old traditions, components and existing examples of Khorezm ceremonial status were analyzed. Khorezm Urfi makams were performed by the Khorezm exemplary makam ensemble team, re-filled parts of makams based on the structural structures of Khorezm Urfii makams. The participants of the workshop were determined to fill in some of the shortcomings that had been made before and to prepare the performance notes by noting them to a certain extent. Proposals for full regulation of Khorezm Urfi makams based on existing examples in practice were considered. 8 original samples of the Rost and Buzruk estates on the Urfi road have been preserved. The position of Navo was replaced according to the sequence criteria of Nasri Navo and Faryodi Navo, which have been implemented until now.

Xorazm Urfiy maqomlarining azaliy an'analari qoyidalariga mos bo'lgan yangi namunalar parda tizimiga mos xolda maqomlar tarkibiga kiritildi. Keltirilgan jadval asosida Xorazm Urfiy maqomlari quyidagicha tasdiqlandi.

### XORAZM URFIY MAQOMLARI MANSUR QISMI

Rost	Buzruk	Navo	Dugoh	Segoh
1. Maqomi Rost	1. Tani maqomi Buzruk	1. Saqili Navo	1. Peshravi Dugoh	1. Xafifi Segoh
2. Tarje' Rost	2. Saqili Sulton	Muxammasi Bayot		Garduni Segoh
Muxammasi Ushshoq				

### XORAZM URFIY MAQOMLARI MANZUM QISMI

Rost	Buzruk	Navo	Dugoh	Segoh
1. Tani maqomi Rost	1. Tani maqomi Buzruk	1. Tani maqomi Navo	1. Tani maqomi Dugoh	1. Tani maqomi Segoh
2. Taronai Rost	2. Sayri gulshan taronasi	Taronai Navo	Taronai Dugoh	Taronai Segoh
3. Suvoriy Rost	3. Tarona II	3. Suvoriy Navo	3. Suvoriy Dugoh	3. Suvoriy Segoh
4. Naqshiy Rost	4. Tarona III	4. Naqshiy Navo	4. Talqini Chorgoh	4. Muqaddimai Segoh
5. Talqini Rost	5. Suboriy Buzruk	5. Talqini Navo	5. Chorgoh	5. Talqini Segoh
6. Faryodi Nasri Ushshoq	6. Talqini Buzruk	6. Faryodi Nasri Navo	6. Naqshi Dugoh	6. Nasri Hijoz Muqaddimasi
7. Nasri Sabo	7. Nasrulloyi	7. Orazi Navo	7. Talqini Dugoh	7. Navro'zo Xoro
8. Ufori Rost	8. Ufori Buzruk	8. Ufori Navo	8. Bayoti Dugoh	8. Naqshi Segoh
			9. Ufori Dugoh	9. Navro'zi Ajam
				9. Ufori Segoh

It was deemed appropriate to perform Tani status Dugoh, Tarona, Suvori Dugoh, Naqshi Dugoh, and then Talqini Dugoh, Chorgoh, Bayoti Dugoh and Ufori Dugoh in order to match the curtain system. The part called Segoh Sabasi in Segoh Makam on Urfi Road was originally named after its ancient name Nasri Hijaz Muqaddimah. The team of the Maqom Center conducted a great creative research in the study of Urfiy Maqoms with such mature hafiz as Azamat Otajhonov and Ochilbek Matchonov, who are in the public eye today. Audio and video recordings of more than 200 songs belonging to the creations of master artists from Khorezm were prepared by the sample maqom team of instrumental parts of Urfi maqoms, instrumental and vocal parts of Urfi dutor maqoms, Rock series, Suvora and Feruz series,

master artists from Khorezm. On the Urfi road, the Ufori part of the Segoh status has not been preserved. Participants of the scientific and practical seminar, singers Azamat Otajanov, Samandar Khudaiberganov, created the Ufori Segoh, and the proposal to include it in Segoh was unanimously approved.

### References:

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