

To Acquaint Students of the Specialized Art School with the ways of Khorezm Maqom

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ABSTRACT

The main verses of the Khorezm maqoms have been called maqoms since the last quarter of the 19th century. In the collections of poems of Khorezm maqoms they are called "Sarakhbor". The melodies of the Sarakhbors, the method of the circle, and the dimensions of the poems recited to them are almost the same in Bukhara and Khorezm. Some of Sarakhbor's songs were composed in Khorezm. They are accompanied by peaks and turned into large-scale songs.

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After gaining independence, the Republic of Uzbekistan has undergone significant changes in the social life of the society. In particular, a number of measures are being taken to build a legal society based on national and universal values. In particular, the problem of inculcating the ideas of the ideology of national independence in the content of the educational process, the aesthetic education of students through national values, traditions and centuries-old musical heritage is of particular importance.

Sarakhbori Rost, a Khorezmian maqom, has three melodies called Taronas, Suvora and Naqsh. His song is a rhythmic version of Sarahbori Rost's third song in Shashmaqom. Suvora Yoli is based on the third and fourth songs of Rost in Shashmaqom and is very popular in Khorezm. Today, the modern-day song "Flowers of Uzbekistan" is based on this Suvora. The pattern song is the first and second song of Nasri Ushshak, and its known form is known in Khorezm as "Hanuz". The pattern differs from the shape in the True Shashmaqom. Khorezmian composers included Ushshak and Uzzol.

Sayri Gulshan's songs on the status of Buzruk, Uzzol's and Muhayyari Chorgoh's melodies on the second and third songs have reached their peak, and the range of songs has been significantly expanded. The first song of Navo maqom is similar to Shashmaqom and is adapted for local singing. Suvorasi Sarakhbori of Navo is a well-known version of Navo's second song. A unique example of them was created in Khorezm on the basis of the songs of Sarakhbori Dugoh.¹

The first and second songs of Sarakhbori Segoh are enlarged on the example of Khorezm. The timing of the songs of all the singers, the method of the circle, the fact that the curtains they start with are taken in a different way, cause them to change. After the songs of the Sarakhbors, they are recited in the Khorezm maqoms in the so-called interpretations. The mentioned pamphlet "History of Khorezm music" contains seven interpretations, and only four of them are given in the collection of notes of Khorezm maqoms.

¹ Ishaq Rajabov. "Fundamentals of Status" Second Edition. The narration of the new century generation. T.2019 y.

They are called Talqini Rost, Talqini Buzruk, Talqini Navo, Talqini Segoh. The rest of the interpretation is probably forgotten in Khorezm.

The Interpretation of the True Shashmaqom is Ushshak himself. It contains all the structures in Talqini Ushshak. The interpretation begins with True income. The Miyonhat, Uzzol, and Muhayyari Chorgoh species are then used as a climax with certain modifications, culminating in a descent. His circle style and poetic dimension are the same as in Ushshak. This chapter is narrated in the verses of "Ramali Musammani Mahzuf":

I don't need a flower

If the meeting is not attended,

Naylayin sahboni gul

Unless between meetings.

Other songs have also undergone significant changes in the Khorezm tour. For example, Talqini Buzruk Talqini is a well-known version of Uzzal, and its melody and components are similar to those in Shashmaqom. Instead of a quartet-level jump, Uzzol's tune moves step by step. Navo's interpretation is Bayot's own interpretation, but it has been changed a lot. "Khorezm maqoms" are given in the collection of notes in short and incorrect scenes.

The interpretation of Segoh is similar to that of Ushshak and differs from that of Shashmaqom. Thus, the fact that the interpretations were adapted to the local style of performance in Khorezm led to significant changes in their musical appearance. This article quotes one song in its interpretation of the Rost and Navo statuses and calls them Faryod. The Crying Roads have also been widened and rebuilt.

Some of the prose branches are now forgotten. Kharratov lists fifteen lines of prose. The collection of notes "Khorezm maqoms" contains eight prose sections. They are called Navruz Saba in Rost, Nasrulloyi in Buzruk, Faryod and Orazi Navo in Navoda, Chorgoh and Bayot in Dugoh, Saba in Segoh, Navruz Khoro, Nasri Ajam. It should be noted that the cry in Navoi is that of Husseini Dugoh. For some reason, Bayot is not mentioned in this article as part of Navo status, but as a branch of Dugoh status.

Such changes create confusion in the study of Khorezm status. Let's take a look at some of the prose sections to get an overview. For example, Nasri Rost is the same Nasri Ushshak in Shashmaqom. Nasri Rost begins with the income structure. Subsequent letters consist of miyonkhat, Uzzol and Muhayyari Chorgoh types, as well as parts of the descent. This song is known in Khorezm as "Shitob aylab". It is performed with a weighty poem called "Hazaji Musammani Salim". For example, it corresponds to Navoi's ghazal, which begins as follows:

The night came and my hut hurried around,

Hiromi's picture is full of flowers.

It should be noted that this popular song was not included in the collection of notes "Khorezm maqoms" for unknown reasons. Another branch of Nasr, Nasrullahi, found a new interpretation and design in Khorezm. According to Nasrulloyi in Shashmaqom, it has a different content and melody. However, the Dunasr and Turk peaks in it remain a completely new way of singing.

Some of Nasr or Harming have melodies, which are known as suvora, naqsa, tarona. It should be noted that the term pattern has been used since the time of the Timurids. But although it was forgotten by the Bukhara authorities, the name is still used in Khorezm. In Bukhara, the pattern is called tarona. The word "pattern" is Arabic and means "decoration", "design". Such large-scale songs are accompanied by smaller-form hymns, which serve as a real embellishment to the maqom series. Another of Nasr's songs, Suvora, also serves as a pattern. The term Suvora is used in Persian-Tajik to mean "horseman" or "rider". When we listen to the riding tracks, we can see the movements of the horseman as he rides.

The Suvara method is based on the saqiynoma or ufar circle method. In Khorezm maqoms it also comes in the form of a circle measuring 13 quarters of a clock. In recent years, they have become less popular. At present, various types of waterways are widespread in Khorezm. They are as large in form as the branches of status. Khorezm maqoms also end with ufar. The Ufars, on the other hand, often sound like

sarakhbars, rather than prose, as in Shashmaqom. Thus, Shashmaqom was used creatively with significant changes in the conditions of the Khorezm oasis. The melodies and circle methods of some maqoms have been reduced in size, and the speed of the method has been slightly accelerated. Types and rhythms have been shortened, melodies and songs have been re-created, and sometimes new parts have been created.²

Shashmaqom lived independently in Khorezm. Therefore, the Savt and Mongol branches of the Bukhara tradition did not enter the Khorezm status. However, Khorezm composers carried out deep creative work on the basis of maqom. In the style of maqom, they created wonderful examples of Suvara Harming, unique melodies and songs such as "Feruz", "Ilgor", "Eshvoy", "Norim-norim". One of them is the song "Unutma". This song is performed in the style of prose and is also used in Khorezmian epics. The use of maqom in folk epics testifies to the popularity of maqom in Khorezm.

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