

## Development of Musical Art and Transformation Processes in National Instruments in the 19th-20th Centuries

Matkarimova Nazokat Maksudovna

MA 'MUN-UNIVERSITY", Doctor of Philosophy in History, PhD., Associate Professor

**Abstract:** The article presents information about the history of musical words used in the folk art of the Uzbek people: origin, formation and development. It also analyzes the similarities and differences of these musical instruments with the musical sounds of other neighboring peoples.

**Keywords:** Khorezm folk art, folklore music, music, musician, kobiz, tabl, tanburok, zir, ud, flute, trumpet, trumpet, chagana, harp, argunan, law, rubob, tanbur, drum, chankanora, kanun, tanbur, mizmar, arganun, flute.



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**INTRODUCTION.** Musical culture is distinguished by its multifacetedness. In particular, the rich musical heritage of the Uzbek people, whose deep roots go back to ancient times, has not left our daily lives. It includes high examples of folk creativity, folklore performance, melodic structure, instrumental and song works developed in content, performance of epics, as well as a complex genre of performance called maqom music. In addition, the work of folk composers, who have made a significant contribution to folk musical culture in all eras, also plays a significant role.<sup>1</sup>

**LITERATURE ANALYSIS AND METHODOLOGY.** The role of our national music and traditional songs in raising the culture and spirituality of our people, expanding their worldview, and developing their thinking skills is incomparable. We know that the masterpieces of our national music and traditional songs have been revered among our people from time immemorial, passed down from mouth to mouth, sung, and played on instruments, and they have great educational significance. Our classic melodies and songs were considered the main means of spiritually perfecting national thinking. They always accompanied the people both in difficult times and in times of joy and happiness. A melodious melody and a pleasant voice, with their expressiveness, bring a mysterious excitement to the human heart, invigorate its spirit. Therefore, studying the history, formation, and development of our national music is of great importance. Looking at the history of music, we can see that during the Khiva Khanate, a great contribution was made to its development.

**DISCUSSION AND RESULTS.** Since the second half of the 19th century, relations of great historical and cultural importance have been established between the peoples of Russia and

<sup>1</sup> С.Маннопов. Ўзбек халқ мусиқа маданияти. Т.: Янги аср авлоди, 2004. Б.13.

Turkestan, and trade and commerce have been carried out. Among the trade products that appeared at that time were musical instruments such as the organ, violin, clarinet and accordion. The arrival of these instruments had a serious impact on the culture of the Uzbek people in a short period of time, and they began to become popular among folk musicians. By the time of Muhammad Rahimkhan (1806-1825), Niyazzhonkhodja and his students Makhdumjon Qazi, Muhammadjon Sandiqchi, Abdusattor Makhram, his student Khudoibergan Kasib and others made a great contribution to the development of tanbur maqoms.

During the reign of Muhammad Rahimkhan Soni Feruz (1864-1910), the art of music in Khorezm further developed. Feruz's palace gathered more than 40 poets and about 20 maqam musicians and held mushaira and maqam evenings. Among the maqamists of the palace, Pakhlavon Niyaz Mirzabashi Kamil, Muhammad Yakub Devan Harrat, Yakub Pozachi, Qalandar Donmas and others enriched the instrumental and aytim parts of the maqams. Kamil Khorezmiy is considered one of the leading musicologists who began to put Khorezm maqams on paper based on the "Tanbur line" he invented. In 1883, he first wrote the "Rost" maqam in the composition of Khorezm maqams, and then his son Muhammad Rasul Mirzo continued this work and wrote the Khorezm maqams Buzruk, Navo, Dugoh, Segoh, Iraq and Rost. During this period, bakhshis such as Atash bakhshi, Nurjon bakhshi, and especially Eshvoy bakhshi and his student Muhammadniyaz Gurji became famous. The Khorezm dutar yulks were compiled by unknown master musicians and bakhshis, and 11 dutar maqams were formed. Feruz himself composed about 14 melodies for maqom instruments. During this period, more than 40 bakhshis and 32 sazande qoshli (a group of musicians) worked. They were inspected by the khan during festivals and celebrations and received fatwas to organize performances for the people. The most famous among the bakhshis were: Riza bakhshi, Ernazar bakhshi, Suyav bakhshi; among the sazande qoshli, the well-known representatives were Shomurod surnaychi and others.

In the 19th century, at the initiative of Muhammad Rahimkhan Soni, a musical instrument similar to the Azerbaijani tor was made by the court musician Qalandar Donmas, which began to be known among the people as rubab<sup>2</sup>. The Khorezm rubab, no matter how similar it may be to the Azerbaijani tor in appearance, differs in its fret system and playing style. The tor is a very popular musical instrument in Azerbaijan and Iran. In Azerbaijani folk songs, the tor and the voice do not play in parallel, but the musician (torchi) plays as an accompaniment to the singer. The torchi and the singer alternate in playing, and the performance is widely used in the process of singing. In Uzbek folk songs, the tor and the voice are played in parallel, acting as a support for the voice of the hafiz. The tor is also known in Khorezm as the rubab. The rubab is also mentioned in musical treatises and other sources as qobiz, shashtor, panjtor, shudurgu, ishrat or tor. In Darvishali's musical treatise, "The rubab is a mountain sound, and its sound is dry. It has five strings: four of them are made of silk and one is made of wire, and its sound (inner, soul) is shorter than other strings." By the beginning of the last century, the famous Khorezm artists, Shirazi and Bola bakhshi, began to use the string instrument regularly in the performance of folk songs and epics, and the master hafiz Khojikhon Boltaev began to use the string instrument in the performance of maqoms (instead of tanbur).

In the 1940s and 1950s, Kamiljon Ataniyozov made a great contribution to the widespread popularization of the string instrument. He created new performance styles in the performance of the string instrument, which contributed to its popularity in Uzbekistan, Turkmenistan and Tajikistan, and also skillfully performed this instrument at the level of the requirements of the big stage. The string instrument was widely used not only as a supporting instrument in song performance, but also in the performance of instrumental parts of folk melodies and maqoms

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<sup>2</sup> Раҳимов Б. Ўзбек ва Озарбайжон чолгу созларининг муштараклиги. Cholgʻu ijrochiligida musiqiy taʼlim uzviyligini taʼminlash mavzusidagi Respublika ilmiy-amaliy konferensiyasi 2022-yil, 27-aprel. B 27.

among musicians<sup>3</sup>. Uzbek composer Abdusharif Otajonov used the string instrument as the leading instrument in the orchestra in his musical drama “Oshik Gharib and Shohsanam” written in 1957.

After the establishment of Soviet power in Khorezm, the development of maqom and national music stopped for a while. In 1923, a music school was established in the city of Khiva, which opened classes in playing instruments such as the violin, clarinet, and tanbur. During this period, the following musicians became famous: Safo Ollaberganov (Muganniy), Kurban sozchi Ismoilov, Madrakhim Yakubov (Sherozy), Kurbanazar Abdullaev (Bola bakhshi), Matyusuf Kharratov (Chokar), Otajon Abdullaev, Khojikhon Boltaev; among the female halfas, Onajon Sobirova (Anash mahram), Onabibi qori Otajonova (Ojiza) and others. Among their followers and students are the singers Komiljon Otaniyazov, Vakhobjon Fayozov, Kommuna Ismoilova, Sultanposhsha Rakhimova, Matyakub Rakhimov, Kuvondik Iskandarov, Jumanazar Bekchonov, Olmakhon Khayitova, Ruzmat Jumaniyazov, Ortik Otajonov, Otajon Khudoishukurov, Bobomurod Hamdamov; the musicians are the dutor player N. Boltaev, the kosnay player K. Bobojonov, the tor player H. Bobojonov, the gijjak player O. Hasanov; the composers R. Ollaberganov, Sh. Ramazonov, Sh. Solaev, A. Otajonov, M. Yusupov, S. Khayitboev, U. Musaev, R. Abdullaev, K. Polvonov, M. Otajonov, R. Bekchonov, Sh. Fayzullaev, K. Rakhimov; the musicologist O. Matyakubov and others. Between 1958 and 1960, M. Volumes 6, 7 and 9 of the book "Uzbek Folk Music", collected and notated by Yusupov, were published. In 1980-1987, new, supplemented versions of Khorezm maqams were published.

From the Khorezm region, such major artists as Devonai Hashimiy, Niyozhankhodja, Niyaziy, Khudoibergan Muhrkan, Komil Khorezmiy, Matyakub Kharratov, M. Khudoiberganov, Safo Muganniy, Kh. Devonov; Uzbek folk poets and hafiz such as Bola Bakhshi, K. Iskandarov, R. Jumaniyazov, F. Davletov; Honored Artists and Composers of Uzbekistan such as Matyusuf Kharratov, M. Yusupov, R. Ollaberganov, Sh. Ramazonov, L. Abdullayeva, I. Niyozmatov, R. Abdullayev, O. Matyokubov, S. Davletov, U. Musaev, O. Ollaberganov, K. Rakhimov; People's artists of Uzbekistan such as Sheroziy (Yokubov), K. Otaniyazov, H. Boltaev, K. Rakhimov, M. Rakhimov, B. Rakhimova, S. Devonov, S. Rakhimova, G. Yakubova, M. Ikhtiyorova, O. Khayitova, G. Matyakubova, M. Bobozhov, O. Otajonov, G. Rakhimova; people who have produced Uzbek folk bakhshis such as Norbek bakhshi and Qalandar bakhshi<sup>4</sup>.

**Conclusion.** From the point of view of today's social needs, high attention is paid to our national music, which is aimed at forming new facets and aspects of this sphere. In particular, the resolution of the President of the Republic of Uzbekistan Sh.M. Mirziyoyev on November 17, 2017 “On measures for the further development of the Uzbek national heritage” and a number of decrees are proof of our opinion. In this regard, this Resolution can be considered an unprecedented event in the centuries-old history of the Uzbek people in relation to the national musical heritage.

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