Dutar maqoms and their history

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Abstract:
Copies of the letter collected today by Kamil Devoni, an enlightener and at the same time an intelligent scholar of Dutar status, a skilled dutarist and musicologist, serve as the rarest source. The unique copies of Dutor's maqoms, written using his "tanbur line" notation system, are considered to be the most scientifically and practically perfect texts, which, in the words of musicologists, look perfect.

This article highlights the Dutor maqoms and their ancient history, and the formation of the Dutor maqoms from the time of the Khorezmshahs.

Key words: Dutor, maqom, Khorezm, clever scholar, musicologist, Kamil Devoniy, Movarounnahr, skilled dutar player, Khorezm music, tarona.

1. Introduction

The ancient Khorezm state, along with its musical values and traditions, was recognized as the pride of our nation with its national music, maqoms and dutar maqoms.

Dutar maqoms have an ancient history, dating back to the time of the Khorezm kings. In those days, they were called by different names, not "Dutor maqoms", but "navba", "roh" (melody way), kug (melody) and other names. The old phrases are called "navba" (literally "series", "izma-iz") according to the concept of Dutor maqoms. The word "Navba" was used in Khorezm and Movarounnahr until the 17th century. With the advent of the Shashmaqom School of Performing Arts, the term "queue" became obsolete.

Today, the rarest copies of the letter are by Kamil Devoni, an enlightener and, at the same time, a brilliant scholar of Dutar status, a skilled dutarist and musicologist. The unique copies of Dutor's maqoms, written using his "tanbur line" notation system, are considered to be the most scientifically and practically perfect texts, which, in the words of musicologists, look perfect.

Two unique copies of the Dutar maqoms that have come down to us, written by Muhammad Kamil Devoni; 1. Published in the second half of the 1920s in the form of a "letter". Because the note is written in the form of a letter, contemporaries call it a "dutar wrapper."

The second copy of the Dutar statuses was written by the same author a little later, in the late 1920s and early 1930s. A copy of this manuscript was submitted to the State Conservatory of Uzbekistan in 2002 by the first President of the Republic of Uzbekistan Islam Karimov.

The fact that the six-and-a-half Dutar maqoms are juxtaposed, written in detail with word texts, component names, and circle methods is evidence that these works are among the tanbur line copies. There are speculations that the dutar maqoms originated before the Six Half maqoms and the Shashmaqom.
As a living example of the music schools of the Khorezm oasis, we can see that the Dutar maqoms are closely connected with the ways of suvora, doston, khalfa, and instrumental. It is known that Ravi, Iraq and Navoi are examples of performances that were part of the ancient Twelve Status Curtain system, two of which are in Uzbek spelling as "Ravi" and "Iraq". The third took the form of Navoi. If we put them in one system, we can see that Ravi is called Rahovi, Navoi is called Navo, and Iraq is named after this status.

According to Kamil Devoni's notes, the six detailed compositions of the Dutor status are given by names and circle methods.

**Taroni.** Matyusuf Kharratov's "Sarahbori Zikhi Nazzora" and "Majnun Dali" are the result of creative efforts to improve the status of Dutor.

This is evidenced by the emergence of a series of melodies typical of Dutor maqoms, recorded by a fan of Khorezm music Matniyoz Yusupov.

Dutar maqoms include Iraq, Chapandoz, Mogulcha-Zihiy Nazzora, Navoi, Sadri Iraq, Ravi (Rohavi), Orazi Bom, Tashniz, Majnun Dali, Okhyor, Miskin, and Aliqambar.

**Iraq.** In dutar positions, Iraq begins with the open string of the dutar. In other words, one curtain from the tanbur maqoms is performed on the dutar curtain at a higher height. Due to the small range of the dutar, it is possible to play the high curtains of melodies and songs down one octave.

The text of the note on the status of Iraq is placed in the second part of the manuscript of the 8000th tanbur line by Matyusuf Kharratov, dedicated to the trumpet ways (maqoms). The composition is based on a small octave of lya. In the writings of Matyusuf Kharratov, it is called "Ufori Iraq" from the trumpet.

In maqom, the term "Ufar" means the concluding part of a multi-part work. Ufar means 'far '(plural furu) in Arabic, and the terms far and furu are widely used in music. In music, the final part of a four-part "turn sequence" is called "furudosht", which means a collection of parts taken from the previous parts.

The term "Ufari Iraq" means a whole structure of twenty-four rooms.

Outdoor trumpets were called "queues" in ancient times. During the reign of the Khorezmshahs (1097 1231) there were large-scale queues on the occasion of military victories. The term navba (a series of lexical meanings) is also preserved in the traditions of Bukhara Shashmaqomi. Ancient musical treatises written in Bukhara state that in Shashmaqom, after some sarakhbars, 10, 15 and more songs were connected to each other. In the Dutar maqoms, the style of performance of the Ufari Iraqi "navba" is one of their ancient ways of performing.

**Chapandoz.** If we look at the information given in the works of Abdulkadir Maroghi, we can see similarities in the term chapandoz.

His works summarize Turkish melodies and discuss the "cycle of methods", melodies and weight structures. In the Dutar maqoms, the "circle of methods" refers to the "great kug" ("bisun kug") in terms of melody and method structure.

There are different opinions of our scientists about the relationship of Aslonchap with the modern method of "chapandoz" circle.

The words "aslonchap - chapaslon - chapandoz" have the same meaning, but the shape has changed.

The title of the work "Chapandoz" in the status of Dutor indicates that "Chapandoz" is not only a method, but also in the name of the work. It is known that in the performance of Shashmaqom, the Chapandoz method has two different weights (¾ and 3/8). Therefore, the
work is based on the rhythm of the "chapandoz" scale. That's why it's called "Chapandoz".

In this version of the melody presented by Kamil Devoni, the "main melody" has a Dutor status "Choki gribonam" based on a seven-part odd scale, the work is performed in the 7/8 scale, and the name has been changed. In executive practice, such methods are called "Kalandar". Like the words of the poet Ravnaq in the Muhammas, which are repeated at the beginning or at the end of each verse, "Chapandoz" and its "interpretation" and "interpretation" forms are common in Dutor maqoms. This line of the Qalandar, which belongs to the dhikr of Hamdusano, is preserved in the Dutar maqoms.

The second part of the maqam is called "tarona" and is also used in small parts of the Shashmaqom and the six and a half maqoms with ghazals in the form of "du byte" and "rubai". As you know, in Shashmaqom and Alti Semi, the songs are not performed in a certain way. "Choki Giribon" is given in “Tarona” Dutor maqoms with ghazals (A.Navoi) in the style of "double pattern" in 6/4 weight. The "double pattern" style of the song "Qalandar" at the beginning of "Choki Giribon", which has come down to us as part of the Dutar maqoms, testifies to the value of the "chapandoz" status of the ancient style of performance.

**Mogulcha - intelligent control.** The main feature of the "Mogulcha" method is the five-quarter (5/4) odd share, and the other form of the Mogulchaian method, taken from the beginning to the end, is called "savt". In Shashmaqom, the Mogulchas and the Savts came as separate subdivisions.

The Shashmaqom compiled by V. Uspensky does not include the Mogulcha and Savt series. Fitrat Mogulcha and Savtlar, noting that, unlike Shashmaqom, is a form of classical music, Shashmaqom came in two forms, the first, “Asl Shashmaqom,” and the second, “Shobachalar.” mentions that it is called.

The Mughal-style Dutor status from Kamil Devoni's collection is called Ziihiy Nazzora. The status of "Ziihiy Nazzora" also refers to a set of words left over from a poetic text, rather than the name of the method and the curtain, like "Choki Giribon". The reason is that this instrumental part of the initial part of the "Mogulcha" style was recorded by N. Mironov in the 30s of the XX century under the title "Sarakhbori Ziihiy nazzora". The fact that the word "Sarakhbor" means "chief messenger" is not new to our scholars.

The status of "Sarakhbori Ziihiy Nazzora" was recorded by N. Mironov on behalf of the Samarkand Research Institute of Music and Dance. We should also mention the services of musicologist Matyusuf Harratov. The reason for the use of the term "Sarakhbor" is that the Bukhara Shashmaqom School of Performing Arts had a great influence on the creation of the maqom.

Among the maqoms of the dutar, "Ziihiy nazzora" is a large-scale work that has survived to the present day through the tanbur script. It is a seven-part work in which the confusion of methods of execution, the occurrence of different methods under one title.

In the mind's eye, there are five different styles of Dutor maqoms: Mogulchaian, chapandoz, saqiynoma, pattern, and ufor.

The name of the melody of the status "Zikhi nazzora" and its components in different ways - Mogulchaian, chapandoz and saqiynomas appear three times, in parts 1, 2, 3. The Talqin is performed four times, in parts 2, 5, 6, and 7, and each time in the form of chapandoz, saqiynoma, double pattern, and ufar. In Dutar maqoms, the term "interpretation" comes in different ways and in different ways.
Well-known artists Hoji Abdulaziz Abdurasulov, Domla Halim Ibodov, Hojihon Boltayev, and Jorahon Sultanov used this style in performing schools to convey interpretations and interpretations. In the form of a Mogulchaian interpretation, the interpretation is in the style of "Chapandoz", the interpretation is in the style of Urgenji, the work is in the style of "Chapandoz", the interpretation is in the style of "pattern" and at the end of the work is in the style of "ufor". can be observed by the fact that the melody undergoes various changes and appearances.

In recent years, the terms "far" and "tushurum" have become obsolete and forgotten. The word "far" means "part", "part", and in the Pharaoh's century, "far" ("furu") was basically "iyqo" (rhythm). The word "tushirum" means interpretation and far, and tushurum and furu are words that have a lexical similarity. Matyusuf Kharratov called the change of mood in the performance of the work a "drop".

Kamil Devoni Zii uses the term interpretation in the separate components of the theory. It is noteworthy that many aspects of the old traditions of the Dutor maqoms, which were formed before the Six-and-a-half maqoms in the texts composed by Devoni, have been preserved.

**NAVO.** The fourth-ranked Navoi in the Dutar list is also known as Qori Navoi. Fitrat: "Khorezm is a status that has been associated with Uzbek dutars for a long time, and it is said that Uzbeks have their own national status. Alisher Navoi acknowledges that "the definition of Uzbeks as having their own national status is very important."

This is what Fitrat said about Alisher Navoi's great contribution to the world of music. During the reign of Ulugbek, under the protection of the famous Khoja Ahror Vali, "religious reversal" (aksu-l-movement) began to appear in Samarkand. As a result, there will be riots in Ulugbek's country, which will result in Ulugbek's death.

According to Fitrat, the political crisis in Samarkand, riots, unrest, coup d'etat, the "beautiful arts" due to the tragic death of the king and astronomer Mirzo Ulugbek The cultural center moved from Samarkand to Herat, and under the reign of Hussein Boykarlo, Alisher Navoi sponsored the development of the School of Fine Arts.

Fitrat gives an interesting account of the history of the creation of the melody "Old Navo", and it is difficult to immediately accept the news that this melody began in Khorezm. It is known that this melody has been played in Bukhara since ancient times, and it is said that it was the Navoi age. We have heard that in Fergana there is an old tune called "Old Navoi". Tashkent musicians call this song "Qari Navo". But the name is wrong. They have ruined the name of "Old Navoi". "

Kavkabi's treatise uses the Arabic word "amal", while Darwish Ali's treatise uses the form "kor". In the 19th century, musical treatises written in Bukhara used the form "amalot" (plural of amal) in relation to the form of "tarona". In the oral tradition, the word "blind" is used more often. The term "blind" and "less blind" was used among Bukhara teachers until recently. In view of this, we consider it appropriate to call the status of Dutor "Qori Navoi". Then it becomes clear that the name refers to the main part of the work, as a whole (O. Matyokubov).

**SADRI IRAQ.** The word "sadr" is used in the dictionary in different senses. In Dutar maqoms, "Sadri Iraq" means "middle" from the point of view of the veil. Sadri's Iraq is in the middle of Iraq.

The example of Sadri Iraq illustrates some of the features of the Dutar status. Curtain and method criteria are important in the internal structure of dutar statuses. From this point of view, the Sadri Iraqi series is reflected in the fact that the Iraqi series is a quarter above the
Iraqi one, in the middle of the Iraqi sound table. This shows that there are similarities between them, not only externally but also internally. (O. Matyoqubov)

Six half-status and Dutor status have the same structure. All Dutar maqoms end in ufar, chapandoz and patterns come in the middle, and complex, i.e. 5/4 weight methods are used at the beginning. The scope of this method is called "Mongolian" inside the clock and "savt" outside the clock. "Ziihiy Nazzora" is performed in the "Mongol" style, while "Sadri Iraq" is performed in the "Savt" style.

**ALIQAMBAR.** "Aliqambar" is a melody associated with the history of the ancient dutar, which is associated with the name of Hazrat Ali's horseman "Kambar Ota". Father Kambar was one of the most revered saints like Poor Father. Therefore, in the practice of performing, they are still recognized as the complementary works of Miskin and Aliqambar.

Legend has it that Kambar Ata's dutar was always hung on his shoulder. He played the dutar, calmed others down, and was able to express his grief under the delicate sounds of the dutar. The poor Father, on the other hand, teaches the people through words and purifies the hearts of lovers. When Kambar ota and Miskin ota sang together, the divine rays of music entered the hearts of the people. That is why Aliqambar and Miskin are considered to be a great melody.

The symbol of the sanctity of this melody is that in Khorezm it is opened with the melody "Aliqambar" at delicate gatherings and weddings. The text of the work belongs to the Khorezmian poet Ghoibi, who lived in the late 16th and early 17th centuries.

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