

KHOREZM DUTOR AND DANCE CATEGORIES IN SIX HALF MAKOM

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Abstract: *this article is about the aspects of the art of dance typical of the local style of Khorezm that are closely related to the makom, which is traditional professional music of Uzbek people. It highlights the facts on the origin, history, and development of the art of dance and its differences and similarities in Uzbek music from other genres. In recent years, a number of regulations and decrees have been adopted in our country to study the historical and theoretical background of our musical values and their preservation for the future. Based on these regulations and decrees, it is planned to develop the art of typical local styles of dance in the regions of Uzbekistan. The comprehensive development of the art of dance, which is important in raising the spirituality and aesthetic education of our people, requires us to inform the younger generation about a wide range of national and world dances to enjoy. Using the results of scientific potential the creation of dance schools based on the traditions of "teacher-student" provides for the training of personnel to develop the music science. The art of dance is one of our national musical values.*

Keywords: *melody, music, dance, theater, tani makom Buzruk, master-student, tradition, orazibon, ufori Navo, ufori Dugoh.*

КАТЕГОРИИ ТАНЦА В ХОРЕЗМСКИХ ДУТАРНЫХ И ШЕСТИ С ПОЛОВИНОЙ МАКОМАХ Болтаев Р.К.

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Аннотация: *эта статья посвящена аспектам узбекского народа, которые тесно связаны с танцевальным искусством, характерным для местного стиля Хорезма, и о макамах, которые являются традиционной профессиональной музыкой. Приведены сведения о происхождении, истории, развитии искусства танца и его отличиях и сходствах в узбекской музыке от других жанров.*

В последние годы в нашей стране был принят ряд постановлений для изучения исторической и теоретической основы наших музыкальных ценностей и их сохранения в будущем. На основании этих постановлений запланировано развивать искусство типичных местных стилей танца в регионах Узбекистана. Всестороннее развитие искусства танца, которое имеет важное значение для повышения духовности и эстетического воспитания нашего народа, требует от нас информирования молодого поколения о широком спектре национальных и мировых танцев, которыми можно наслаждаться. Используя результаты научного потенциала, создание танцевальных школ, основанных на традициях «устоз-шогирд», предусматривает подготовку кадров для развития музыкальной науки. Танцевальное искусство – одна из наших национальных музыкальных ценностей.

Ключевые слова: *мелодия, музыка, танец, театр, тани маком Бузрук, мастер-ученик, традиция, оразибон, уфори Наво, уфори Дугох.*

UDC 078

In this article, we have focused on the theoretical aspects of the analysis of makom categories. To analyze the categories, we studied the opinions of the expert musicologists. We relied on several sources to substantiate and compare the data. In order to elucidate the topic, we focused on the theoretical foundations and origins of makom instruments and dance melodies. The most comprehensive version of the study is based on written sources, books and oral reports by the National Honored Dancer of Uzbekistan G. Matyakubova and musicologist R. Boltaev's ideas are extensively used.

The art of music and dance is a reflection of the national spirituality and tradition. Today, the process of revival of national values requires a comprehensive study of our cultural heritage, including our centuries-old artistic traditions. In this regard, the examples of folk art, created by our people and passed down from generation to generation, have always served as a means of shaping and developing patriotism, diligence, dedication to the profession, love and affection for people and has always had its own spiritual and enlightening impact.

In recent years, our country has been systematically improving to restore and develop our ancient and rich cultural heritage, unique values and traditions of our national identity, culture and art. The comprehensive

development of the art of dance, the creation of dance schools based on the traditions of “teacher-student” is of actual importance.

The great scientists as S.P. Tolstov “Ancient Khorezm”, “In search of the Culture of Ancient Khorezm”, Abu Reykhan Beruniy “Monuments of Ancient People”, Iso Jabborov “Secret of Ancient Ruins”, T. Klichev “Khorezm People’s Theater”, V.I. Avdiev “History of the Ancient East”, M. Rakhmonov “History of Uzbek Theater”, Herodotus “History” Volume IX, S.P. Senserev “Legend of Khorezm” have written on the art and culture of Khorezm flourishing in the heart of Uzbekistan, the data stored in the archives of Mamun Academy, and on basis of archeological excavations in Jonbos-Kala, Kaltaminor Fortresses and the book “Avesto” come down to us are the important sources for the research.

Based on the above sources, it should be noted that the history of Khorezmian dances from primitive times to the twentieth century, its formation, ways of development, as well as the peculiarities of the style and genre of each historical period can be studied thoroughly. The song “Toylar muborak!” composed by Komilzhon Otaniyazov, People’s Artist of Uzbekistan, Turkmenistan and Karakalpakstan is an example of it.

If we thoroughly study the structure of the fret in Tani makom Buzruk in Buzruk makom category, one can find the dance melodies that have survived in the Dutor makoms that still exist at present day on the basis of this fret exactly.

The genre of makom has a wide range of sphere that requires specifically well-written meaningful poetic text with deep special groundwork, and a skillful singer or vocalist with wide range of voice to sing trained by a special schoolmaster [1, 58].

The composition of musical works in the makom genre is a musical complex typical of only some creative artists who have acquired musical and poetic complexities due to its variety.

A number of classical dances, which have acquired permanent position in the repertoire of modern masters of dance, have been passed down from generation to generation and are preserved on the basis of teacher-student traditions. It is set up that every movement in the dance to be learned by the youth exactly in the way the teachers performed it. There is a rich spiritual treasure in Khorezm, which was executed thousands of years ago and will be passed on to future generations.

There is no doubt that the fret structure of the Buzruk makoms which is embodied in the six- and- a- half makom category of Khorezm music art, represents such a glorious and danceable melody. A model sample of this is the fret structure in the ‘Orazibon’ melodies, which are part of the Khorezm Dutor makoms.

Based on the results of the research, it can be said that the Ufors of Buzruk, Rost, Navo, Dugoh and Segoh makom categories of the Khorezm six-and-a-half makom complex are melodies and songs performed with dance. The size of the ufors, the drumming technique, and the speed are much faster and suitable for dance performance. For example, Ufori Navo and Ufori Dugoh are popular dance tunes. It is customary to perform these dances mainly by male dancers, and in modern times they dance with female dancers also [2, 17].

The noted aspects of the dance were the basis for the full expression of common human feelings. The role of dance is great in the restoration of historical traditions, strengthening national traditions, enriching the spiritual and cultural world of younger generation.

Although Khorezmian dance is unique to Uzbeks only, it can help people understand each other, establish cultural dialogue, and create a sense of heritage and pride in dance performers.

As a result of the research, it became clear that dance performance is closer to the ways of representing the perfect makom in the traditional style of our people. The art of dance is performed by talented master dancers, and this tradition has been passed down from generation to generation, based on certain conditions and customs. The natural connection of makom group with the art of dance has been analyzed on the basis of several songs; the samples of dance songs in makom group have not yet been fully studied.

Just as the Amudarya river is divided into hundreds of streams, there are 101 types of pleasant and supernatural Khorezmian dances. Dozens of dances such as “Lazgi” (Popular Khorezm song performed with special dance), “Norim-norim”, “Orazibom”, “Ushlini Uforisi”, “Ufori Navo”, “Ufori Dugoh” have been performed in different music contests in Asia, Europe and America were highly praised by the audience.

Khorezmian dances, especially the dance of “Lazgi” has been performed, in the music festivals “Sharq taronalari” (Eastern Melodies), “Boysun bahori” (Spring in Boysoon), the celebration of anniversaries of Tashkent, Samarkand, Khiva, Bukhara, Shakhrisabz, Termez, Margilan cities, at the jubilee events as “Avesto-2700”, “1000th anniversary of Khorezm Mamun Academy” organized under the auspices of UNESCO.

Today, there are many female and male choreographers and dancers who are dedicated to the art of dance. The study of the scientific and theoretical aspects of dance types is being carried out extensively by musicologists and scientists. The fact that Khorezm dances are included in the performance repertoires of our dancers and singers, shows that the life of Khorezmian dance art is eternal.

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