

From History Music Performance Khorezm

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ABSTRACT

The history of the music of Khorezm — the great history, leaving their own root last ages and traces. She is connected with study enormous amount spoken and written history and literary firsthand. In presentation of the authors of the book she covers approximately from beginning nineteenth age. In principal, it is important and that in illumination this second period to histories, they select two main circles of the sources.

Keywords: performance, music, tradition, islam, makom, music instrument, metro-rithm, dastan.

Introduction

The history of music of Khorezm are conventionally divided into two periods. First — it is not foreseeable, and a great story, with roots back centuries and traces of which are lost in myths and legends. It is connected with the study of the vast number of oral and written historical and literary source. Second — it is the immediate and foreseeable history of Khorezm music. In the view of the authors of the book, it covers approximately the beginning of the nineteenth century. It is crucial, and that in light of this second period of history, they are two main range of sources. One side texts tanbur notation as a reliable scientific evidence on the poppy, which is a kind of clot Khorezm classical music traditions. On the other side, focuses on oral traditions that live during form convey to us the age-old historical musical currents flows. It would merge as the history and theory of music of Khorezm together. The existence of Khorezm notation, as it is called V.M. Belyaev, has long been known. Publications on this subject are found even in the “Turkestan departments.”

In other foreign press, particularly in the English magazine “Shark” V.M. Belyaev wrote the small article about this unique musical source, it was published in 1923. This important documents on the basics maqoms to content tanbur notation accessed prominent scientists V. Uspensky, V. Belyaev, G. Farmer, I. Radjabov and others. V. Uspensky in his small and programmatic article “Uzbek classical music” leads “Mukhammas Ushshok” fragment of the play in his own deciphering of Khorezm notation. Wonderful ethnographer V.A. Uspensky his time (1879–1949) calls Khorezm “Music of Mecca”. For Russian ethnographer, educated at the Saint Petersburg conservatory, in addition to information about the mythological order Korkut, Kambar

Ata and Ashik Aidin, were needed convincing material from a living musical practice. He wanted to directly experience these ideas and images through the prism of current practice. Listen performers of Khorezm dastans and through it to form an image of the patron of the arts by Ashik Aidyn. Indeed, Khorezm epics constitute a special branch in the musical culture of the region. From other related epic tradition differentiates their pronounced of musical beginning. Mainly they stand no narrator-storyteller, singer and musician.

From this point of view, it is akin to the epics of Khorezm Ashug traditions and by chance the founder of this art is considered Ashik Aydin. Notice how it is said in Navoi, “I am the creator of the music” and “dastans performer at banquets”. That is, the identity of the creator of the musician is embodied in the title of epic poems and they sound at social gatherings — feasts. It is noteworthy that the protagonists of the epic poems of Khorezm are the musicians: Ashik Garib, Ashik Hamra, Ashik Mahmud and others. Topics related the glorification of musicians and music as the noble art, a great spiritual power, encourages people to perfection and harmony with the environment. And all this is done within the framework of sharia. In this, perhaps, the main essence of the aesthetic credo of “Music of Mecca”. Khorezm bordered with another musical hotbed of the ancient world — Khorasan. From his old capital was originally celebrated musician Barbad Marvi (585–638), who served at the court of the sasanian king Khusraw Parviz (590–628). One of the main merits of Barbad recognized medieval science of music — his creation of the first canonical modal system, which consisted of seven modes, named pard. Barbad is attributed to the late poetic-historical and scientific tradition (Abulkasim Firdausi, Nizami Ganjavi and other) creation tool barbat — short lute, which has become over time a prototype and “generative model” for the arabic oud and the general Muslim.

Both of these inventions — the first tool and system modes — were involved in the complex process of the formation of muslim models of musical culture. The formation of this civilization model was accompanied by a confrontation, the interaction and integration of various regional schools and traditions. They were perceived as real and historical facts of creation, and as symbols of different cultural traditions. The image of the Barbad was a striking symbol of the persian musical tradition. In understanding the historical continuity of the existing traditions of the Uzbek classical music with ancient origins, you must pay special attention to the interaction of organic bases with fretted musical instruments systems. As the instrument performs the personification of a music system: bow kobyz — ancient Turkic epic and throat singing; saz-dutar — dastans (musical poems) and ancient “Dutar maqoms” Khorezm; Barbat — Horasan system “Tunes Barbad”; tanbur — maverannahr maqoms school. This principle is in essence based on the traditions of the so-called “practical theory”, which is then in the time of Farabi was called “practical science of music”, opposed to “theoretical science of music”. Practical theory, deeply fused in musical reality was very tenacious tradition in the conditions of existence of the oral music of high style.

The principles of its sustainable transition from one era to another

Even in times of universal system of “community theory”, practical science remained in demand in a variety of regional traditions for example, Muhammad Nishapuri school in Khorasan. The second very important point in the history of musical thought is — becoming the canonical modal system, which was the forerunner of classical music, in the highest sense of the term, in the Muslim world. Therefore, music system Barbad, as the first decisive step in this direction deserves special consideration. Another difference Khorezm music poems from other epic tales that are performed, accompanied by an instrumental ensemble composed dutar, brass instrument bulaman or three-stringed gidjak and doira. This tool is the leading dutar. He seems to regulate the different keys, melodic foundation epics, on the similarity in tanbour Shashmaqom system. In Khorezm dutar also called “saz”. In the test of Navoi, the term has a broader meaning. In summary, the value of all musical instrument with a long neck, including dutar. Second — is the personification of the start of the melodic, modal base system, music, harmony — in the sense that these concepts are put into Ancient Greeks.

Since the beginning of the XX century instead dutar Khorezm Bakhshi began to use tar, which has a loud sound. In Khorezm, unlike Azerbaijani container, the scale on the fretboard is equipped similarly to dutar. Performed on it too traditional touches dutar. Bulaman, gidjak or serve as a means to strengthen and support on the melody line of song and music dastans. It is especially important for large concurrences of folk when epics are performed in large rooms or outdoors. Doira emphasizes usul — metroritmik basis epos of musical numbers. Thus, due to the ordering modal, melodic and musical poem metroritmik bases of Khorezm style approach to the pop musical language. However, unlike maqoms in dastans still not totally identified and rhythm modal base. It is only planned as a random (non-systematic) single non-systematic names of some of the most established names melodic complexes. Among Khorezm dastans has an epic poem called Kambar Ata. In addition to AkzoNobel Khorezm widespread ancient melody “Alikambar”. As far as the images of the Kambar Ata and Alikambar linked, it is difficult for us to judge today.

However, the fact that this tune, common in instrumental and vocal versions, until recently wore a sacred meaning. Even before the middle of the last century, every ritual and ritual music playing in Khorezm, started with a solo or ensemble performance Alikambar melodies. More then, for a long time in Khorezm there is an iconic “song-risola” to the tune of Alikambar, which serves some guidance — code musicians. In the light of world history are displayed moral and ethical norms and rules of life and activities of singers, musicians and Bakhshi. The following eleven titles of the Dutar maqoms: Irok, Chapandoz, Mugulcha, Navoi, Sadri Irok, Rovi, Orazi Bom, Tashniz, Madun Dali, Okh Yor and Miskin are mentioned in the book «Essays on history of Khorezm music». In the performing practice, they are not played in a definite, established order. This fact also proves that the Dutar maqoms are based on the principle of simple row arrangement. As a whole, the Dutar maqoms are a multivariable and multi-layer phenomenon. Among the above-named eleven titles, there are examples of pieces of music which historic roots ascend to mytho-epical or musical-poetic traditions of Central

Asia. There are also compositions conjugated with legends, traditions and other ceremonial and cultic events.

For instance, there are legends around the Alikambar, Madjnun-dali, Orazi bom and other Dutar maqoms that help us look into the deep archaic roots of the Uzbek classical music. Yet, the most interesting and beneficial primary source of information about the Dutar maqoms of Khorezm are the notations by Muhammad Kamil Devani (1887–1938) made in the middle of the 20s of the 20th century. He was an outstanding personality and his creative legacy is of profound importance from the viewpoint of history and scientific basis of the Dutar maqoms. The most valuable point is that he has left us the unique notations of seven cycles of the Dutar maqoms with authentic identification of nomenclology of the rhythmical formulas components as well as a detailed syntactic segmentation of musical structures and poetic texts.

References

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