



**THE PRACTICAL MOBILIZATION OF TRADITIONAL KHOREZMIAN MAKOMS (MUSICAL TUNES)**

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<b>ABSTRACT</b>	<b>KEYWORDS</b>
<p>The art of Khorezm is ancient, as we may know it from its old musical notes which have survived until today. In particular, the performance of makoms is widely developed in Khorezm. Besides the Khorezmian six-and-a-half makom and dutor makom and surna makom, there are also traditional makoms, which are currently being restored and compiled. This article contains the information about the people who contributed to conveying Khorezmian makoms up to the present day</p>	<p>Khorezmian makoms, traditional makoms, ensemble, art of makoms</p>

**INTRODUCTION**

Khorezm is world famous not only for its ancient history, but also for its excellent and unique makoms (musical tunes). This region can be an example of a wonderful musical world that is deeply rooted in art, and anyone who listens to it cannot avoid being fascinated. When talking about Khorezmian makoms, it should be emphasized that this art is alive with its charm, delicacy and, of course, perfection, which is not similar to the musical tunes which exists in other nations. But unfortunately, there were times when this precious treasure was in danger of being destroyed. However, due to the true devotees of this art, Khorezm makoms are being presented to the people again.

If we pay our attention to the traditional makoms of Khorezm, it should be noted that in the sphere of Khorezmian makom, these makoms have existed side by side with the six and a half makoms of Khorezm and have become a tradition among the people. Perhaps that is why they were named “traditional makoms”. The information about these makoms can be found in the “Musical History of Khorezm” by Mulla Bekjon Rakhmon and Mukhammad Yusuf Devonzoda. Although this treatise does not use the exact word “traditional” in relation to makom, it is expressed by another word in the Khorezm dialect, namely “previously desired”. And it is said there as, “Mukhammad Rakhim Khan Soni is extremely passionate about the science of music, and his musical works are completely different from those of his time. Musical works, which were previously popular among the people, have spread quickly and have created an opportunity for national music to emerge.” It is understood that Mukhammad Rakhim Khan Soni Feruz, who ruled Khiva from 1864 to 1910, gave special instruction. According to him, a new makom structure was created on the basis of the common traditional tunes among the people at that time, and it was named Six and a Half Makom. In its composition, the tunes and songs modeled on the traditional makoms among this people were arranged and given a new name. Then these six and a half makoms were taken into the ancient notation which were the lines of the tanbur. Talented and loyal musicologists and art critics of those times such as Kmil Khorazmi,

Matyakub Kharrot, Mukhammad Rasul Mirza, Mukhammad Yusuf Bayani, Khudoybergan Mukhrkan and others took part in this process.

The efforts aimed at publicizing the traditional Khorezmian makoms began by the 1940s of the last century. Stating more precisely, the ancient examples of makoms were performed orally by makom singers, and they were kept in their memory. One of them is Matpano ota (father) Khudoyberganov, who organized a concert group under the Urganch Regional Theater of in 1943. Yunus Yusupov, who worked as a director in the regional theater for many years, also showed enthusiasm in the creation of this group. This group was also called “variety theater” at that time. In a nutshell, the main goal of this group was to re-popularize it among the people by teaching the traditional makoms to young artists and giving concerts in different places.

This group included such talented artists as Khojikhon Boltaev, Nurmukhammad Boltaev, Razzak ota(father) Omonov, Ollonazar Khasanov, Nazira Yusupova, Matniyoz Yusupov, Komiljon Otaniyozov. There is even the information that Komiljon Otaniyozov sponsored this group. These artists learned all the secrets of traditional makoms from Matpano ota Hudoyberganov, performed together in several concerts and reached the level of masters.

One of the active and talented members of the team, Khojikhon Boltaev, followed in the footsteps of his teacher in order to share what he had learned with the next generation. Professor Otanazar Matyokubov writes about this in his book “Makomot” as, “In 1944, the creation of the makom ensemble under the Khorezm regional theater and the appointment of Matpano ota Khudoyberganov as its director was a turning point in Khojikhon’s life. Although music was not Matpano ota’s specialty, due to his passion for art, he could feel the inner logic of makom, its integral connection of tunes and methods. This was exactly what was needed in Khojikhon’s knowledge and experience. After the lessons, Khojikhon reached the level of a teacher perceiving the “six and a half makom of Khorezm” as a whole system. The apprentices followed him and began to see in him a role model. He gained respect and attention as an accomplished teacher among musicians.”

In 1964, Khojikhon Boltaev created the makom ensemble under the Urganch House of Culture and led it himself. But this group functioned at the level of an artistic amateur group. Since the performance of the ensemble was not official, it gathered artists who had passion in their hearts. The master teacher himself taught makom to the youth by sharing all his knowledge and skills as if he was fulfilling the command of his conscience before his ancestors. In this ensemble he taught the makoms which he had learned from his master teacher Matpano ota, and one of the students he taught was Ruzmat Jumaniyozov. Naturally, Ruzmat Jumaniyozov perfectly occupied the of Khorezmian traditional makoms.

Years later, Ruzmat Jumaniyozov also forms a makom ensemble. This time, this ensemble was organized under Khorezm Television. Here, Bozorboy Orinov worked as a musical director, and he looked after notating the tunes and filling in the lyrics. It is this ensemble that performed the Khorezmian folk songs on magnetic tapes that have survived to our days. It has been passed from generation to generation through the master-apprentice tradition.

Because of the to the efforts of the Khorezmian exemplary makom ensemble, these musical tunes are being renewed and restored. But it is worth writing a separate article about their deeds.

It is not an exaggeration to state that our nation consists of accomplished people who respect and value their spiritual wealth. Otherwise, there would be no diligent and steady attempts to deliver the unique

and perfect art created by our forefathers to the next generation. May the souls of our master artists who served for this purpose be happy.

## References

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