



Scientific Conference on Multidisciplinary Studies

Hosted online from Bursa, Turkey

Website: econfseries.com

11th January, 2025

**LEADING EXPERIENCE IN MAKAM PERFORMANCE (ON THE
EXAMPLE OF THE WORKS OF SHERALI JURAEV, ORTIK
OTAJONOV, AND BOTIR ZAKIROV)**

Karimova Surayyohon Dadabaevna,

2nd year master's student at the Institute of Uzbek
National Music Art named after Yunus Rajabi.

Abstract:

A number of new works presented to listeners in the world of modern Uzbek theater are currently causing various opinions. The issue of nationalizing stage songs has not lost its relevance for several years. Because it is precisely contemporary pop art that most appeals to the younger generation, who is considered our future, and we can use the service of this art in shaping in their hearts such feelings as love for the Motherland, humanity, respect and attention to national values. But, unfortunately, there are cases in this art world that cause various disputes and disputes. One such issue is the interconnectedness of status and the modern Uzbek stage. This article discusses best practices in maqom performance.

Keywords: Maqom performance, singer, melody, song, style.

For art enthusiasts, the melody and the singer's voice are as important as the singer's pronunciation of words. The performances of People's Artists of Uzbekistan Botir Zokirov, Ortiq Otajonov, and Sherali Jo'rayev share a common trait in their endearing, fluent, and concise articulation of words. In maqam performances, it is the singer's duty to elucidate and deliver the words clearly. If the listener cannot understand or grasp the essence of the words in a maqam performance, it is the singer's fault, as they have failed in properly segmenting and pronouncing the words. Although these three accomplished singers were not maqam specialists (except for Botir Zokirov), they performed maqams and had a good understanding of them. For instance, when analyzing the performance of Nasri Faryodi Ushshoq, which belongs to the Khorezm maqam repertoire, by People's Artist of Uzbekistan Sherali Jo'rayev: For example, in the performance of the People's Artist of



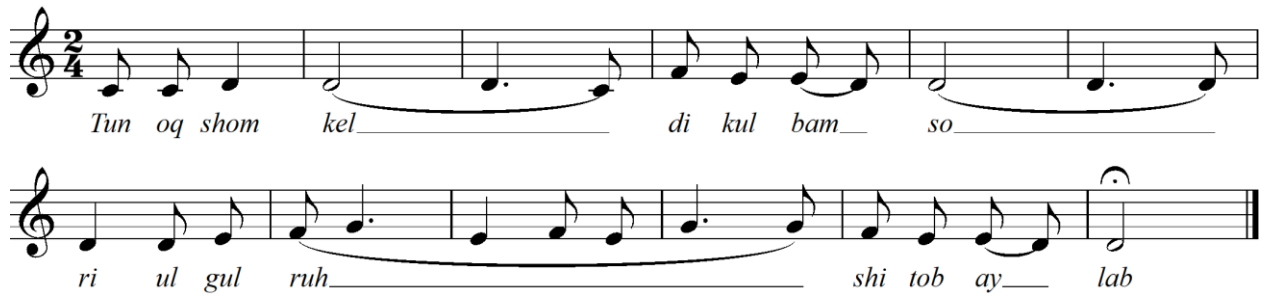
Scientific Conference on Multidisciplinary Studies

Hosted online from Bursa, Turkey

Website: econfseries.com

11th January, 2025

Uzbekistan Sherali Juraev, when analyzing Nasri Faryodi Ushshak, who is one of the makoms of Khorezm:



This work is originally composed in the doyra rhythm style and is notated in 6/4 time signature. However, the skilled artist Sherali Jo'rayev adapted this maqom to his own style, performing it in a simpler manner than the original, making it less complex for word articulation.



Prose Prayer In Ushshak, it is relatively more difficult to pronounce words fluently, falling into the cycle of prose. Here, both the listener and the performer may be distracted by the tone and style and cannot understand the words.

In ancient times, masters sometimes said words in the performance of maqams without explanation, but let's imagine: in those times there were very few divans full of poets' ghazals, and any singer who found a word and performed it in maqams, the second one was quickly mastered. Therefore, singers say that it is customary to perform words from the wrong place without explanation.

Many of the maqams performed by Sherali Juraev have been modified and adapted. Of course, if the singer does not perform himself with pleasure, it will be difficult

Scientific Conference on Multidisciplinary Studies

Hosted online from Bursa, Turkey

Website: econfseries.com

11th January, 2025

for the listener to listen to this work. It is clear that if each singer first creates a song as a work created by him, and then presents it to the public, this work will be successfully accepted by the audience. Another song with such a changed style of performance is Navro'zi Ajam. This maqom was actually formed as an instrumental melody, and we listened to it in the performance of an ensemble and soloists. Sherali Juraev gave this a word and performed it in the form of a song.



Later, many singers and composers added lyrics to this melody, turning it into a song. While their performances were well-received by connoisseurs, Sherali Juraev's rendition stood out from other interpretations. His clear articulation of each word and the way he melodiously emphasized every lyric made the song easily accessible even to ordinary listeners.



Scientific Conference on Multidisciplinary Studies

Hosted online from Bursa, Turkey

Website: econfseries.com

11th January, 2025

There are very few singers as skilled as Sherali Juraev in clearly enunciating words. Especially when listening to the song “My First Love”, every letter and word resonates, and it sounds as if he's reciting the poem through the melody with perfect clarity. This style is precisely what defines Sherali Juraev's school of performance. Speaking about the creation of “My First Love”, Sherali Juraev said in a social media interview: “It was 1968. This song, along with “Didn't You Miss Spring” was in a small booklet by Abdulla Aripov called “Tiny Star” He, too, was just emerging as a young man. I composed “Didn't You Miss Spring?” in the car when we went to pick tulips in the fields of Kazakhstan. The Theater Institute had given us a dormitory, and I would go up to its attic to sing “My First Love” Erkin Komilov and others would stand below, saying, “Hey, quiet down, stop it, you're getting on our nerves, you'll never be a singer at all” (laughs). This song was created in that attic under the slate roof. They wouldn't let me sing in the dorm room because they wanted to sleep, so I would sing in that attic until dawn. Even during the preparation period, I was convinced that this song would turn out to be truly great”. This very conversation can serve as evidence for our aforementioned point. A singer can only achieve effective results if they enjoy the work they intend to perform.

Many singers have been creating in Sherali Juraev's performance style, and even there are many singers who sing in this style and have their own unique style of performance. A performance school is a school where students acquire their own performance styles through the same style, making their own performance styles acceptable to fans.

If we look at the work of another unique artist, the People's Artist of Uzbekistan, Karakalpakstan, and Turkmenistan, Artik Otajonov, he performed many of the maqams and horsemen. For example:



Scientific Conference on Multidisciplinary Studies

Hosted online from Bursa, Turkey

Website: econfseries.com

11th January, 2025

The Tashkent Ushshagi performed the work “Qaro ko‘zim” (“My Dark Eyes”) in a very simple and popular style. Through this performance, fans in Khorezm would request to hear this work performed like Ortiq Otajonov's rendition, saying “Let's hear Qaro”. Additionally, the suvoris (horseman songs) sung by Ortiq Otajonov are famous throughout the country. Most of his self-composed works serve as a training school not only for vocal intonations but also for instrumental introductions in tar (string instrument) performance. It is known that Ortiq Otajonov played the tar in his own unique style, and the instrumental introductions in his songs are also distinctively his. It is evident from his performances that before creating a song, he would thoroughly practice and refine its instrumental introduction on the tar.



Tor ki yi nib chiq sang gul shan say ri ga_

yi g'i lur bo shing ga_ gul lar ay la nur

To' lin oy hus ning ga

far mon bar dor dur_ buy ru g'ing ga oy lar yil lar ay la nur



Scientific Conference on Multidisciplinary Studies

Hosted online from Bursa, Turkey

Website: econfseries.com

11th January, 2025

This work belongs to the genre of yalla and its tone corresponds to the sol note, the Ushshak veil of the maqom. The introduction to the instrument begins with a re-note, and the lines of the poem begin with the supporting curtain falling on the raft. In a note, this piece of music seems simple, but in performance it is distinguished by its complexity.

If we analyze Ortiq Otajonov's work "Different" which is also one of his famous yalla, the work resembles an exercise on an instrument, more precisely, a sol minor gamme. It is clear that the author created this work while practicing in a string. This is because the lower coupled string is easily tuned, and the middle coupled string is tuned to the octave, which is tuned to the diyez, and it is convenient and pleasant to practice various gammas on the fa-sol-lya-si curtains. As for the part of the couplet where the words are spoken, the structure of the music is simple, convenient to say the words. The most interesting aspect is that the instrumental introductions in Ortiq Otajonov's works come in a grammatic structure and add a semitone that is not found in the gammas. For example: in the work "Aylanur" instead of do diyez do bekar, in the lyre "Boshqacha" instead of lya bekar, the notes of lya bemol are found in some places. It would not be an exaggeration to say that this is a decoration created to express the singer's unique style in composition.

In general, most of the works created by Ortiq Otajonov correspond to the Ushshak scenes of the maqam.

Ushshoq jinsi



This genus may also include a prehistoric species. Also, when the musical text is going up, the do diyez can be toned in the position of the do bekar while returning down. This is one of the unique features of the Ushshak curtains. The same situation is noticeable in Ortiq Otajonov's poem "The Other". In addition, in some places, she also uses lya bemol. This shows the peculiar charm of the work and at the same time the melancholy in its melodies.



Scientific Conference on Multidisciplinary Studies

Hosted online from Bursa, Turkey

Website: econfseries.com

11th January, 2025



If we look at the work of the People's Artist of Uzbekistan Botir Zokirov, it is completely different from the work of Ortiq Otajonov and Sherali Juraev. If the works composed by Ortiq Otajonov and Sherali Juraev are intended for live performance and public hearing, then the performances of Botir Zokirov are intended for television and radio recordings, orchestral performance and sound amplifiers are designed for a developed environment. In particular, the artist, who made a radical turn in his time with the power of technology, had his own melody and melody. If we analyze the song “You were in my mind for a long day”:



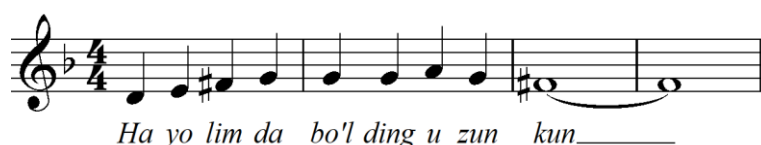
Scientific Conference on Multidisciplinary Studies

Hosted online from Bursa, Turkey

Website: econfseries.com

11th January, 2025

In addition to being haughty to the screens, there are also features that are unique to them. We could have called it the Dugoh curtain if the Dugoh genus had a “re” terakhorde and a “fa diyez” sound.



But in this case, we can't call the melody Dugoh's sex. However, from the point of view of the psyche of the work, taking into account the closeness of the curtains, there is also a national tone here, and there are also European tones of that time. But in its simplicity, it is extremely popular, multi-voiced, and it is composed in a tone understandable to ordinary people.

If we analyze another work by Botir Zokirov, “Majnuntol” created in the same style, we will not be mistaken if we say that this work was also created based on the scenes of Dugoh. The refrain, repeated as Majnuntol, is similar to the zamzama of the Dugoh maqom. Therefore, we are far from believing that Botir Zakirov acquired the status of Dugoh, and in Botir Zakirov's works, where Uzbek blood has flowed in his veins, the traditions of the national status are also felt. However, Botir Zokirov's father, Karim Zokirov, was also a skilled performer of maqams. From a young age, he grew up listening to maqams. Although he followed modern music, he created his works based on national traditions and was admired by the people.

List of references:

1. I. Rajabov. Maqoms. - Tashkent, 2020.
2. I. Rajabov. Regarding the issue of maqams. - Tashkent, 2020.
3. Ibragimov O. Musical Foundations of National Education // For a Healthy Generation. 1997. No. 4. - B. 26-27.
4. Transliteration of ghazals from the “Zulfing” Singer Criteria series by M. Tojiboyev (textbook). Tashkent – 2007.
5. Mullajonov D.M. The problem of tone on the Uzbek musical stage in the 1990s: art. science. candidate. diss. - Tashkent, 2020.