

**Урганч давлат университети “Муסיқа таълими” кафедраси стажёр-
ўқитувчиси Обидов Дониёрбек Наврузовичнинг “Ўзбек мумтоз
муסיқаси таркибидаги сувора туркумлари, уларнинг мақомларга ўхшаш
жиҳатлари” мавзусидаги илмий мақоласига
ТАҚРИЗ**

Мен, Урганч давлат университети “Муסיқа таълими” кафедраси стажёр-ўқитувчиси Обидов Дониёрбек Наврузовичнинг *“Ўзбек мумтоз муסיқаси таркибидаги сувора туркумлари, уларнинг мақомларга ўхшаш жиҳатлари”* мавзусидаги илмий мақоласи билан танишиб чиқдим. Мақола соҳа мутахассислари ҳамда қизиқувчиларга бирдай тушунарли ва рағбат тилда баён қилинган. Тарихдан маълумки, Марказий Осиё халқлари ичида ўзбек халқи маданий мероси жуда бой ва қўшнадир. Муаллифнинг ушбу мақоласида муסיқа санъати жанрларининг тарихий илдизларига мурожаат қилиш ва қадимий қўлёзмалар, рисоаларда муқаддам эълон қилинмаган маълумотларни қидириб топиш ва таҳлил этиш кабилар кузатилади. Айниқса, Хоразмда қадимдан маълум бўлган Сувора туркумларининг таснифий жиҳати, ижрочилари ҳақида ҳам қимматли маълумотлар келтирилган. Сувора туркумларининг мақом анъанасига ўхшаш томонлари таҳлил қилинган.

Юқорида келтирилган фикр ва мулоҳазалардан келиб чиқиб, Урганч давлат университети “Муסיқа таълими” кафедраси стажёр-ўқитувчиси Обидов Дониёрбек Наврузовичнинг *“Ўзбек мумтоз муסיқаси таркибидаги сувора туркумлари, уларнинг мақомларга ўхшаш жиҳатлари”* мавзусидаги илмий мақоласини нашр этиш учун тавсия этаман.

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Маълумки, инсон ҳаётининг мазмуни унинг ижодиёт маҳсули билан ўлчанади. Мазкур мақолада Хоразм сувора туркумлариининг тарихий-назарий томонларига эътибор қаратилган. Сувора йўллариининг ижро анъанаси, сўз матнлари танланиши, муסיқадаги оҳанг ва эътикод уйғунлиги борасида фикрлар берилган.

Мақола содда ва тушунарли тилда ёзилган. Сувора туркумлариининг таркиби ҳамда кейинги давр ижрочилари тўғрисида ўринли маълумотлар келтирилган.

Юқорида келтирилган фикр ва мулоҳазалардан келиб чиқиб, Урганч давлат университети “Муסיқа таълими” кафедраси стажёр-ўқитувчиси Обидов Дониёрбек Наврузовичнинг *“Ўзбек мумтоз муסיқаси таркибидаги сувора туркумлари, уларнинг мақомларга ўхшаш жиҳатлари”* мавзусидаги илмий мақоласини нашр этиш учун тавсия этаман.

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Б.М.Рахимов





ZAMONAVIY FAN, TA'LIM VA TARBIYANING DOLZARB MUAMMOLARI

**АКТУАЛЬНЫЕ ВОПРОСЫ СОВРЕМЕННОЙ НАУКИ,
ОБРАЗОВАНИЯ И ВОСПИТАНИЯ**

**ACTUAL PROBLEMS OF MODERN SCIENCE,
EDUCATION AND TRAINING**





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**GENRE “SUVOVA” IN THE COMPOSITION OF UZBEK CLASSICAL
MUSIC AND ITS SIMILAR FEATURES TO MAKOM**

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Аннотация. Ушбу мақола ўзбек халкининг қадимдан маълум бўлган анъанавий касбий мусикаси бўлмиш сувова ижрочилиги ҳақида ёзилган. Сувова туркумининг пайдо бўлиш тарихи, ривожланиши ва унинг ўзбек мумтоз мусикасининг бошқа жанрларидан фарқи ҳамда ўхшаш томонлари тўғрисида маълумотлар келтирилган.

Калит сўзлар: сувова, суворий, савт, мумтоз мусика, маком, талқинчи, гуянда.

Аннотация. Эта статья написана о широко известной узбекской традиционной профессиональной музыке сувары. Данные касаются эволюции жанра сувары, развития, а также их отличий от других жанров узбекской классической музыки.

Ключевые слова: сувава, суварий, савт, классическая музыка, маком, талқинчи, гуянда.

Annotation. This article is written about “suvora” performance which is widely known as Uzbek traditional professional music. The data concern on the evolution of suvora genre, the development as well as their differences from other genres of Uzbek classical music.

Keywords: suvora, suvoriy, savt, classical music, makom, talqinchi, guyanda.

Introduction: A number of resolutions and decrees have been implemented on investigating and keeping historical and theoretical bases of music art values in recent



years [1]. Developing musical art namely ‘bahshichilik’ as well as opening makom schools were the actions of care dedicated to studying the heritage of music. Suvora groups in Uzbek classical music are regarded as a musical masterpiece delivered from generation to generation, from masters to the followers in a traditional way.

Literature review: It is significant to consider investigations and research works carried by professional musicians (singers from Khorezm) Ozod Ibrahimov, scientists of music art Otanazar Matyokubov and Rustam Abdullaev. “Sahih suvoriylar” by O. Ibrohimov an academic manual published in 2004, was one of the main sources for research. The relevance of Suvora genre to ancient Uzbek folk music were proved in ‘Makomot’ (‘The World of Maqom’) book (2004) by music expert O. Matyokubov’s and R. Abdullaev’s “Uzbek mumtoz musiqasi” (Uzbek Classic Music’) published in 2006, a number of facts about Suvora genre and its ancient nature in Uzbek Music Art included there.

Research methodology: Theoretical hypotheses by master musicians on suvora genre of music are analyzed in this article. To provide relevant details, we studied a number of sources. The important notes to depict the phenomenon were taken into consideration. We used common way of research – oral conversation method while getting ideas from master professional singers of makom, People’s Honored Singers of Uzbekistan Farhod Davletov and Rakhmatjon Kurbonov.

Analysis and Results: The studies on research by music experts O. Matyokubov and R. Abdullaev reveal that classical music is divided into two main groups. First, ways of singing related to singers’ voice and word, second, the ways of playing musical instruments the group of playing musical instruments.

Classical music types of ‘yalla’ and ‘ashula’ consist of developed tune form, particular meaning and performance techniques, and each of them differ according to the style and structure. “Suvoras”, songs peculiar to each region and patterns are included here [5].

The term ‘Suvora’ is used in Khorezmmakom art. But the suvoras in makoms are called ‘suvoriy’. They are differentiated from each other according to techniques, lad and structure [6].



Suvora is the unique national treasure inherited from ancient ancestors. They are considered to be masterpieces spread in the harmony of word, melody and voice. Logical meaning of “Suvora” comes from Persian-Tadjic language which means “to ride”, “to ride a horse or other animal” [7]. It is questionable to find the relevance of the rider to the singing.

According to historical sources, after emergence of Islamic religion, it was necessary to spread it quickly. Bagdad’s king sent the army to Khorezm two times led by Kutayba. When he came for the last time, he ordered to build magnificent, strong, splendid mosques. He paid attention to the fields of science and culture. In order to explain the purity of Islamic religion to the local people he used mullahs, dervishes, readers, story tellers and roviys. The king of Caliphate sent particular people who could read Karan with charming voice, intonation and fluency, handsome, powerful mullahs with noble features riding horses to different villages and territories [8]. Among public those who used to read legends written by great poets in powerful and attractive voice. The public listening to them were impressed by their beautiful voice. Then talented youngsters began singing along. During the roundtable talks the fans requested from them to tell the songs which were previously performed by the riders. Thus, large songs began being named as “Suvora” with the survived meaning rider of horse.

“Suvoras” were played initially without any style as the songs of dervishes and the singers of ‘katta ashula’ (big song). Afterwards, talented intelligent people put the suvoras in regular settings, form and styles. “Suvora” is the common name given by common people. It mainly consists of hamd, durud, na’t, and munojot [9]. “Suvoras” were recited with full of words which had the content of the Hadith. Firstly, the singers and presenters explained the imaginary meaning of those words to the listeners. They discussed about the meanings of the verses in poems.

All of suvora groups were derived from “Ona Suvora” and composed as a completed musical work. For instance, ‘Yakparda suvora’ is a part of ‘Ona Suvora’, as it begins with a small pause, it is called as Yakparda, yak from Persian means single or one. “Kahjang Suvora” is derived from the “Dastirgi fano” part of ‘Ona Suvora’ (Mother or General Suvora). As for the etymology of the word, since it is hard to sing

and to sing it in its apogee in a powerful tempo of voice changing quickly it was called as ‘kadj’ irregular or the apogee difficult to sing. ‘Hushparda Suvora’ [10] was derived from “Ona Suvora”’s third, half apogee part and was performed easily, well and up to its end. Other suvoras are also regarded as the parts or branches of “Ona Suvora”.

The genre of ‘Savt’ is the continuation of ‘suvora’s. “Savt” means “whiplash” in Persian language. So, they should be sung in fast rhythm and with powerful voice. They are performed in certain regular ways as suvora. However, their melody and content of the words are different. Savts are played in faster rhythms.

In order to become a singer in Khorezm one should be able to sing suvora. Since Suvora was the assessing criteria that can evaluate singers’ voice, skills of playing a musical instrument, content of singing and talent. Only the singers, who could take those exams, were considered to be experts. By the 20th of the last century singing Suvora in contest had been highly developed in music practice. The people having heard about these singing contests organized public ceremonies to make special holidays. Those contests were held with a single lute in singers hand. Polli duzchi with Hojihon, Hojihon with Kalandar ota, Sheroziy (Madrahim Yokubov) with Muhanmad Bogibekov and Hojihon, all used to participate in those singing contests and gave pleasure to the public following. Those contests were organized in a friendly and sincere atmosphere. They occurred not for competing, but for getting encouragement from each other, share and for introducing their ability, talent and art to people [11].

Conclusion: It is obvious from the research that suvora is closer to the ways of singing of makoms which are defined as perfect art. It requires huge patience to perform and understand them. Today there are plenty of youth who are trying to perform suvora. For instance, on the 5th of December in 2019 in Turtkul and Ellikkala districts in the Republic of Karakalpakistan, there was a contest in republic sphere in which about forty young singers participated, who were to sing “Ona Suvora”, “Hushparda Suvora” and “Chapandozi Suvora” from Khorezm suvora in the festive devoted to Otajon Hudashukurov’s 75th anniversary (the outstanding singer of Khorezm suvoras, Honoured Singer of Uzbekistan, Karakalpakistan, and Turkmenistan). Even though we live in such globalized century, the singers’



performance of Khorezm suvora genres is one of the proofs that they are still being kept and nurtured by public.

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