Musical Art of the Karakalpak

Mirzambetova Nazira Tilebaevna
Ministry of public education of the Republic of Karakalpakstan at school № 27 a teacher of Music

Abstract
Improving the content of music on the basis of spiritual and moral, social, economic innovations, life experiences in the field of education on the basis of the national heritage of Karakalpak bakhshi is of great importance in forming a strong life position of students, as well as cultivating spiritual and moral qualities.

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Music is a reflection of the people’s soul. It combines its history and traditions. It reflects the particularities of the ethnic group, its distinctive characteristics. The history of the Karakalpak is most brilliantly captured in its musical culture. All Karakalpak epos is imbued with the spirit of patriotism and pride for their country.

It should be noted that the Karakalpak music is closely connected with oral folk arts. Many folk tales and epics were set to music. The Karakalpak music and oral folk arts have features of both the Turkic and Iranian peoples.

The singers zhirau and Bakshi predominate among the Karakalpaks. They are folk singers who perform their works in a special melodic manner playing on the national musical instruments. The Bakshi singers can be found in Khorezm, the fact indicating the proximity of two cultures.

Throat singing zhirau gained wide circulation in the end of the 18th century, when, in fact, the development of the Karakalpak literature and music began. Such famous Karakalpak poets-musicians as Djien-zhirau(1730-1784), Kunkhodzhi (1799-1880) lived and worked during this period. They were outstanding representatives of the Karakalpak musical and literary arts. Their accompanied their stories with penetrating music trill, which gave a tragic, inimitable twist to unique poems and epics, as many of these poems described a dark fate of the Karakalpaks who were forced to leave their home lands.

The Karakalpaks are freedom-loving people. In 18th -19th centuries they were fighting for independence from the Kazakh and Khiva khans. It is known that the Karakalpaks were defeated in the battle against the Kazakh khan Abulkhair. As a result they were forced to leave their home lands and move in the direction of Tashkent and Khorezm. A witness of these migrations, Jien-zhirau wrote the poem "The wandering nation", which reflected one of the darkest pages of the history of the Karakalpaks. And today, with deep respect Karakalpak zhirau singers perform this poem in memory of the great Karakalpak singer-storyteller Djien - zhrau.

Adzhiniyaz was one of the most famous poets of the Karakalpak people of the 19th century. He was a poet and Bakshi, who also performed his works to the sound of music. His most famous works include "Buzatau", which tells of the Karakalpaks’ pilgrimage, "Dzhigits", "Other", which reflected his patriotic, humanistic and philosophical views.

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Page | 345
Berdakh is justly considered to be a founder of the Karakalpak literature. Berdymurad Kargabay ogly (known as Berdakh) regarded Navoi, Fuzuli, Kunkhodzhi as his teachers. His creativity began with the reading of verses to the tune of dombra, when he was 18 years old. Throughout his life he composed poems and runes on patriotic and historical themes. The people loved him and rated him as one of the most skilled Bakhshi singers.

Karakalpak music is multifaceted. Karakalpak musical works are called kosik. It is a narration of poems or epics to the sound of music. They are divided into ritual kosiks: lullabies, funeral, wailing songs, wedding (synsu, bet ashar, korimlik). There's also a love-lyric and historical songs.

Zhirau throat singing is of great importance in the traditional music of the Karakalpaks. Zhirau singers perform mostly lyric poems and stories of historical and mythological character. Zhirau singer must be a poet, storyteller and musician at the same time. There are several schools of zhirau singers that have been forming over the centuries. Djien-zhirau school is the most famous one, it has been existing for over two centuries.

The main instrument of musical accompaniment Karakalpak zhirau is a string bow instrument kobyz. This instrument is of ancient origin, widely spread among the Turkic peoples. The string instrument is unique in its structure and inimitable sound. Two thick strings of kobyz are made from a variety of horse hair and make sounds, recreating the atmosphere of the East.

The study of the history of the music of the East, particularly the music of the peoples of Karakalpakstan has a great importance in the process of restoring the historical past, for this music purifies the souls of people for thousands of years, ennobles and elevates them. The study of the history of the musical art of the Karakalpak people is relevant because the Karakalpak people have an ancient and rich history. They are known throughout the world for their national culture, unique art, classical literature, spiritual values, customs and traditions.

The disappearance of even the smallest people, the loss of their cultural identity is always an irreparable loss, a tragedy not only for these peoples themselves, but also for all of humanity.

Such an attempt to destroy the culture of the Karakalpak people was carried out during the colonial period. The study of the history of musical culture in the Soviet period requires special attention, for we have reached the point of losing not only independence, language, faith, but also all spiritual wealth.


Thus, the first expeditionary trips to study the musical heritage of the peoples of Khorezm and Karakalpakstan in the 1920s laid the foundation for the collection and recording, musical arrangement of works. In the 30s, the purposeful recording of works by Zh. Shamuratov, E. Kospolatov, I. Patullaev in gramophone records began. The melodies "Nama Basy" performed by Zh. Shamuratov, "Kara Zhorga", "Nar Iidirgen" performed by I. Patullaev, "Aryukhan", "Bozatau", "Balent shygyp nazer salsam", "Kauender", " Shymbay ", " Munly kyz ", " Zarly kyz ", " Aksungil ", " Khan sayat ", " Nigarym ", " Aizhamal ", " Zhaman shyanakan ", " Kyzlar uyege kir ", " Konyrat " performed by A. Shamuratova. As a
During the Second World War, a collection of composers of Karakalpakstan was published, as J. Aimirzayev's battle songs "Zhaudy zhoksen etemiz" (composer based on the folk melody of Zh. Shamuratov), T. Seytmamutov "Bizler Genemiz" (music based on the folk melody of A. Kondorshtilov). During the war, G. I. Komponets recorded more than 100 songs from famous "buckchi-zhrau" and singers, prepared for publication into the light, commented. The composer processed the folk melodies "Yagly bekher", "Nedag" for the piano, based on the Karakalpak melodies he created the original compositions "Utan ushin", "Into battle, horseman", "Krasnoflotsky number", "Atlan". Thus in the pre-war and war years, the notes of the Karakalpak folk melodies were recorded, revised, recreated, commented, and collections of songs with commentary were published. This was the stage of the initial accumulation of historical and musical knowledge. Despite being embryonic, collecting and hoarding, the first comments and attempts at scientific analysis were important.

At the end of the 50s, the publication of collections of Karakalpak folk songs continued, prepared by composers V. Shafrannnikov and A. Halimov, who proved the advisability of opening a special institution for the scientific analysis of the works of musical art of the Karakalpak people.

The scientific analysis of the works of the Karakalpak musical culture began purposefully in connection with the organization of the department of art history in the Karakalpak branch of the Academy of Sciences of Uzbekistan in 1959. The scientific institution first began to organize expeditions to record samples of musical culture, which also attracted national cadres - art critics T. Allanazarov, T. Adambaeva, G. Tleumuratov, and others.

In fairness, we pay tribute to the merits of the first woman scientist, candidate of art history Tazhigul Adambaeva, who laid the foundations for the scientific analysis of the music of the Karakalpak people. It is no exaggeration to call the monograph by T. Adambaeva, dedicated to the development of the musical art of Karakalpakstan in the 30-80s, an encyclopedia on the history of Karakalpak music. Let us try to prove that this assessment is not pompous. First, let us pay attention to the classification of the ways of development of the musical art of Karakalpakstan. Firstly, the author gave the periodization as follows:

- The emergence of musical drama and professional theater (the work of Zh. Shamuratov);
- Post-war Karakalpak music (creativity A. Halimov);
- Musical art in the 60s (creativity of A. Sultanov);
- Contemporary musical art (creativity of K. Turdykulov and A. Khayratdinov);
- The formation of professional composers (creativity N. Mukhametdinov, K. Demesinov, M. Zhiemuratov, S. Paluanov);

Secondly, the author shows the role and significance of Olympiads, decades, various scientific expeditions in the development of the musical art of the Karakalpak people. Thirdly, creative portraits are given not only of Karakalpak composers, but also of representatives of the Uzbek, Kazakh, Russian, Ukrainian peoples who worked in Karakalpakstan and made a huge contribution to the development of the musical art of our people. Thus, through the efforts of T. Adambaeva, for the first time, the most realistic picture of the musical culture of Karakalpakstan in the 30-80s of the XX century was created (records, title, what angle of view the recording was made). A bibliography of that time on the history of the musical culture of the Karakalpak people has not given.

Certain factual material is contained in the collective monograph of Central Asian scholars, which makes it possible to present a general picture of the musical life of the region. Theatrical elements in the Karakalpak musical culture (oral folk drama, folk theater of masque raps) by T. Allanazarova have been...
studied in detail, "Bet Ashar", national games, where the song is the main component of the overall storyline. The author's definition has not lost its significance: "bakhshi and zhrau are both singers and masters of the artistic word, and musicians are virtuosos at the same time".

A. Allamuratov, comparing the types of art and culture of the countries of the East, notes that the Karakalpak people made a worthy contribution to the world treasure of civilization, including in the field of musical culture.

The history of music and the ideas of Karakalpak poets and thinkers about the musical education of young people have been investigated to a certain extent in the works of U. Aleuov. The memoirs of the singer Aimkhan Shamuratova "We live with a song", "The path to the top of mastery" are of great importance. The history of the emergence of the musical instrument of the Karakalpak people – the dutar is devoted to the monograph by K. Ayekeev.

The release of musical songs “Zhyrau namalary” testifies that thanks to independence, the musical art of our people is being revived. In the early and mid-1950s, a wave of defended doctoral and master's theses on the history of the "cultural revolution" in Karakalpakstan can be traced. However, researchers have not created a historical canvas reflecting the diverse process of musical culture. A rich concrete historical material was collected, which was summarized in collective monographs of the historians of Karakalpakstan. The historical contours of topical problems of history, including the history of musical culture were outlined.

The main conclusions are given prospects for further study of the sound world, sound-pitch organization in the music of the Karakalpak peoples are outlined. The sound world of the music of the Karakalpak peoples of Central Asia is a unique phenomenon. Its content and character are largely determined by the peculiarities of the natural and climatic environment, the types of economy that have formed in the region, historical, linguistic and speech prerequisites. Let us note the specifics of the sound of Karakalpak musical instruments: its multidimensionality (use of overtones, tones and microtones), heterogeneity (the formation of long and short, “thick” and “thin” sounds) and a varied timbre palette (“dark” and “light”, many transitions between them, as well as the presence of noise overtones). A single timbre-register sound model operates in the music of the Karakalpak (nomadic, semi-nomadic and sedentary) peoples of Central Asia. As a historical and stylistic phenomenon, it transforms - from a throat sound, split or folded, low / high, with hoarse, falsetto overtones (throat singing, epic) to an instrumental "voice" (chordophones). In all its forms, it acts as a kind of sound code (symbol) of the Karakalpak musical culture.

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