



ISSN: 2249-7315

Vol. 11, Issue 10, October 2021

SJIF –Impact Factor = 8.037 (2021)

DOI: 10.5958/2249-7315.2021.00072.1

---

## THE EVOLUTION OF MUSIC PEDAGOGY OF THE KARAKALPAK PEOPLE: HISTORICAL AND THEORETICAL ASPECTS

**Moyanov Iklasbay Jiyeibaevich\***

\*Acting Associate Professor of "Folk Art",  
Nukus branch of the Uzbek State Institute of Arts and Culture,  
Doctor of Philosophy in Pedagogical Sciences,  
Republic of UZBEKISTAN

---

### ABSTRACT

*The following article deals with the evolution of Karakalpak national music, its history, developing periods and its role in Pedagogy. In addition, there is given information about different kind of Karakalpak national musical instruments.*

**KEYWORDS:** *Musical Culture, Music, Folk, Ound-Pitch, Musical Instruments, Pedagogy.*

---

### INTRODUCTION

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.

In 1925-1926, during an expedition to the territory of Khodjeyli and Kungrad, V.A. Uspensky and I.V. Belyaev, along with Uzbek and Turkmen melodies, also recorded the melodies of the Karakalpaks: "Aizhamal", "Zhygaly", "Auezim", "Khozha Bagman", "Aziydim", "Torgay Kus", "Koshades", "Kor Kyz", "Durnalar", "Saltyk", "Mukhallas", "Bal Sayat", "Nar Iidirgen", and others.

During the expeditions of 1925-1935 A. Zataevich recorded 25 Karakalpak melodies on the territory of Chimbay, Kegeili, Karauzyak, Takhtakupir and Turtkul. Zataevich's music album contains Karakalpak melodies as: "Yernazar alakoz", "Shymbay kalasyna bara ber", "Gone

nama", "Turaly shaly", "Bozatau", "Aryukhan", "Kyz Minayim", "Zarly kyz ", " Gulpak", " Nazelim ", " Teke nalysh " and others. (Karimov I.A. Revealing the potential of the Karakalpak land, raising the living standards of people is an urgent task // Pravda Vostoka, 2002, May 3; Uspensky V.A., Belyaev I.V. Turkmen music. Articles and 115 plays. Moscow). Gosizdat Zataevich in 1936-1939 in Moscow recorded and decorated with notes the melodies "Bozatau", Aryukhan ", " Kyz Minayim ", " Zarly kyz ", "Mukhallas ", " Gulpak ", "Nazalim", "Teke nalysh" that had performed by Karakalpak students. They were T. Allanazarov, Y. Allamuratova, G. Doshumov, S. Yusupova, K. Mukhanova, Begzhan Rahman uly Mahmud Yusup Devanzada and published samples of the texts of Karakalpak songs.

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 shyganak ", " Kyzlar uyge kir ", " Konyrat " performed by A. Shamuratova. As a historiographic source, the scores of the composer D. Tumanyan are valuable for more than 40 songs of the Karakalpak people, including folk melodies "Bozatau," Adynnan ", "Diidim aman", " Zarly kyz ", " Mukhallas ", "Bes perde", "Ayzhamal", "Ah, Nazly Yar ", "Eziyzim", "Not Paida", "Dadelinnen" (1938).

During the Second World War, a collection of composers of Karakalpakstan was published, as J. Aimurzaev's battle songs "Zhaudy zheksen 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. Komponeets 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 "Uatan 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. Shafrannikov 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 Adambayeva, 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. Adambayeva, 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);
- The formation of professional music during the Second World War (the work of V.G. Shafrannikov);
- 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);
- A new generation of composers and melodists (works by D. Dzhangabaeva, K. Abdullaev, G. Amaniyazov).

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.

We summarize the analysis of historiography on the history of the musical culture of Karakalpakstan in the 1925-1950s. In essence, the negative role and influence of special resolutions of the ruling party in the field of musical art has not been disclosed.

The main place in Karakalpak poetry, from which music has exhausted its life, was taken by modern themes - the land and water problem, collectivization, industrialization, the Topylys

(Khujum) campaign, for the expression of which traditional means were used, the genre of praise. But at the other end of the culture, there were curators and performers of works of oral folk poetry - storytellers: Nurabylla Karazhan uly, Erpolat Ramberdi uly, Kurbanbay Tazhibay uly, Tore, Oteniyaz, Ogiz (Khojambergen) Niyaz uly, Esemurat Nurabylla uly, Kyyas Khayrat Uly; bucks: Zhuman, Bainiyaz, Karazhan, Zhanabay, Zhapak, Eszhan, Ibraim and others. The most substantial share in the gold fund of the Karakalpak musical culture was contributed by: S. Mazhitov and A. Oteпов, A. Begimov, T. Seytmamutov and H. Akhmetov, I. Fazylov and A. Matyakubov, J. Aimurzaev and K. Avezov.

Since the end of the 1920s, a new wave of proletarian nihilism began to flood the mainland of the old culture with a grossly sociologizing flood; moreover, she began to drown in it and that from modern Soviet culture, which was rooted in the national classical tradition. A vicious persecution of the poet and musician began by art and criticism revolutionists. They demanded to forbid Abbaz Dabylov to engage in Kissakhanism, which for a true "chosen one of the muses" is a burial alive. Kasym Avezov himself perished, and his name and legacy disappeared for half a century. The storytelling of the epics was on the verge of destruction. Poets and singers began to write traditional eulogies about the achievements of the October Revolution. The centers of musical life were the "red teahouses" - an innovation of the Bolshevik government. In 1926, 10 "red teahouses" worked in the Chimbay, Kungrad and Turtkul districts of Karakalpakstan. The song combined forms of Bolshevik agitation and propaganda - regular reading of newspapers and magazines.

The Kissakhans became regular promoters of the new way of life. As a result of the development of amateur circles in May 1927 in Turtkul, a theater troupe "Tan Nury" ("Morning Dawn") was organized under the leadership of Z. F. Kasymov. Abdiraman Oteпов was his first playwright, director, actor and composer. The first actors were T. Seitmuratov, A. Matyakubov, K. Ubaidullaev, M. Matchanov, B. Seitov, J. Seitova, K. Bekmuratova, M. Temirkhanova, P. Sayakeeva, K. Ayimbetov, T. Bekimbetov, K. Begimova who collected folk songs and melodies among the people.

During the first tour, more than 1,500 stories, sayings, legends, poems, fairy tales of the peoples of Karakalpakstan were collected. The people warmly greeted the innovation, fell in love with their national theater, seeing in it a mirror of their soul, their thoughts and aspirations. The originality of the Karakalpak drama of that time was characterized by its folklore springs - artistic treasures of folk games, ritual performances, verbal tournaments, competitions (aitys), wedding songs (aytym), baksy-zhrau performances (theater of one artist).

The aspiring national composer Zhapak Shamuratov (1893-1973) chose melodies for plays, naturally referring to folk music. As a result, many arias of the characters Bagdagul, Koklen, Aypara, based on folk melodies, became popular among the population. Musicians not familiar with musical notation tried to learn it by ear. Therefore, each time the melodies were different from the previous ones. At the same time, composers Zh. Shamuratov and I. Patullaev skillfully applied the stage method of the Garipniyaz Baksy school to perform with an ensemble, where dutar, girzhek, balaman, sirnay, dap and other folk musical instruments were successfully combined on stage.

In the 1929-1930s, Ayimkhan Shamuratova, Sapar Khozhaniyazov, Tarbia Zhalimbetova, Anar Kurbanova, Yakyt Allamuratova, Toresh Allanazarov, Yuldash Sharipov and others came to the troupe "Tan Nur". Kalzhan Begimova proudly noted how the inhabitants of the Sorkol aul of the Kungrad region met the artists during their tour in 1931. In the evening, the audience walked in large numbers to the place where the performance was staged. They had one word in their mouths "play." 25 On December 30, 1930, the national troupe was transformed into a state theater.

Nevertheless, concerts and theater performances were considered remnants of the past, contrary to the Bolshevik party. Therefore, in 1933, A. Otepov was fired with false accusations and imprisoned. We can closely associate these phenomena with the ideology of the proletcult. On the other hand, a campaign against the Muslim religion began, and most of the folk storytellers were undoubtedly believers.

Like the "proletarian poet" V. Mayakovsky, in the lower reaches of the Amu Darya, their own "Mayakovski" were prepared - Safa Mugani, Saib Nazari, Seifilgabit Mazhitov, Ayapbergen Musaev, Kurban Beregin, Durdy Klych, Umar Kurban, Tilavmukhamed Amanzholov. Melodies were written for their songs "Karl Marx", "Birodor Lenin", "Kuz Nurlariga", "Shark Kizi".

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.

## REFERENCES

1. Mirzaev Z. Cultural life of the village of Uzbekistan: state, features and problems. Abstract of thesis. diss ... doctor ist. Sciences. - Tashkent, 1991;
2. Mavrulov A. Culture of Uzbekistan at the present stage: general state. Problems. Development trends. Abstract of thesis. diss ... doctor ist. sciences. Tashkent, 1993;
3. Karabaev U.Kh. Traditional folk culture: trends of revival and development. Abstract of thesis. diss ... doctor ist. sciences. Tashkent, 1993;
4. 4.Khamidov Kh. History of the spiritual culture of Uzbekistan: formation and development problems (on the example of the history of Uzbek traditional song art) .- Author's abstract. diss ... doctor ist. sciences. Tashkent, 1997;
5. Vertegov V.I. Cultural revolution in the KKASSR // Karakalpakstan. Proceedings of the first conference on the study of the productive forces of the Karakalpak ASSR. - Leningrad: Publishing house of the Academy of Sciences of the USSR, 1934.- P.160-177;
6. Varlamov P., Avezov K. Karakalpakstan to the tenth anniversary of Kazakhstan. Alma Ata, 1930;
7. Ayymbetov K. Karakalpak council of dramatics history essayer. – Nukus, "Karakalpak memleket baspasy" publishing. 1963;
8. Allanazarov T. Karakalpak Soviet Theater. Origins and formation. Tashkent: "Fan"publishing, 1966;
9. Allamuratov A. Karakalpakstan art history.- Nukus: Karakalpakstan, 1968;
10. Aleuov U. "Karakalpakstanda telim-terbiyalyk oylardyn keliplesiui ham rauazhlanyuy". Nukus: "Bilim" publishing, 1993;
11. Ayekeev K. "Duutar tariikh, duutar shertiu ham sogyu usily". Nukus, 1996.

12. "Zhyrau namalars. Saz notalars". Compiled and editor-in-chief T. Adambaeva. Music notation by M. Zhiemuratov. Nokis: Karakalpakstan, 1991.
13. Dosumov Ya.M. Essays on the history of enlightenment of the peoples of Central Asia (based on the materials of the KKASSR). Abstract of thesis. dis ... cand. ist. sciences. Moscow, 1939;
14. Urumbaev J. Essays on the history of public education and schools in Karakalpakstan. Abstract of thesis. diss. ... Cand. ped. sciences. Moscow. 1949;
15. Davkaraev N. Essays on the history of pre-revolutionary Karakalpak literature. Abstract of thesis. dissertation of a doctor of philological sciences. Moscow, 1950;
16. Akhmetov S. Karakalpak Soviet poetry. Abstract of thesis. Diss Cand. philol. sciences. Tashkent, 1954;
17. Sagitov I.T. Creativity of Berdakh. Abstract of thesis. Diss Cand. philol. sciences. Tashkent, 1955;
18. Shshgekenov U. X. Council of Power karakalpak socialist culture. - Nukus: "Karakalpak mamleket baspasy" publishing, 1957;
19. Panabergenov A. Cultural revolution in Kara-Kalpakia in 1917-1937. Abstract of thesis. Diss Cand. ist. sciences.-Tashkent. 1958;
20. Dosumov Ya.M. Essays on the history of the Kara-Kalpak ASSR. 1917-1927.- Tashkent: Publishing house of the Academy of Sciences of the UzSSR, 1960;
21. Essays on the history of the Karakalpak ASSR from ancient times to the present day. - Tashkent: Science, 1963-1964.- T. 1-2;
22. History of the Karakalpak ASSR. From the victory of the Great October Socialist Revolution to the present day. Tashkent: "Fan" publishing, 1974.