

The Multifaceted Creative Artist Chokariy - Matyusuf Kharratov

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Annotation: Honored Artist of Uzbekistan, maqom scholar, musician and composer Matyusuf Kharratov is one of the master artists who laid the foundation stone of the development of Uzbek musical culture in the first half of the twentieth century. He devoted his entire life to the study of the heritage and history of Khorezmian folk music, the life and creative work of great teachers, and formed himself as an artist, mentoring young people and composing music. From 1928 to 1932 he taught Khorezm maqoms at the Samarkand Research Institute of Music and Choreography. This multifaceted talent has made a significant contribution to the development of modern Uzbek music, working in radio, philharmonic and musical theaters. He joined the Union of Composers of Uzbekistan in 1940. This article is dedicated to the life and work of this great composer.

Keywords: "Period", "Guys" (Uygun word), "Brave young men" (Oybek word), "Machine gun", "Heroic pilots", "Zenith", "Fighter".

Matyusuf Kharratov was born in 1889 in the village of Sheikhs near Khiva. His father, Matyokub Kharratov, and grandfather, Hojiniyaz, were ordinary farmers and seamstresses, but they were also famous tanbur players and masters of the art of maqom. He loved history, literature, especially poetry and music. The future composer Matyusuf was raised by his grandfather. From the age of six, he attended a village school and sometimes a Khiva madrassa. He studies Arabic, Persian, Turkish languages, laws and forms of poetry at this university. In particular, he was taught much by the son of the poet Kamil Khorezmi Matrasul Mirzabashi, who was a poet that created poems under the pseudonym Mirzo and at the same time was a professional tanbur player, and our hero himself also writes poetry under the pseudonym Chokar.

His grandfather's house hosted musical evenings with the participation of poets and artists Avaz Otar, Muhammad Yusuf who created his works under the name Bayoniy, Matrasul Mirzaboshi, Matyokub Pozachi, Kalandar Donmas, Masharif Kambar, Kurbon sozchi and others. Young Matyusuf served them in these gatherings. One can note that Matyusuf's interest in music began from that time. Realizing this, at the request of his grandfather, the musicians and singers, who took part in the musical poetry, each began to teach him his profession at the age of seven. That's why Matyusuf learns to play the doira, harmonica, tanbur, santur, gijjak, chang, dutar and singing from these teachers. As a young artist, he served the people in his homeland until 1920. Matyusuf opened a children's music school in Khiva in 1920 and became its director. He also did not stop serving the people with his art.

The Research Institute of Music and Choreography was established in 1928 in Samarkand, the former capital of the Republic of Uzbekistan. Its director N.N. Mironov invited Matyusuf to teach Khorezm maqom ways. Since then, his life and career have changed. He worked at the institute until 1932 and began his scientific career. From 1928 he was the head of the music department of Samarkand Radio and an artist-performer for 8 years.

Our young artist will also help to open a music department at the Radio Broadcasting Committee of the Republic of Tajikistan. In 1935 he was invited to Tashkent to work for the Uzbek Radio. He

works in the Music Department of Tashkent Radio. He actively participates in the 10th Days of Uzbek Literature and Art in Moscow in 1937 with the Uzbek Philharmonic. After returning from the decade, in 1937 he entered the preparatory department of the composition faculty of the Tashkent State Conservatory. There he began studying European notes. Get acquainted with the theory and history of music and the life and creative work of classical composers. He studied at the conservatory for three years.

From 1935 to 1949 he worked as a musician and singer in the Radio Committee of Uzbekistan, composing songs and melodies. In 1938 he became a member of the founding commission of the Union of Composers of Uzbekistan. In 1940 he was admitted to the Composers' Union.

During World War II, he worked on the radio and wrote a number of patriotic songs. These include: "Favorite Homeland", "Period", "Guys" with the words of Uygun; "Brave young men" with the words of Oybek, "Machine gun", "Hero pilots", "Zenit fighter", "Fighter", "Tankist", "White gold" with the words of Zafar Diyor; the song "It's our time" with the words of A. Bobojonov, "Farhod ufori" and dance music were included in the repertoire of soloists, choirs and dance groups.

The composer and poet Chokar lived a hectic life as a brilliant and progressive artist of his time, and his work reflected the socio-political and cultural life of the time. At that time, the main focus was on the white gold harvest of cotton, so in order to inspire cotton growers, the composer composed melodies to the poems dedicated to cotton growers from 1929 to 1941: „Collective farmer“, „My passion to cotton“, "Zindabod farmer", "Pay attention to cotton", "The truth in cotton", "Let the cotton grow", "Let's pick cotton", "Let's go to the collective farm". Chokariy also wrote lyrical songs such as "My Mountain" by Abdullayev and "Yourself", "My Love", "Beautiful Eyes", "Sense of Youth" by his own poems.

In 1937, during the Decade in Moscow, The song "Mustahzod ufori" was performed in the performance "Party and wedding in the collective farm", which began with his words and melody. Thus, in the following years after his study of notation, in his creative work he began to take notes on Khorezmian maqoms and managed to write some of them.

In 1935, he expanded the Chang range (by creating a chromatic soundline) and worked on improving it. In 1925, together with B. Rakhmonov, he wrote the book "Musical History of Khorezm". His poems, written under the pseudonym Chokar, were included in his manuscript *devon* and various *bayoz*, and were published in periodicals and collections. His poems are imbued with democratic and enlightenment ideas.

He worked as a chang performer in the new ensemble "Notary Orchestra", formed under the leadership of N.N. Mironov. He was actively involved in the conversion of Chang instrument from diatonic to chromatic. He also took part in the orchestra concerts in various cities of Belarus.

Matyusuf Kharratov, who worked under the pseudonym Chokar, was awarded the title of Honored Artist of Uzbekistan in 1944 for his great contribution to music and literature. His children - his son Fozil Kharratov and daughter Muslima Kharratova - are Honored artists of Uzbekistan, the founders of the modern school of chang performance. They also followed in their father's footsteps and made a worthy contribution to the development of Uzbek art.

Today, Urgench State Art School is named after Matyusuf Kharratov.

In short, leaving a unique legacy after him the famous composer, poet, beloved artist of our country, Honored Artist of Uzbekistan Matyusuf Kharratov became a live school during his lifetime. These works will not lose their value for future generations, even after centuries, and will serve as a textbook for many years.

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