

# Kresna Social Science and Humanities Research

Proceedings of the International Conference on Sustainable Development:  
Problems, Analysis And Prospects

## A Look at the Compositions of Arifkhon Khotamov

**M. Qurbonov**

Fergana regional branch of Uzbekistan state institute of arts and culture

**Annotation:** *This article tells about the creative activity of Orifkhon Hotamov, his creative work, the traditions of teaching and apprenticeship, as well as the works of Orifkhon Hotamov bequeathed to future generations.*

**Keywords:** *Composer, artist, tradition, art, melody, song, classical literature.*

"... I must be the most successful artist in terms of teachers," he said. Indeed it is. Arifkhon Hotamov's first career in art began under the guidance of Tokhtasin Jalilov, a mentor to many artists. After all, the tradition of discipleship has been an important factor in the formation and development of our classical culture from time immemorial, passed down from generation to generation over the centuries. That's why an artist who has reached the level of maturity seeks the lessons of great, knowledgeable teachers. Master artist Arifkhon Hotamov was given a great spiritual life by concert tours to the Khorezm oasis in 1946-49. At the heart of this is the lessons of the newly formed singer from the masters of the Khorezm oasis Madrahim Sherozi, Hojikhon Boltaev, Komiljon Otaniyazov, who managed to continue the tradition of classical music in a unique folk way. Komiljon studied the ways of his masters and revived them with more lively and playful melodies, creating a popular style for himself. Arifkhon Hotamov was also interested in these ways and learned many examples from Komiljon. He became one of Komiljon's disciples. In Tashkent, in the Fergana Valley, one of the reasons for the popularity of Khorezmian songs. Another teacher of Arifkhon Hotamov from Khorezm is the well-known teacher Hojikhon Boltaev. During his visit to Khorezm on the pretext of a concert, Arifkhon Hotamov met several artists. Their unique way of performing attracts a lot of interest from the singer. Among them are Komiljon Jabborov, Jurahon Sultanov, Ganijon Toshmatov, Mukhtorjon Murtazoev, and Komiljon Otaniyozov, who lived and worked in the 20th century. When we look at his work, we see a continuation of the traditions of the composers of the past. A vivid example of this is the work done in the field of music, composition, melody and re-wording of samples of our classical literature, categorization of works within the framework of their structural features, reconstruction. Arifkhon Hotamov has created more than 500 melodies and songs in his more than half a century of creative activity. Throughout his career, Yassavi, U. Khayyam, Sakkoki, Lutfi, Navoi, Babur, Fuzuli, Amir, Nodira, Khazini, Uvaysi, Munis, Ogahi, Huvaydo, Muqimi, Mashrab, Furqat, Razi, Salahi, Raji, Nisbat ; Habibiy, S. Abdulla, Nabixon Khojayev (Chustiy), S. Zunnunova, Zulfiya, V. Sadulla, E. Oxunova, H. Yahyeyov, Nilufar, P. Mo'min, T. To'la, Nosir Muhammad, Muhammad The artistic heritage of contemporary poets such as Ali was addressed. These works reflect the love and devotion to the Motherland, national pride, the value of our parents, love and affection. In general, classical creativity should be balanced in the process. Therefore, Arifkhon Hotamov in his work turned more to the garden of ghazals.

ISSN 2774-3918 (online), <https://ksshr.kresnanusantara.co.id>. Published by Kresna Nusantara

Copyright © Author(s). This is an open-access article distributed under the terms of the Creative Commons Attribution License (CC BY).

To view a copy of this license, visit <https://creativecommons.org/licenses/by/4.0/>.

# Kresna Social Science and Humanities Research

Proceedings of the International Conference on Sustainable Development:  
Problems, Analysis And Prospects

The set of melodies is based on the melodies of savt, talqin, ushshak, kalandar and zikr. After all, in the practice of composition, the issue of genre is formed on the basis of the theme, and each has its own internal factors. These factors are hidden in the units of composition, method and melody, and are formed as a work through the creative approach of the composer. During his career, Arifkhon Hotamov also did some work to classify a number of musical samples on the basis of their structure. The series "Kalandarlar" and "Girya" are among them. Both series are based on the genre. In the process of categorization, it is filled with works by contemporary composers and examples of their own work. Another aspect of composing is to add a new word to the work. Whatever the profession, it is necessary and necessary for the society. The source of knowledge and guidance that shapes these professions is the teacher. As we have seen, this is the true meaning of burning up of bad psychic imprints. Throughout his career, Arifkhon Hotamov has learned from and collaborated with more than a dozen talented artists. In turn, he is a man who has managed to continue the tradition of teachers from a young age. Probably a factor as to why they're doing so poorly. Therefore, Arifkhon Hotamov also composed music from a young age, and at the same time began to teach his colleagues from the examples of our heritage. Arifkhon Hotamov's creative work is also unique and diverse. It is well known that our classical musical heritage is the creative product of singers, musicians and composers of the past. However, it should be noted that at the heart of it are the features of the composers, such as composition, simulation, word adaptation. Any singer or musician who embodied such qualities in his work was considered a folk composer. 20th century artists Komiljon Jabborov, Jurahon Sultanov, Ganijon Toshmatov, Mukhtorjon Murtazaev, Komiljon Otaniyozov are among them.

When we look at his work, we see a continuation of the traditions of the composers of the past. A good example of this is the work done in the field of music composition, melody, re-adaptation of melodies and songs from the samples of our classical literature, classification of works within their structural features, reconstruction. In fact, Arifkhon Hotamov's teaching career began in 1946 when he was working at the Uzbek State Philharmonic. Among the first were his colleagues Zaynab Polvonova (Doni Zokirov's "Ey sabo" and "Kormadim"), Kommuna Ismailova (from the Khorezmian epic "Your child sounds like a number", "Bari". gal "and" Kurd ") and Hakimjon Fayziyev. He worked with Hakimjon Fayziyev for 25 years. He has mastered more than 100 classical music pieces and recorded them for the radio.

Among them: "Dugoh Husayni", "Bayot", "Nasri Bayot", "Bozurgoniy", "Yovvoyi Chorgoh", "Yovvoyi tanovar", "Khorezm Nasrulloji", "Chaman yalla"; From the works of composers: "Kashkarchan Sodirkhan", "Sodirkhan sinakhiroji", "Bormikan", "Aylab" and "Ul kun jonon" by J.Sultanov, "Dilrabolardan" by Rasul qori Mamadaliyev, "Dogman" by Komiljon Otaniyozov and others. Among the students, it is worth mentioning Rasulqori Mamadaliyev, a well-known singer, known for his unique performance. Usually, the student learns the profession from the teacher and follows it. Arifkhon Hotamov's mentorship with Rasulqori Mamadaliyev is unique. Prior to meeting Arifkhon Hotamov, Qori was a mature hafiz and performed some of Arifkhon Hotamov's works. Surprisingly, Rasulqori Mamadaliyev's works have a unique interpretation. That is, he interpreted it in his own way. Another aspect of composition is to add a new word to the work. This practice, which exists in the practice of musicians, also has a traditional look and is carried out in accordance with the requirements of the times.

Typically, the singers performed the ghazals and rubais of the students of different epochs in accordance with the conditions and spirit of their time. At the same time, this can be seen in

# Kresna Social Science and Humanities Research

Proceedings of the International Conference on Sustainable Development:  
Problems, Analysis And Prospects

the work of many artists. Arifkhon Hotamov managed to spread the word. For example: “Sodirkhan Ushshoghi”, “Kashkarchai Sodirkhan”, “Sinakhiroj”, “Shahnozi Gulyor”, “Khorezm Nasrulloji”, “Nasrulloji”, “Kajhang suvora” and others. Every artist wants his works to be popular and to be engraved in the pages of history. Bunnig must be worthy and traditional in every way. It is safe to say that the works left by Arifkhon Hotamov for future generations have long been in the hearts of our people and have become the property of our musical heritage. It is no exaggeration to say that the master's works, praising our independent Uzbekistan, honoring the motherland, are rich in spirituality.

## References

1. Matyokubov O. Introduction to the basics of professional music in the oral tradition. Tashkent Teacher Publishing House. 1983 y.
2. Fitrat. Uzbek classical music and its history. Tashkent. Publishing house "Fan" of the Academy of Sciences of the Republic of Uzbekistan - 1993
3. Hojiakbar Hamidov. Music is from the history of our singing culture. Tashkent. Teacher Publishing House - 1995
4. Isoq Rajabov. Fundamentals of status. Tashkent. Ibn Sina Publishing House - 1992.
5. Qurbonov, M. (2021). AKTYORLIK MAHORATIDA KECHINMA SAN’ATI. *Oriental Art and Culture*, (7), 26-36.
6. Qurbonov, M. (2021). Director and Author. *International Journal of Culture and Modernity*, 11, 83-89.
7. Mamatqulov, B. (2021). O’ZBEK AN’ANAVIY QO’G’IRCHOQ TEATRIDA IJROCHILIK SAN’ATINING O’ZIGA XOSLIKLARI. *Oriental Art and Culture*, 2(4), 139-148.
8. Mamatqulov, B. (2022). QO ‘G ‘IRCHOQ TEATRI AKTYORINING XUSUSIYATLARI. *Oriental Art and Culture*, 3(1), 70-76.
9. Mamatqulov, B. (2022). BOLALARNI TARBIYALASHDA QO ‘G ‘IRCHOQ TEATRINING AHAMIYATI. *Oriental Art and Culture*, 3(1), 435-442.
10. Xudoynazarova, S., & Mamatqulov, B. (2022). IMKONIYATI CHEKLANGAN BOLALAR VA YOSHLAR HAYOTIDA XOREOGRAFIYA SAN’ATINING O ‘RNI. *Oriental Art and Culture*, 3(1), 741-744.
11. Mamatqulov, B. (2022). Directing in Puppet Theater. *Pindus Journal of Culture, Literature, and ELT*, 2(1), 123-127.
12. Mamatqulov, B. (2021). QO’G’IRCHOQ SPEKTAKLLARINING YARATILISHIDA BOSHQARUV MEZONLARINING O’RNI. *Oriental Art and Culture*, 2(4), 131-138.
13. Ahmedov, Z., & Umarova, X. (2021). Stage Approach and Story Evaluation Criteria. *International Journal of Culture and Modernity*, 11, 8-15.
14. Raximberdiyevich, M. A. (2022). TEMP VA RITMNING AKTYORLIK SAN’ATIDA TUTGAN O ‘RNI. *Oriental Art and Culture*, 3(1), 15-19.
15. Raximberdiyevich, M. A. (2022). YOZMA DRAMATURGIYAGA ASOSLANGAN QO ‘G ‘IRCHOQ TEATRIDA AKTYORNING O ‘RNI. *Oriental Art and Culture*, 3(1), 20-28.

ISSN 2774-3918 (online), <https://ksshr.kresnanusantara.co.id>. Published by Kresna Nusantara

Copyright © Author(s). This is an open-access article distributed under the terms of the Creative Commons Attribution License (CC BY).

To view a copy of this license, visit <https://creativecommons.org/licenses/by/4.0/>.

# Kresna Social Science and Humanities Research

Proceedings of the International Conference on Sustainable Development:  
Problems, Analysis And Prospects

16. Madaliev, A., & Mirsolieva, D. (2022, March). QO 'G 'IRCHOQ TEATRI SAN'ATI. In Archive of Conferences (pp. 92-95).
17. Madaliyev, A. (2021). QO 'G 'IRCHOQ TEATRI VA IJROCHILIK MAHORATI. Oriental Art and Culture, 2(4), 9-16.
18. Мадалиев, А. (2021). ҚЎФИРЧОҚ ТЕАТРАРИ УЧУН МУТАХАССИС КАДРЛАРНИ ТАЙЁРЛАШ МАСАЛАСИ. Oriental Art and Culture, 2(4), 34-43.
19. Mamatqulov, B. (2021). QO'G'IRCHOQ SPEKTAKLLARINING YARATILISHIDA BOSHQARUV MEZONLARINING O'RNI. Oriental Art and Culture, 2(4), 131-138.
20. Мадалиев, А. (2021). БОЗОР ИҚТИСОДИЁТИ ВА ҚЎФИРЧОҚ ТЕАТРИ. Oriental Art and Culture, 2(4), 17-26.
21. Dadaboev, Y., & Dehqonov, R. Hordo Structures in Central Asian Architecture.
22. Dehqonov, R. (2022). Theoretical Foundations of Raising Children by Puppetry. Pindus Journal of Culture, Literature, and ELT, 2(1), 10-14.