

DOI:10.29013/EJA-25-3-87-90



INTERPRETATION OF THE DASTAN KUY-NOMAS TITLED "ESHVOY" IN DUTAR PERFORMANCE: THE CASE OF "ESHVOY URGANJIY"

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Cite: Muminova L.N. (2025). *Interpretation of the dastan kuy-nomas titled "Eshvoy" in dutar performance: the case of "Eshvoy Urganjiy"*. *European Journal of Arts* 2025, No 3. <https://doi.org/10.29013/EJA-25-3-87-90>

Abstract

This article analyzes the historical formation, unique characteristics, and expressive capabilities of the Eshvoy Urganjiy kuy-noma – one of the pearls of Uzbek folk instrumental music. The study explores the lad-intonation and metrorythmic features of the kuy, its performance technique, aylanma dast strokes, and the uforiy zarb system on a scientific basis. The orally-transmitted variations of the kuy were transcribed into a notated system using modern technology, and their pedagogical, aesthetic, and scientific significance was revealed.

Keywords: *Eshvoy Urganjiy, Khorezm dutar performance, oral tradition, method, notation, aylanma dast, ufor zarb, lad-intonation system, kuy-noma*

Introduction

The rich treasure of Uzbek folk music, especially the set of melodies preserved through instrumental music, includes melodies known by the name "Eshvoy" which appear in various regional interpretations. The fact that these melodies have been formed based on oral folk tradition requires revealing the musical and aesthetic views behind the melodies. This article scientifically investigates the musical characteristics, historical formation, distinctive features in dutar performance, and expressive possibilities of the "Eshvoy Urganjiy" kuy-noma.

Research method

In this study, a combination of traditional and modern methods accepted in the field of musicology was used. First of all, through the

historical-ethnographic analysis method, the origins of the melodies named "Eshvoy," the individuals associated with them – in particular, the figure of Eshvoy baxshi, his artistic legacy, and the formation history of the melody paths were studied. The forms of the melodies preserved based on oral tradition, their kuy nomas, legends, and the traditions of teacher and student were investigated in a modern context.

Based on a typological approach, the regional forms of Eshvoy melodies – "Eshvoy Urganjiy," "Turkman Eshvoyi," "Farg'ona Eshvoyi," "Kurd Eshvoyi," "Qoraqalpoq Eshvoyi," "Shirvoniy Eshvoyi," and "Eroniy Eshvoyi" – were compared with each other. With the help of this comparative-analytical method, the lad-intonation system, metro-

rhythmic structure, performance style, and expressive characteristics of the melodies were clarified.

The musical structure of the melodies was analyzed through modern computer technology – the “Sibelius” musical notation software. During the process of transcribing orally transmitted musical works into notation based on dutor performance, the melodic contexts of the melodies, pauses, rhetorical accents, culmination parts, and suporishlar were reflected in the notated text. This method not only enabled the scientific study of the melodies but also allowed their preservation, teaching, and adaptation for stage performance through modern notation.

Research analysis

The melodies belonging to the Eshvoy group were formed as a high aesthetic means of expression within the musical heritage of the Uzbek people’s oral tradition, and their modern scientific analysis possesses distinctive historical, musical, and pedagogical value. The basis of this group of melodies is connected with the name of Eshvoy baxshi, and the naming of the melodies, stylistic appearance, and lad-intonation system are closely linked with the creative school of the baxshi.

In particular, Eshvoy baxshi – who lived and created in the early 19th century during the Khiva Khanate period, belonged to the Chig’atoy tribe – was a famous dastan performer, composer, instrumentalist, and poet. The “Eshvoy” paths named after him consist of eight main musical groups, among which “Turkman Eshvoyi,” “Eshvoy Urganjiy,” “Kurd Eshvoyi,” “Farg’ona Eshvoyi,” “Farg’ona Kurd Eshvoyi,” “Qoraqalpoq Eshvoyi,” “Eroniy Eshvoyi,” and “Shirvoni Eshvoyi” stand out. These melodies, in turn, were formed in various regions and differ from each other typologically and in terms of their lad-intonation systems (Matyokubov B., 2009, 160).

The instrumental kuy “Eshvoy Urganjiy” was composed for dutor and created by Eshvoy baxshi. It has reached us through the performances of Eshvoy baxshi’s student Matniyoz Go’rja, and his student Suyav baxshi. “Eshvoy Urganjiy” consists of two parts, and only the first part was transcribed as monophonic notation by M. Yusupov from the du-

tor performance of Karim (Budir) Iskandarov (Akbarov I. A., Yusupov M., 1960, 449). But notation written specifically for dutor is still not available.

This situation itself reveals the delicate boundary between two different musical expressions – oral and written traditions – which need to harmonize.

Folklorist scholar Jabbor Eshonqul, in his article titled “Dostonlar notaga solib o’rgatilmaydi” (“Epics cannot be taught through notation”), expresses the following idea: “It may be possible to notate the epic example sung by baxshis for future generations. However, that does not mean teaching art through notation. Because this art cannot be taught through notation. The text of the epic performed by a baxshi changes with each performance. A person who knows notation but understands nothing beyond it, someone alien to the essence of folklore art, teaching students studying the art of baxshichilik is extremely dangerous, in my opinion” (Akbarov I. A., Yusupov M., 1960; O’zbekiston adabiyoti va san’ati gazetasining 2021 yil 20-avgust (N 34 (4641)) soni. [uzb]).

Especially in analyzing instrumental creativity such as dutor performance, which possesses subtle and complex expressive potential, the presence of written sources – notation, analytical commentary, and historical explanations – is of priceless importance.

In order for our great works to withstand the blows of time, we must notate them. After all, aren’t our centuries-old maqoms also proof of this idea – that they were notated gradually thanks to the selfless efforts of musicologists in the 20th century?!

Therefore, our professional music rooted in oral tradition certainly relies on the teacher and student principles. However, documenting it – analyzing it scientifically, preserving it through notation and written commentary – is a spiritual and scholarly responsibility that lies on us researchers and musicologists. Only in this way can we preserve the spirit, tone, and deep aesthetic of the original and pass it on fully to the next generations.

At this point, we recall the thoughts of R. Boltayev: “...The shashmaqom, which has been studied to some extent up to now, is also in need of renovation. Because if we adapt

works performed in the 1920s to today's performers' styles, the lad and parda system will change, deviating from the rules. Maqoms must also be adapted to the environment of our era. Maqoms are not dead, they are a living source. Looking at them with the interpretation of their time will allow maqoms to live longer. Otherwise, maqoms are at risk of becoming outdated relics" (Boltayev R. 2023, interview).

Two parts of the instrumental melody "Eshvoy Urganjiy" composed for dutor were notated by Latofat Mo'minzoda for dutor performance. The first part of the piece is performed in 3/4 meter, and the second part is performed in 6/8 meter. In the first part, 4-bar phrases are repeated twice; the first is



That is, in this 3/4 meter, we see accented eighth notes forming syncopas with rez, and these accents represent the strong input of the aylanma dast rez. If we count the beat as 1i, 2i, 3i, the accents

played simply, while the reprise is performed using the syncopated style (sinkopali usul) typical of Xorazm dutor techniques (zarb, shtrix), which makes the piece even more beautiful.

Master Farog'at Mo'minova expresses this idea: "In Xorazm dutor, the uninterrupted performance of aylanma zarb is taken exactly from the surnay playing style, because the complexity of Xorazm surnay lies in the fact that the performer uses circular breathing (aylanma nafas) to play continuously to the end of the piece without taking a breath through the mouth." [5-interview] The 3/4 meter version of "Eshvoy Urganjiy" performed in the "aylanma dast" style looks as follows:

fall on the 1st part, the "i" part of 2, and the 3rd part.

To clarify the 23rd bar more simply, we explain it using the example of the terma zarb:



Terma zarb is expressed as indicator finger – k, thumb – b. This is the simplest form of aylanma dast involving two fingers. There are also aylanma dast styles involving three or four fingers.

When applying terma zarb, to produce a strong accent, the soft part (pad) of the first joint of the index finger is forcefully struck against the dutor's string and soundboard. However, fingernails must not be used.

If the first part of "Eshvoy Urganjiy" is played in a slightly slower tempo, the second part is performed in 6/8 ufor rhythm, at a more lively tempo.

Based on the above scientific analyses and historical data, it becomes clear that the Esh-

voy group of melodies occupies an incomparable place in our national musical heritage.

Conclusion

The scientific results presented in this article show the necessity of studying the Eshvoy group not only from a historical-ethnographic point of view but also from the perspective of practical music pedagogy. In future research, notating each branch of the "Eshvoy" group, conducting deeper analysis of their structural, melodic, and rhythmic features, and comparing them with other similar instrumental paths in oral tradition will remain one of the promising directions.

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submitted 17.07.2025;
accepted for publication 31.07.2025;
published 31.08.2025
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