



Peculiar Aspects of Uzbek Makom Art

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Annotation

The role of maqom art in the modern era is incomparable. This article describes makoms, a masterpiece of Uzbek national classical music. The article is intended for musicians of this genre, as well as lovers of Uzbek art.

Keywords: Maqom, Asian music, instrumental music, folklore, traditions, structure, form, Nations.

Introduction.

The golden treasures of the world of Uzbek classical music art are endless and one of the oldest in the world. These immortal classical works are constantly played by professional and amateur musicians and singers among our people, passed from centuries to centuries, from teachers to students, perfected, polished and enriched and have survived until our time and became the priceless property of our people.

If we look at the long historical path of Uzbek music, all the examples that are included in the treasury of our musical heritage, the twelve makam then shashmakam and the authors of the compositions created and matured to this day, belong to this nations. It has grown from within.

During the period from the 20th century to the present, high-level works were created in all genres of Uzbek music. Talented people, during the creation of these works, worked tirelessly night after night, day after day, and created works that will be appreciated by the people throughout their lives.

It is no exaggeration to say that the rich musical heritage of our people and our makam are the main source in the emergence and formation of Central Asian music culture. Because it can be repeatedly emphasized that his unique melodies, heartfelt lyrics and deep poetic texts are a source of nourishment for the human psyche. In the 20th century, the development of the traditions of status was further developed in harmony with the national basis.

Maqoms are a genre of music that has existed in the peoples of the East since ancient times. They were created by professional musicians and singers based on the unique musical wealth of these peoples and emerged as an independent musical genre in the process of long cultural and historical development. The maqoms form the basis of the music of the peoples of the East. Therefore the detailed study of statuses is important in the history of our musical culture. Makoms have both theoretical and practical aspects.

Their theoretical aspects are expressed in pamphlets dedicated to Eastern music. The practical aspects of statuses in the Uzbek-Tajik peoples can be imagined in the form of Shashmakam the



only genre in the series of makams that has come down to us orally from a master musicians and singer to a student. Shashmaqom consists of about two hundred and fifty tunes and songs and constitutes a significant part of the musical heritage of the Uzbek-Tajik peoples. Maqom, including Shashmakom is one of the least studied areas in the history of our musical culture. The study of these sources shows that although maqams have a very ancient history, Shashmaqam is the most recent of the maqam series that lived in Central Asia form and was formed about two centuries ago.

Until that time, the Twelve (Duvozdah) maqam series, which is popular among the peoples of Central Asia was in use. As we mentioned above, the one that has reached us today is the Shashmakom series, which is well known to all of us. "The most developed period of the twelve (Duvozdah) maqam in the music of the peoples of Central Asia of Khorasan and Azerbaijan roughly corresponds to the 13th-17th centuries. Written sources related to the theory of music of these peoples serve as proof of our opinion It is difficult to give a clear opinion about the historical development of the twelve makoms and the process of its formations.

Because in those times there was no notation in the modern sense it does not allow us to imagine live samples of our past music. Although the creation of maqams dates back to very ancient times we can only interpret them based on the comments given in musical treatises in the form of twelve maqams. Maqoms have existed in various forms and quantities. The fact that their twelve maqam form is more clearly covered in music treatises of the 13th-15th centuries indicates that during this period they became popular, spread widely among the masses and played an important role in musical practice. It can be thought that the twelve maqom almost until the time when Shashmaqom was formed.

That is why the issue of the Twelve Maqom occupies a central place in theoretical treatises on music created in the 15th-18th centuries. In the music treatises the authors initially listed the names of 12 maqams. They are the maqam of Ushshaq, Navo, Buslik (Abu Salik), Rost, Hosseini, Hijaz, Rahavi (Rahuvi), Zangula, Iraq, Isfahan, Zirafkand (or Kuchak) and Buzurg (Buzruk). First of all, when we talk about shashmaqom musical performance we understand the component of shashmaqom that belongs to the category of "Mushkilot", i.e. instruments. Uzbek instrumental music incorporates the artistic experience of many famous musicians-composers who lived and created in the past and is a significant part of the national classical heritage, unique traditions are clearly expressed in it. Now good traditions are not only preserved, but also developed and enriched, demonstrating the endless possibilities of creative and performance.

From the beginning of the seventies it is possible to observe serious advances in the field of performance of the maqom instrument. A number of young artists who have reserved special education and won awards have joined the ranks of famous artists. The youth's search soon led to joy. These findings are recognized by experts and a wide range of music lovers. "For the first time all musical works in the Shashmaqom complex were performed by a team of musicians formed from the students of the Department of Oriental Music of the Tashkent Conservatory. For six years, the group of young musicians, under the leadership of the well-known teacher and teacher, associate professor of the family educational institution Abdurahim Hamidov, succeeded in realizing a voluminous, extremely complex and complex creative work.

Entitled Shashmaqom Instrument Parts, the series contains a total of eleven large format plates, which were published as five separate albums. It should be noted that the problems of the six maqams recorded through the accompaniment were performed the prescribed way, keeping the same style and at a high quality level. In this case, the traditions learned from famous teachers such as Yunus Rajabi, Fakhridin Sadikov, Turgun Alimatov, served not only for imitation, but also for the discovery and preservation of creative findings for talented young people.



We mentioned above that “Shashmaqom Cholgu yo’llari” released eleven records consisting of five albums. The first of these is all seven parts of the “Buzruk” problem section and “The first of the true maqom”. A group of the young instrumentalists under the guidance of experienced teacher A. Hamidov who worked in the practice of maqom created by the famous musician and composer Fakhriddin Sadikov (1914-1977) were notified. This future was manifested in all the works, especially in “Tarji Buzruk” which is popular among our country’s and foreign music collectives.

The treatises created in the 16th-19th centuries, which explain the theoretical and practical issues of music, can be a proof of the above opinion. These treatises on the one hand, prove that music is a viable activity and praise its virtues with the help of religious narratives and legends, and on the other hand, the theoretical and practical issues of music are clearly described and many opposing opinions are expressed. Therefore, it is necessary to look at the facts in music pamphlets with a deep critical eye. Because the main issues discussed in them, the issue of twelve maqoms, were not clarified and confused. It is a pity that Shashmaqom did not have any sources related to theoretical issues in the past.

Therefore, it is difficult to say anything about the period in which shashmaqom was formed. Until now, in our musicology, there was an opinion that shashmaqom groups were formed in the 16th century. In this case, experts relied on case, experts relied on manuscript number 1466, kept at the Institute of Oriental Studies of the Academy of Sciences of Uzbekistan, and made such a mistake. The famous orientalist, professor A.A. Semyonov showed that the manuscript of this work was composed by the 16th century musicologist Mavlonov Kavkabi and that is “Kuliyotti Kavkabi” (“Collection of works of Kavkabi”). Further investigations have shown that, in fact this manuscript originally contains some information about 12 maqam and Kavkabi.

Then there is collection containing the texts of Shashmaqom, composed not in the 16th century, but during the reign of Bukhara emir Nasrulloh Khan. From the first half of the 19th century, collections containing the poetic text of Shashmaqom recited in the song section began to appear in Central Asia. One of them is the work mentioned above, dedicated to the Emir of Bukhara Mangit Nasrullah Khan (1826-1860). Other copies of such works were copied during Shashmaqom’s time in Khorezm (first half of the 19th century). In addition, the ghazals of Uzbek Tajik classical poets Bedil, Mashrab, Sayido, Zebuniso, Nazim who created in the 17th -18th centuries, were also used among the poetry texts attributed to Shashmaqom in this collection.

The above collection is related to the 16th century, proves that is not. So it can be concluded that in the 19th century Shashmaqom was spread among the Uzbek and Tajik peoples and in the 18th century it was formed sporadically. One of the ancient cultural centers Bukhara has been the capital of several dynasties and states. In musical culture, Bukhara served as the central city that embodied the musical wealth of the peoples of Central Asia. Therefore Shashmaqom was formed in Bukhara and was called “Bukhara Shshmaqom”. Shashmaqom consists of a collection of tunes and songs adapted to and based on six different scales. Although the base of Shashmaqom has six different modes, tunes suitable for other modes that are close to it have also been included. This is especially evident in the pages of maqom branches. Not only the tonality, but also the scale structure of them changes in relation to the main maqom path to which they belong.

Shashmaqom includes: Buzruk, Rost, Navo, Dugoh, Segoh and Iraq. Each of the six maqams is a very large series of works, each containing approximately 20 to 44 major and minor maqom tracks. However, if you add the maqams together with popular folk instruments, songs and trumpets, they make up a very large number. In the currently published books, the instrumental and vocal parts of the maqams range from 208 to 250.



The fact that Shashmaqom has always had a relationship with folk art and that it has continuously enriched and developed is also reflected in the historical sources of music. Court musicians composers were artists who rose from the ranks of the common people. For example national music theorist Darvesh Ali Changi was one of the talented musicians who emerged from the people. At the beginning of his music treatise, it is said that Darvesh Ali had a great passion for music from his youth and was invited to the place after he mastered playing the dust. Even the name of such musical composers as Darvesh Ali, who rose to the level of the leaders of court musicians, can be found many times in history.

Summary.

Undoubtedly such artists continuously brought the riches of folk music into the place environment. But in turn, the musical works performed there were not limited to the palace. As the attention and encouragement of many more classic musical works like Shashmaqom in Uzbek art increases I hope that the longevity of these works, which are among our rare spiritual treasures, will be ensured. "Sharq Taronalari" international music festival is today a bright star of ancient and modern Uzbek music heritage. Eastern music, including Uzbek music is as first President Islam Karimov said, "a bright expression of Eastern philosophy!" Because "Sharq Taronalari" attract the attention of the international music community and sees noble goals such as preserving peace on earth further strength thening the bonds of friendship and creative cooperation, honoring and developing the original national musical values of the East.

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