

THE ART AND BASICS OF MAQOM

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Abstract. *This article discusses the general basics of maqom and the ways of maqom and the independent appearance of melodies and songs in the maqom style.*

Keywords: *maqom, melody and song, art, music, culture.*

ИСКУССТВО И ОСНОВЫ МАКОМА

Аннотация. *В данной статье рассматриваются общие основы макома и способы макома и самостоятельного появления мелодий и песен в стиле макома.*

Ключевые слова: *маком, мелодия и песня, искусство, музыка, культура.*

General basics of maqoms Shashmaqom - As we know from history, after the Mongol invasion, with the establishment of the Sultanate of Amir Temur, Samarkand became an administrative center, and Bukhara began to serve as a support for spiritual and political life. Then, in connection with the collapse of the Timurid empire, the Shayboni (16th century), Ashtarkhan (17th century) and Mangid khans (18th century) were established in its main core, with the capital Bukhara and the second largest city Samarkand. The chronicle of the Bukhara Khanate (emirate) begins with the emergence of the Shayboni dynasty, which originated from the Uzbek clan, on the historical stage in the 16th century and the establishment of this great city as its capital. At the beginning of the 16th century (1505), Herat was occupied by the Shayboni. The Timurid empire split into three large parts: the states of Transoxiana, Iran and North India (Baburs). During such a complex turn of history, Bukhara emerged as a worthy successor to the Timurid era, in particular, the cultural traditions of Samarkand and Herat. The prominent scholars, enlighteners, writers and artists of their time began to seek this great city, which became the capital of the Uzbek khans Shayboni state, and in it, in new historical conditions, a style of poetry, music and fine arts called the "Bukhara School" developed. Among the intellectuals and artists who migrated from Herat to Bukhara was the great scholar and musician Najmiddin Kavkabi. A. Fitrat equates Kavkabi's place in the cultural life of the Uzbek khanates with the importance of Abdulkadir Marogiy during the Timurid era.

Kavkabi served in the court of Ubaydullah Khan. Ubaydullah Khan, like Husayn Boykar, appeared as a patron of literature and fine arts, and at the same time a connoisseur of poetry and

music, and honored Kavkabi as the beauty of his court. When the master artist came to Mashhad in 1529 for a visit, he was executed by the Iranian Shah Tahmasp in revenge for the poet Hilali's blood. This terrible event is described in the work "Muzakkiri aqbob" by the historian of this period Hasankhozha Nisari and other sources. Kavkabi is the author of several musical treatises. Among those that have survived to us, we can mention the works "Musical Treatise", the first of which is written in prose, the second in verse, and "On the Twelve Maqoms". In general, his works constitute a separate period in the development of musicology. Many musicologists who worked in Transoxiana, Iran, and India in later times considered themselves to be followers of the Kavkabi school. Among Kavkabi's students and followers, his nephew Darvesh Ali Changi holds a special place. In his youth, Darvesh Ali served at the court of Abdullah Khan, and in his old age at the court of Imam Quli Khan. and wrote independent treatises dedicated to each of them. Like his teacher Kavkabi, he gained fame as a poet, musician, hafiz, and scholar who mastered various fields of knowledge. According to his position, Darvesh Ali can be called one of the last representatives of the line of outstanding musicologists of the Islamic East. One of the scholar's largest works on the subject, "Risola-yi musiqiy" ("Treatise on Music"), not only covers the traditional issues of this science related to the pitch and technique, but also includes descriptive information about the lives and work of musicians.

From this point of view, "Risola-i muziqiy" is a treatise of theoretical and historical importance. Despite the fact that the books of Kavkabi and Darvesh Ali were written in Bukhara and were directly addressed to the rulers of this state, it should be borne in mind that they are essentially scientific works of regional, rather than local, importance. In other words, these sources are not aimed at studying the local features of Bukhara music. They contain issues devoted to the theoretical foundations of maqamat as a universal classical music. The last years of Darvesh Ali's life were spent in a helpless and difficult situation. Such an attitude towards the scholar indicates a decrease in attention to the fine arts. Indeed, as a result of the growing religious prejudices from the middle of the 17th century, the need for secular arts, in particular music, began to weaken significantly. For this reason, there is historical information that a large group of Bukhara intellectuals and artists were forced to emigrate to India. Among them was the poet and musician Mutribiy Samarkandi, who wrote ghazals in India, which praised his homeland. In 1746, another Uzbek dynasty, the Mang'its, replaced the Ashtarkhanids on the throne of Bukhara. During this period, the territories of the Transoxiana state became even smaller, and local styles began to prevail over common pan-Eastern features in art and literature.

Within the framework of such common aspirations, the Bukhara Shashmaqom, which had its own bright features, began to find its place. The high traditions of Bukhara maqomism, which was the direct heir to the culture of Samarkand and Herat, did not disappear without a trace. They began to be absorbed into the foundations of Shashmaqom, which became the new prophet of music. The transformation of the previous maqom paths into the Shashmaqom system is not just a superficial phenomenon, but a complex process of creative mastering of ancient maqom traditions in a new socio-cultural environment, filling them with the uniqueness of local melodies and songs.

Thus, in the transition of our classical music from the "golden age" to the immediate "Shashmaqom stage", one can observe many creative connections. The connections between these two historical stages are reflected in the world of images of maqom paths, in the genre system, the basis of the pitch and meter of melodies and songs is considered.

Instrumental section, song section - the expression "Shashmaqom" as the name of a new form of our classical music has been found in sources related to the field since the middle of the 19th century. Here too, the emergence of the term should not be seen as the starting point of the process, but rather as the result of long-term creative research. In this regard, Shashmaqom is one of the most unique masterpieces of Bukhara culture, like the Mausoleum of Ismail Somoni, the Kalon Tower, and other architectural monuments or incomparable goldsmithing art. The style and melodies of Shashmaqom are similar to Bukhara patterns, distinguished by their charm, bright colors, and beautiful forms. The subtle refinements given to each of the melodies and methods, as well as their very thorough, perfectly worked out integrated system, are manifested as the fundamental features of the Bukhara Shashmaqom style.

Information about Shashmaqom in the late 19th and early 20th centuries can be found in the works of Ahmad Donish, Sadriddin Ayni, Abdurauf Fitrat and other authors. Ahmad Donish is a well-known figure in the history of this period. First of all, he was an intellectual who flourished in the cultural and educational environment of Bukhara and was closely related to the art of music. It was his habit to enjoy playing the dutar and tanbur. In one of his philosophical observations in his book "Nabo'dirul waqoye" ("Rare Events"), he touches on the issues of surat (outer appearance) and siraat (inner content), and gives an interesting analogy from music: "A musician sits in the middle and hits a nail on a string or wire stretched over his instrument. As a result, people hear a ringing, tinkling sound. In reality, these sounds are not expressed by touching.

When true touching occurs, the musician and all his movements rise from the heart of the listener. The delicate nail, like a spear of sunlight falling through a hole in the roof, reaches the

delicate string and stops. A mournful moan from far away hits the ear. Sometimes a person plays an instrument in his imagination. But the musician himself is not visible; another musician appears above him, and it is considered the soul of the star of Venus. Such influences often appear only in clear, refined hearts. But it cannot be put into words and written down on paper.." In an article published after the death of Sadriddin Aini, the following is reported about the emergence of Shashmaqom: "In the 19th century, in the theory and practice of Tajik classical music, Ahmad Makhdumi Donish (1827-1897), Iso Makhdum (1827-1888), Abdulkadir Khojai Savdo (1823-1873) and others achieved great success and gained fame. Savdo transformed all the charms of "Shashmaqom" into his own, creating songs and instrumental melodies.

The difference between Shashmaqom and Khorezm maqom - If we come to the issue of Shashmaqom, it is observed that two main traditions have been established in its spread. The first is the luxurious palace style (rikobi), which is focused on the attention of the most prestigious maqom fans. The second is the common, practical form of maqom, which is introduced outside the palace in a wider circle, at weddings, banquets, and chats. Such performers - the common (folk) direction - were called "savkhan" (singers). In Khorezm, performers of a specific and common category were called "palace musicians" and "folk musicians". "Palace style" is a "closed system", which, first of all, implies the performance of each maqom, its structural elements and parts as a whole, relevant to the melody, as a whole complex. Moreover, it requires that melodies and songs be interpreted in a perfect artistic work, with all elements and actions in place, in full compliance with the rules of the form and style. Therefore, there should be no room for flaws or shortcomings in the original style. In order to accomplish this task at a high level, the hafiz or musician must have, in addition to natural abilities, experience, skills, and knowledge, have seen a master and have attended school.

An alternative popular style - the "open system" - allows for the performance of status parts as separate melodies and songs and in a simpler way. In this case, savkhans who do not have a voice (ashulachils - it should be noted that "ashula" is an expression derived from the folk dialect) can also slightly condense the high peaks of the maqom lines and perform them in lighter versions. In some circumstances, savkhans also performed status fragments accompanied by a single circle. In the palace style, this was not allowed. When it comes to the mentioned historical traditions, it should be noted that there was no demarcated debt between them. On the contrary, the specific and popular manifestations of the single Shashmaqom system have always complemented and enriched each other as parallel currents.

When people with voices and talents from the people were attracted to the palace, they were educated in a special environment and raised their art to high heights. In turn, folk musicians created popular melodies and songs based on the classical status paths refined by the work of skilled masters and delighted the people with them. The development of palace traditions, which served as a leading factor in the development of status, was largely dependent on the interest and attention of the rulers to the art of speech. In this regard, it is worth mentioning the speech of the last three emirs who ascended the throne of Bukhara: Muzaffarkhan, Abdulahadkhan, and Amir Olimkhan. The gathering of talented artists in the palace under their patronage led to the Bukhara Shashmaqom becoming a unique artistic example.

In the late 19th and early 20th centuries, each of the Tashkent and Fergana states was considered a separate school and was given independent names. For example, concepts such as "Tashkent maqoms", "Turkestan maqoms" and "Fergana maqoms" were in use. Recently, more precisely, since the publication of I. Rajabov's book "On the Issue of Maqoms", in order to present the maqom as a single system, the term "Fergana-Tashkeit maqom paths" has become important in terminology, along with "Shashmaqom" and "Khorezm maqoms". By its essence, the Fergana-Tashkent maqom paths are not a copy of Shashmaqom, Khorezm maqoms or any other system, but are a form developed by local musicians and composers on the basis of a common maqom.

Along with the similarity of the principles of the veil and style, the melodies and songs clearly show the peculiarities of the Fergana-Tashkent dialect. However, it is not correct to say that this style appeared suddenly. After all, the fact that the foundations of the Fergana-Tashkent status paths were carefully worked out and deeply embedded in the minds of the musicians and listeners indicates that the roots of these traditions go back to ancient times.

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