

On the tarikat method in the instrumental music of the Bukhara Shashmakom

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Abstract:

In the Middle Ages, the Arabic word “makom” was enriched with another meaning - it symbolized the path to self-improvement, more precisely, the stages of spiritual perfection. It acquired this meaning largely thanks to the Sufi teaching (at-tasawwuf) about the perfect person, which at that time was widespread among the most diverse strata of Muslim society and had a strong influence on artistic creativity. In particular, the ideas of sufizm were reflected in oral folk art, in classical poetry, the art of book miniatures, architecture and classical music. Music occupies a special place in this series: maqom seeds are a kind of musical embodiment of the steps of cognition. The ideological basis of his philosophical wisdom is primarily the teaching of the tasavvuf about the perfect man.

Keywords: maqom, theme, tariqat, Central Asia, anemitonics, Shashmaqom, tradition, muskilot, nasr, tanbur, doira, usul,

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Introduction. Makoms, which have come down to us from distant times, today are becoming more and more popular not only in our republic, but also far beyond its borders. This is evidenced, in particular, by the following significant events: in 2003, the Bukhara Shashmakom - the classical musical heritage of the Uzbek and Tajik peoples, was recognized by the international organization UNESCO as a masterpiece of the intangible cultural heritage of mankind, and in 2008 it was included in the representative list of UNESCO. Currently, Uzbekistan has ample opportunities for the study, research and propaganda of the Bukhara Shashmakom, which is largely facilitated by the state cultural policy pursued by the leadership of the Republic. This is evidenced by two relatively recently announced historical Resolutions of the President of the Republic of Uzbekistan Sh.M. Mirziyoyev: "On measures for the further development of the Uzbek national art of maqom" dated November 17, 2017 and "On holding the International Forum of maqom art" dated April 6, 2018.

Thanks to the measures taken in Uzbekistan, new horizons are opening up for the development and widespread propaganda of the national classical musical art and the musicology branch of macomology.

Method. It should be recognized that the studies of the problems of maqomat, carried out in the Soviet period of our history, mainly covered their structural and formal laws, unilaterally, without fully revealing the semantic side of these phenomena.

Meanwhile, in the Medieval, when the conceptual foundations of monumental musical systems were actively developed, the term "maqom" was among the keywords of sufizm, which at that time was widespread among the most diverse sections of muslim society and had a fruitful influence on the development of architecture, poetry, literature, book miniatures and classical traditional music of the East (Nazarov A. (1989), Komilov N. (1999), Nizamov A. (2000)).

Today, there is no need to prove that during the period of Soviet ideology dominance, researchers deliberately avoided addressing the issue of the relationship between the substantive basis of the maqoms and the religious and philosophical teaching of sufizm.

Currently, Uzbekistan, like other republics of the CIS countries, has opened up great opportunities for studying samples of musical heritage from modern scientific positions, and the centuries-old national artistic traditions and musical values have acquired a priority status in this field of art. It is not surprising that from 1991 to the present, many articles and scientific monographs have been published on the study of maqoms in the context of sufizm (Nazarov A. (1989), Ibrohimov O. (1996). Knysh A.D. (2000).

The methodological basis of this study is related to some of the principles of the Sufi doctrine of the "perfect man". At the same time, the author relies on the historical and genetic approach to the phenomenon of macomat; the method of complex analysis of samples of this musical art in the unity of its internal and external relations; method of modal and rhythmic analysis of maqom samples; comparative analysis of the melodic basis of the macomat. The ultimate goal of such a comprehensive study of this object was to illuminate the semantics of instrumental samples of Shashmaqom in the unity of their form and content.

Results. Instrumental cycles. The monumental cycle of Shashmakom consists of six maqoms: I. Buzruk ("big", "great"); II. Growth ("correct", "truthful"); III. Navo ("melody"); IV. Dugokh ("two places", "two frets"); V. Segoh ("three places", "three frets"); VI. Irok (name of

the country).

Each of these maqoms, in turn, consists of instrumental and vocal sections. Of these, the instrumental section, which has the general name "Mushkilot" (Arabic for "difficulties"), includes five main parts: 1. "Tasnif" - "classified", "created"; 2. "Tarji" - "repetition", "chorus"; 3. "Gardun" - "firmament"; 4. "Muhammas" - "fivefold"; 5. "Sakil" - "heavy".

A scientific understanding of the semantics of the component structures of the instrumental section "Mushkilot" (difficulties) reveals a certain principle as the leading formative tendency, the essence of which can be formulated as "from simple to complex", "from imperfect to perfect", "from small circle to large". This principle, symbolizing the ratio and interconnection of micro and macro worlds, manifests itself at different compositional levels. In particular, in one separately taken (for example, title) part, the primary carriers of the main musical and artistic image (theme) of the maqom are the hona and the bozguy, thematically interconnected and relatively complete mono-intonation structures.

Their functions in the form of a whole are correlative and complementary. Moreover, while in the process of intonation-thematic deployment, a periodically repeating bozguy appears primarily as a stable intonation structure, then the hona is initially predisposed to progression and growth. The essence of this progression is the systematic intonational germination of the hona due to the introduction of new reference tones located in the middle and high registers, which entails the expansion of its large-scale boundaries. As a result, the regular alternation of unstable intonation construction (hona) and a stable sound continuum (bozguy) ensures the continuous development of the original musical thought.

The semantics of hona can be likened to the image of a traveler (solik), overcoming step by step all the difficulties of his personal, inner ego, his base desires and passions (nafs) and, at the same time, spiritually rising on the seven main steps (maqom) of the tariqa to the level of self-perfection. Noteworthy in this connection is the very name of "hona" (lit.- house, building), which evokes certain figurative analogies with the sufi honaqa and samo hona that are consonant with it. Honaqa is a dwelling and a meeting place for sufizm.

The lado-intonation structures of the hona, identified with the traveler's image, with their method of total ascent, give these steps of spiritual development and elevated states at the moment of culmination a sensually tangible (procedural) character, thereby stimulating the flight of the spirit into space.

In this section, the bozguy is perceived similarly to one of the basic rules of the naqshbandiya order (tariqa), designated by the term "bozgasht", which in Persian means the same as "bozguy" - repetition (Medieval Macomists and scholars often used instead of "bozguy" the term "bosgasht"). For, in both cases, a persistent return (repetition) of a certain motive is observed: a traveler repeating by heart a blessed phrase must alternate it with expressions such as "My God, you are my goal, and my desire is to make you satisfied with me" in order to prevent thoughts from scattering (Trimingem D. (1984).

First of all, the initial intonation-melodic constructions (mono-intonation complexes), which are the carriers of the main semantic load of each maqom and fulfill the function of musical themes in the form of a whole, attract attention. Each of these topics in its own way expresses a special loving and passionate state, called in the terminology of *tasavvuf* ecstasy (*ishq*). At the same time, each maqom builds its own pitch organization on the basis of one,

main monotheme, which in a comparative section symbolizes the image of a traveler (solik, murid). All other “new” intonation formations that arise in the course of horizontal (separate parts) and vertical (at the cycle level) development have a substantial connection with it (monotema) and, therefore, they do not bring into the mainstream the properties of dramatic art of thematic contrast.

In this lad intonation process, a harmonious fret scale, where each ton serves as a certain obstacle to the “ego-barrier” and, at the same time, acts as a supporting step of the monotema on the path of “spiritual ascent” to perfection, is of great multifunctional and meaningful importance.

According to a centuries-old tradition, the tanbur acts as the leading instrument in the performance of the high-altitude (melodic) line of maqoms, and stably repeating metro-rhythmic formulas (usul) are extracted on the doyra. The same tools in this context have important sacred meaning. In particular, the tanbur, with its relatively long neck and transversely slanted arms on it, symbolizes the multistage levels of the spiritual path of the tariqa.

At the same time, the finest intonation nuances and melismatic jewelry (“nola”, etc.), extracted on the tanbur but unique on other instruments, are “brought to life” by the desire to adequately express the special love state of *ecstasy*. All this semantically “spiritualizes” and fills the monotema with “love” energy, regard less of its intonational genotype, due to which it becomes cap a bleof high “flight”.

Therefore, on the example of maqoms themes, a special semantic orientation of music is observed: it is a deeply personal-meditative, in the highest sense, lovingly suffering image, filled with the “conquest” of each new step and, therefore, the “overcoming” of another tone-obstacle on the way to the goal, all new and more sublime content. In this ascending wave-like developmental contour, the monotheme sequentially (in order - I, II, III, IV, etc.), relying on the conquered steps of a perfect fret scale - a symbol of the tariqa path, steadily strives for its avdj (apogee), comprehension which the listener feels like “insight.”

We will illustrate what has been said with the example of Tasnifi Rost - the first part of the instrumental section “Mushkilot” of maqom Rost. It begins with a presentation within the framework of hona I of the main musical thought of maqom.

Tasnifi Rost

1 xona





The content of this musical fragment is very reminiscent of the first (initial) intonation exercises of a student-musician on a string-plucked instrument. This impression is partly due to the “dry”, “graphic” display of musical thought through notation, because the very subtle intonation “vibrations” that are very important in auditory perception cannot be accurately fixed. But, “in the hands” of the master-tanburist, the performance of hona I, along with the elements of exercise, acquires a deeply semantic meaning: here the “moaning” intonations extracted from the tanbur string-stringed instrument (V.M. Belyayev) express a special (“lmentose”) the condition of the person standing at the beginning of the tariqat.

This special spiritual (love) state of attraction to ecstasy, defined as “jazbai ishq”, is the most important “impulsive” seed, from which the whole philosophy of the “perfect person” then grows. Multiple variant repetition of the hone, with clear signs of purposeful development, as it clearly demonstrates all the stages of the “spiritual exercise” on the way to overcome the human nufs (human animal soul). The intonation core, in this case, consists of two tones - the main reference “c” and the reference “d”, corresponding to the I and II steps of the growth maqom. “E” and “f” grow out of it, sounds of the third and fourth levels of the fret, which subsequently (hona II, hona III, etc.) will act as semi-support tones. At this level of development, hona I extend its range to a pure quart and acquires a relatively finished look. The booser following her, organically integrating into this process, in the form of a small chorus “finishes” the musical thought that he started.

Bozgo’y



Bozgu’y, stably maintaining its intonation basis throughout the entire piece, with each repetition (between xona) recalls the main purpose of xona development, in order to direct the listener's attention in the right direction.

Hona, in contrast to the bozgu’y, is intonationally renewed in the process of development at the ascending steps of the perfect scale, and thereby stimulates the listener to spiritual ascent. In particular, in the subsequent hona (II - IV), a further development of the intonational-thematic beginning is observed due to the alternate mastering of the sounds of the higher levels of the fret - “g” (V century), “a” (VI), “h” (VII) .

“Conquered” in the course of intonational sprouting, these sounds in the following variant repetitions of xona act as semi-supportive tones. With the achievement of the octave range in this process (I = VIII), the culminating sound of the theme (avdj) in high register (hona V-VII) begins, reaching “c” of the third octave. Moreover, this whole dynamic process is characterized by the introduction of more and more sound groups into the high-altitude line.

It is also noteworthy that, in general, the wave-like spiral progression of the hona each time ends with a return to the original sound “c” and repetition of the “formula” of the boogie,

which contributes to a significant expansion of its scale boundaries. So, for example, if I hona consists of only 16 measures, then in its subsequent variant development (I-VI hona), its sound volume expands more and more, reaching, finally, in the climax of the (VII hona) 94 measures.

Thus, the small intonation "cycle" of hone I during further germination leads to the formation of larger undulating circles, and this whole intonation process ends with the largest and most self-contained melodic circle, which marks the achievement of the intended (high) goal - perfection. The repetition at the end of the work of the stable intonation formula of bozguy ("My God, you are my goal"), as if confirming the accomplishment, gives the entire previous process a logically completed character.

In general, this model underlies all Shashmaqom instrumental music. At the same time, the passage of the maqom theme based on the tones of the fret strictly in a given sequence (i.e. I, II, III, IV, etc.) is most canonized only in the first (head) parts of the cycles. Such, for example, are the first parts of the maqoms Rost (Tasnifi Rost), Segoh (Tasnifi Segoh) and Irok (Tasnifi Irok).

Obviously, this is due to the fact that the first parts are carriers of the main figurative sphere of the maqom. In the subsequent (middle and final) parts, relatively free presentation and development of the topic is allowed. However, some deviations from the canon (more precisely, a peculiar interpretation of the canonical steps) are also found in the main (first) parts of the maqom, which is explained by the nature of intonational-genetic types of melody used in them. For example, in the samples of Tasnifi Buzruk, Tasnifi Navo and Tasnifi Dugoh traces of descending primary structures are traced. It is well known that this type of melody begins with a higher tone and descends in a lower tone. These properties of ancient primordial structures are manifested in the following maqom samples:

Tasnifi Buzruk (fragment from maqom Buzruk)

1 xona



Tasnifi Dugoh (fragment from maqom Dugoh)



As can be seen from the musical examples, the initial themes are not stated from the first tone ("d"), but from the sounds III ("fis" in Tasnifi Dugoh) and IV ("g" in Tasnifi Buzruk) degrees of harmony, which contradicts the ascending) principle of development of melodic themes. In addition, in Tasnifi Buzruk there is no sound of the III stage ("f") at all, in which

one can see the power of the manifestation of historical musical memory associated with “anemitonics”. The filling of this “gap” in the scale will occur gradually, as this monotheme develops at the level of the parts of the cycle.

As a result, the orderly use of the steps of the perfect scale in both examples is transferred to a new structural level, thus acquiring a slightly different look. In particular, the structure of the hona, while maintaining its intrinsically descending intonation base, in the form of peshrav (Peshrav - “striving forward”, “walking ahead”; in maqoms, a certain form of instrumental music.) Rushes “forward” to the final goal, that is, each of its new sounds is based on a higher level of the fret and, thus, successively revealing all the supports of the high-altitude “path”, it reaches its climax.

The themes of the first parts of instrumental cycles are also extremely important for their subsequent parts, which act as a further development of the basic musical thought originally set forth in one or another maqom. In this regard, they demonstrate a great many possibilities of monothematism and methods of its transformation.

In particular, in them, the ordered-ordered theme of 1 parts, on the contrary, can have a relatively free exposition with ascending and descending intonation leaps. Such intonation leaps are very typical for the middle parts, for example, for the part “Gardun”.

Garduni Rost (fragment from maqom Rost)

xona



Бозгуй



In the middle and final parts of the cycle, the musical themes of the first parts are actively rein tone, as a result of which they then become optimally suited to the principle of the development of maqoms.

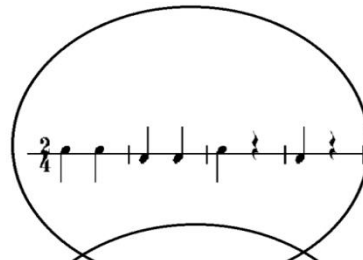
For example, the above-described (downward) theme of Tasnifi Dugoh in the following parts (Tarjey Dugoh, Samoi Dugoh, Muhammasi Dugoh, etc.) acquires all the properties of a focused upward theme.

Tarjei Dugoh (fragment from maqom Dugoh)**Samoi Dugoh (fragment from maqom Dugoh)**

Metro rhythmic formulas (Usuli.) An important role in improving monotypes at the level of instrumental cycles is played by usuli - metro-rhythmic formulas performed on a doyira percussion instrument. For, the usul varying in degree of complexity and scale, forming circles, respectively, different in diameter, have a direct effect on their structural volume and character. This position can be formulated as follows: the maqoms theme of the instrumental part develops to the necessary condition and exhausts itself within the framework of a given usul. But the connection of each new metro-rhythmic formula in the transition from one part to another, tells her (topic) a new impetus for development.

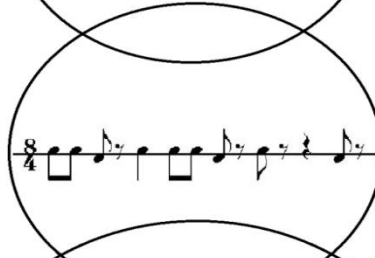
In the instrumental sections of "Mushkilot", the usuli follow one another at the same time according to two principles: "from simple to complex", "from small circle to large": In the initial parts (Tasnif, Tarje) relatively simple in structure and small in rhythmic circle usuli ; in the middle parts (Gardun, Muhammas), more complex and relatively large metro-rhythmic circle formulas grow from them, which, then, in the final parts (Saqil) of the cycles develop into the most complex and large rhythmic circles. For example, this principle looks like this in the instrumental section "Mushkilot" from Buzruk maqom:

1. Тасниф:



2. Таржеъ:

3. Гардун:



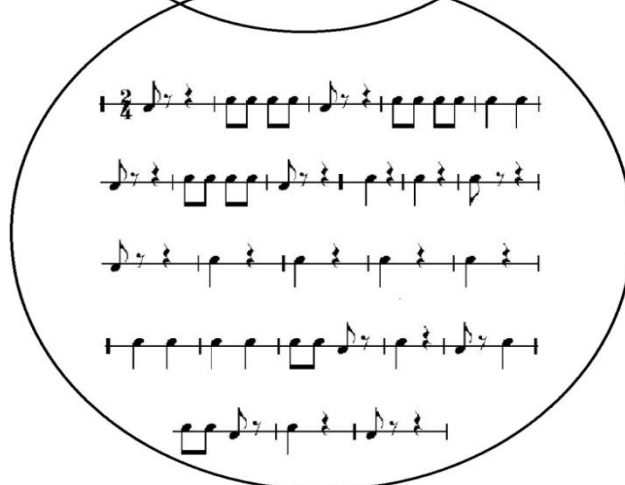
4. Мухаммаси Бузрук:

5. Мухаммаси Насруллои:



6. Сақили Ислим:

7. Сақили Султон:



Monotema, consistently obeying this principle, is constantly in dynamics: its semantic-substantive basis is progressing and along with it the structural boundaries are expanding. For example, in parts under the name "Muhammas" (Muhammas - Arabic., The letters. "Five"). (Muhammashi Buzruk, Muhammasi Nasrulloi) there is a five-fold increase in the volume of the usual of the original part (Tasnif), due to which now its presentation in the amount of 2/4 takes 16 cycles. Accordingly, the face of the monotheme changes, acquiring a more balanced, philosophical contemplative character here. The timbre colors of tanbur (nay), with their specific intonational nuances, effectively contribute to "immersion inward".

In this regard, the final part of Saqil, presented in two versions (Saqili Islim, Saqili Sulton), marks the culmination of the whole cycle: its two-lobed, but very "restrained" rhythmic formula, covering 24 measures in its presentation, contributes to even deeper "self-immersion"»Traveler. Now the monotema, usually set forth in the structure of the hona, is initially relatively self-sufficient, perfect, and therefore the hona is not predisposed to active progression, as was observed in the initial and middle parts of the cycles. At the same time, in the final parts of the monotheme reaches its high meditative stage and "returns" from this "spiritual path" transformed, "mature", ready for "flight" of a higher level.

Conclusion Thus, the main idea of each maqom was initially stated in monotems of the initial parts of the instrumental section "Mushkilot" and developed both horizontally (in parts) and vertically (as a whole cycle), as a result, in the context of the whole, it acquires the quality of a self-contained, perfect musical units.

Summing up these observations, we emphasize once again: the maqoms monotema in the instrumental section "Mushkilot" on the path to excellence goes a long way in development. "Overcoming" in this process all the staged "difficulties" that exist both within individual parts and at the level of the entire cycle, and, expanding significantly in its structural scales, it substantially deepens its semantic fundamental principle. Being involved in this way in a more developed (perfect) form and at the same time becoming more "mature", philosophically "substantial", she summarizes the instrumental section "Mushkilot" of maqom and enters her "victorious path" in the vocal section "Nasr".

Thus, the study of the cycles of maqom in the context of the teachings of tasawwuf contributes to a deep understanding and perception of their ideological and semantic basis, serves as an important methodological basis for clarifying many complex theoretical problems. After all, Sufizm, which considers man and natural phenomena in interconnection and unity, has generated in music a special (makom) type of musical thinking, in which various intonational structures, undergoing deep rethinking and development of the makom method, reach their highest point of the artistic level and function in the System as a single, a holistic organism.

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