

Peculiarities of Teaching Students the System of Makom and the Historical Formation of Shashmaqom

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ABSTRACT

Shashmaqom is an invaluable masterpiece of Uzbek-Tajik musical art and has been the basis of the musical culture of these peoples since ancient times. Historical and theoretical information about makom is expressed in Eastern written sources, treatises devoted to music. Music has always played an important role in the life of our people. This is evidenced by the discovery of a flute made of bone 3200 years ago in the village of Mominabad near Samarkand. The sounds of music express noble, high and delicate human experiences, regardless of the representative of any nation or nation.

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Makom performed in the past have come down to us, they were in various forms as it is known from ancient written sources. In particular, the series of “twelve makom” is relatively perfect and was programmed in the formation of Shashmakom. The makoms were created on the basis of the music of the eastern nations and on the basis of their unique musical wealth. The way of singing and chanting of a particular makom or branch is very different from one another in different nations, and even the basics of their veils are very different. The fact that the historical development path and formation process of makoms are not covered in the written music sources of the past does not allow to imagine this issue in detail and clearly.

Shashmaqom, the current form of the makomat, consists of Buzruk, Rost, Navo, Dugoh, Segoh, Iraq makoms and their branches. It should be said that “Shashmaqom” did not become its perfect state by itself. This unique heritage has become beautiful again thanks to the painstaking research of people who closely connected their lives with music, who felt all the beauty of the world, listening to old melodies like music.

The tradition of composition has been going on since ancient times. It is known from manuscript sources that composers were at a high level during the time of Timurids, especially Hazrat Navoi, and later in the 16th and 17th centuries. Even now, many artists continue these traditions and create wonderful melodies and songs. Shashmaqom is a product of past compositional traditions based on rich experience in makomist. This can be clearly seen when comparing the names of makom and branches, poem dimensions, compiled on the basis of Shashmaqom poetry collections of the XIX century with the current makom and their branches.

The dictionary meaning of the word “Maqom” means “place, space”. But it should be understood in the sense of “clear curtain” - the place that creates musical sound. Of course, without sound or a clear pitch, the performance will not form and will not discover a clear musical tone. Makom is a set of melodies and chants that start with a clear veil and end. This is where the meaning of the word “makom” comes from. Although the term “Maqom” was used in the 8th-10th centuries as a result of the translation of the works of Greek philosophers such as Uglidis and Aristotle into Arabic, the musicologist Yahya bin Abu Mansur, who lived in the 9th century, wrote about the music of the eastern Muslim peoples. mentioned that the

theory existed before the Greek theories of music.

The theoretical and practical aspects of makom are based on the works of great scholars such as al-Kindi, al-Farabi, al-Khorazmi, al-Urmawi, al-Sherazi, al-Husaini, al-Marwazi, Ibn Sina and Yahya bin Abu Mansur, who lived and created in the 9th-15th centuries. In the XIV-XVIII centuries in Central Asia, Khorasan, and Azerbaijan, the series of “twelve makom” was reflected in historical sources.

The history of the development of the authority can be divided into two conditional stages. These specific aspects of them should be taken into account in scientific observations. For example, if we take “Bukhara Shashmakom”, its place is Bukhara. It is the multi-lingual and multi-ethnic cultural environment of this ancient and great oasis, the dialect and charm of its tunes and melodies, the long-standing performance styles, and traditional musical instruments, that have a significant impact on the development and formation of Shashmaqom. It showed a secret. The unique brilliance of Bukhara Shashmaqom is also present in Khorezm Makom. But Khorezm makom is not a copy of Bukhara Shashmaqom. The listener can clearly feel that this makom is formed in other colors, that it is watered with the tone of the land. The potential and strength of Bukhara Shashmaqoms and Khorezm maqoms are appropriate. They are the ancient paths of makom, formed on the basis of circle methods, and this oasis has turned into the melodies and songs of the musicians and Komiljans, watered by the sun.

According to the general appearance and division into categories, the makom of Bukhara Shashmaqomi and Khorezm are close to each other. As for Ferghana-Tashkent makoms, historically they developed in two streams: “secular makoms” and “zikh makoms” polished with divine themes. There is also an integral connection between the directions of Ferghana-Tashkent makom. The Tashkent-Dushanbe direction of Shashmaqom, which arose in the history of the Uzbek and Tajik peoples, is compatible with these common roots. More on this later.

The shapes and forms of makoms are adapted to today’s conditions, the tunes and methods are filled with the spirit of modern songs, and modern performance options are more popular with the people. Therefore, we observe that our authority is manifested in different forms from the point of view of time and space during a century. Importantly, the introduction of new traditions does not negate the persistence of traditions. On the contrary, the diversity of our makom, influencing each other and complementing each other creates conditions for their natural development.

There are two main criteria for melodies and songs in the composition of the authority: method and veil. These two leading factors are decisive in makom classification. The foundations of makomat come from these two foundations, and the names of makomat, all theoretical parts of it, are used by adding these double names. For example, “Tasnifi Buzruk”, “Mukhammasi Ushshaq”, “Talqini Rost”, “Sarakhbori Navo”. The first of these names is method, and the second is pardakuy. Makom are a system of classical (classical) tunes and methods that have been formed historically and are based on specific traditions. In the performance of the authority, two instruments: the circle and the tanbur are the leading instruments. An instrument typical of all old and new styles of circle makom playing. It reflects not only the methodical accompaniment of the makom, but also the scales of weight that form the basis of the movement of the melody, as well as the subtlest aspects and basic features of the melody. Accompaniment of makom tunes by percussion instruments other than circle is unusual and traditional. Tanbur is a symbol of authority. The way of makom is called “tanbur makoms” unlike other types of classical music. The path of teachers is the domain of makom art. The life of a performer is relatively short. But the continuity of the master-disciple tradition ensures the continuity and integrity of the succession tradition. The legacy of teachers is passed down from generation to generation and forms a particular school. A living tradition favors the repetition of the master’s path by the disciple. Each new generation needs to add something of its own and improve the path of the teacher. This is how the law of living in traditional art arises. Tradition is not just repeating the existing value, it is a deep digestion of the past heritage, bringing it back to the world, giving it a new breath. Reading the works of masters that have come to the public eye gives an opportunity to live study of the ancient makom traditions.

Makom is a genre of music composed by professional musicians and singers, which has a large place in the musical heritage of most eastern nations and has existed since ancient times. Many musical works and genres were created on the basis of makom. They were created on the basis of the unique musical wealth

of these peoples and in the process of long cultural and historical development. That is why the makom has attracted the attention of musicologists and orientalists for a long time, it has a great historical, scientific and practical significance in our musical culture.

Shashmaqom is an unexplored area in the history of our musical culture. Its theoretical analysis is a complicated matter. Many sources on Eastern music theory contain valuable information that helps to understand the concept of makom, their characteristic features, and some of their practical aspects. The study of these sources shows that although the history of makoms is more than a thousand years old, Shashmaqom is the latest form of makom groups living in Central Asia, it was formed about two, two and a half centuries ago.

Elucidating the process of historical formation of the makom on the basis of available sources as much as possible allows to reveal the essence of Shashmakom, to determine its position in the history of the musical culture of our nation, and its artistic and aesthetic value. Since the end of the 19th century, musicologists have given a lot of information about makoms, but their scientific study and research, in particular, Shashmakom, is not at the level of academician Y. Rajabi's research. Shashmaqom was performed as a one-voice unison piece of music in the genre of music of the Uzbek-Tajik peoples. The creative use of makom in modern music culture is of particular importance.

The inventor of the famous "Khorazm notation", poet Kamil Khorazmi (19th century) and his son Muhammad Rasul Mirza, were among the first to try to notate makoms. This system was specially designed for the tanbur, and it was of great importance for its time in the study of makom. But this notation has the possibilities that exist in the modern notation system it wasn't. The publication of this notation is important in the sense that these records can be an important tool in the study of the origins of nineteenth-century Khorezm makom. Prof. Uspensky entered, thanks to his efforts the first notated Shashmaqom was published. This was the first step in the study of makom. The publication of Shashmaqom was an important event in Uzbek music culture. Especially, the makom recorded by teachers such as Ota Jalal Nosirov and Mirza Ghiyos Ganiyev are of great value. But this note-taking was a preliminary experiment, and it was not without major flaws. While the singing part of the makoms was recorded in tanbur performance, the text of the poem was not written down, as if it was not important, as a result, it was not possible to correctly find the tact-rhythm, rhythm and tonality of the tunes.

Shashmaqom was also published in Uzbekistan. It was collected and recorded by the teacher academician Yunus Rajabi. It is very important to choose the text of a poem or ghazal that matches the melody of the makom. In this collection of songs of makom Poems in Uzbek and partly Tajik language were used in the song. This is a poem great importance was attached to the matching of the measurements, to choosing them correctly in terms of form and content. The ghazals of classical poets - Atoi, Lutfi, Sakkoki, Navoi, Babir, Fuzuli, Nihoni, Uvaisi, Mahzuna, Ogahi, Muqimi, Nadira, Munis, Furqat were used for the lyrics of the makom. Instrumental and singing tracks in Shashmaqom were recorded in the performances of Y.Rajabiy, B.Zirkiyev, M.Mullakandov, M.Toshpolatov, M.Tolmasov, Y.Dovidov. It envisages the performance of makom tracks on musical instruments other than the tanbur, so the additional line specially written for the accompaniment of the tanbur was abandoned, as a result the collection became much more compact.

Thus, with the publication of several versions of makom, it became possible to study them widely. The purpose of the presented manual is to interpret the historical formation of makoms and Shashmaqom based on past musical sources and to systematically illuminate makoms from the point of view of source studies related to the history of the culture of the peoples of Central Asia.

Makom was defined by dividing it into two parts. The first part contains some facts about the history of the constitution. The second part is devoted to Shashmaqom. The manual includes manuscript sources on the history of the musical culture of the peoples of Central Asia, kept in the fund of the Abu Rayhan Beruni Institute of Oriental Studies of the Academy of Sciences of Uzbekistan, the Museum of Literature, performances recorded by the above-mentioned musicians, notes published in Bukhara, Tashkent and Moscow. books are based on.

The history of the culture of the peoples of Central Asia in the 16th-19th centuries is not well covered. According to sources of cultural history, science and art were in a depressed state, there was a period of

social contradictions, feudal wars and strong class struggles. From the 16th century, the influence of Islamic fanatics in the science and culture of the Middle East is increasing. The influence of mysticism was strong in treatises on science and art created during this period. The best works of culture and art were created in the harsh conditions of feudal despotism, in the struggle with religious fanatics, who were an obstacle to the development of culture. During these times, especially music was severely persecuted.

Theoretical and practical issues of music are vaguely defined and many conflicting opinions are expressed in the treatises interpreting information about music created in the 16th - 19th centuries. They should be looked at with a deep critical eye. Even the "twelve makom" is not clearly explained, it is confused. It is a pity that in the past there was no source for the theoretical aspects of Shashmaqom. It is difficult to say exactly when the Sashmakom was formed.

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