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SHAHMAQOM: UZBEK NATIONAL MUSICAL HERITAGE AND ITS INSTRUMENTAL DIRECTIONS

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Abstract

This article is aimed at a comprehensive in-depth study and promotion of the creativity and activities of our past great teachers, their unique and inimitable performing skills in promoting our national musical art to a new level. It also tells in detail about the instrumental performing styles of the Shashmakom, their names and features, considered a masterpiece of the immortal art of the Uzbek people.

Keywords Makom songs, musical instruments, Tasnifi Buzruk, Tarjei Buzruk, Saqili Navo, Samoyi Dugoh, Mukhammasi Iraq, Garduni Segoh, khona, bozgoy.

INTRODUCTION

In order to take our national musical art to a new level, great opportunities have been created for the in-depth study and promotion of the creativity and activities of our esteemed masters from the past, as well as their unique and unparalleled performance skills. Specifically, with the aim of further developing and improving the field, the President of the Republic of Uzbekistan issued a decree on August 26, 2018, "On the Innovative Development of the Culture and Arts Sector of the Republic of Uzbekistan" (Decree No. PQ-3920), followed by the decree on November 28, 2018, "On Approving the Concept for Further Development of National Culture of the Republic of Uzbekistan" (Decree No. PQ-4038), and the presidential decree on May 26, 2020, "On Measures to Further Enhance the Role and Impact of the Culture and Arts Sector in Social

Life" (Decree No. PF-6000).

In addition, the decree on December 9, 2021, "On Further Improving the System for Supporting the Development of Culture and Arts" (Decree No. PQ-36), as well as the decree on February 2, 2022, "On Additional Measures for the Further Development of the Culture and Arts Sector" (Decree No. PQ-112), outlined the most pressing issues in the sector, placing significant responsibilities on the relevant authorities for their implementation. Among these, one of the key documents, the Presidential Decree of September 11, 2023, "On the Strategy of Uzbekistan - 2030" (Decree No. PF-158), clearly defined the reforms that should be implemented in the culture and arts sector of our country by 2030.

Analysis Of Literature On The Topic

The term "Maqom" exists in various forms across different cultures, and its primary meaning and musical system are understood in unique ways by each people. For example, among the Uzbek and Tajik peoples, it is referred to as maqom, among the Uighurs as muqom, in Azerbaijan as mughom, among Arabs and Turks as maqam, in Persian music as dastgah, and in Indian music as raga. It is believed by some scholars that the origins of these musical genres can be traced back to the famous musician Borbad Marvazi, who lived in the 7th century.

Maqom (from the Arabic "makan" – meaning place or position) is one of the most important concepts in Muslim Eastern music. Initially, maqom referred to a stringed instrument's tuning or a position on the instrument used to produce a particular pitch or note. Over time, with the development of Eastern music theory, the scope of the term expanded, and it began to express new meanings.

The concepts described in musical treatises regarding the twelve maqoms align with the Shashmaqom pathways. Shashmaqom is a combination of six branches from the twelve-maqom system, and it is natural that the emotional impact of these six pathways varies. This is because, in each maqom, the musical themes, modal character, and methods of performance are different.

For example, it is likely that the Ushshoq maqom of the twelve maqoms was used as a sub-branch of the Rost maqom in the Shashmaqom system. The Ushshoq maqom conveys a sense of enthusiasm, while the Rost maqom is known for its uplifting and joyful mood. Even though the musical pathways in the twelve maqoms may have different modal foundations and themes, they are categorized similarly due to the shared performance methods and structure. Therefore, the reason for their classification under names such as Tasnim, Tarje, Gardun, and Muxammas is

the unity of their methods of performance.

METHODOLOGY

When maqoms are performed perfectly and fully, first of all, their instrumental paths are executed consecutively, and then the sections of the vocal parts are added. The melodies in the instrumental sections are considered independent parts, and they are named according to the maqoms they belong to. For example, Tasnifi Buzruk, Tarjei Buzruk, Saqili Navoi, Samoyi Dugoh, Mukhammadi Iroq, Garduni Segoh, and so on. The instrumental paths unique to Shashmaqom are quite complex in their melodic structure and are distinguished by their well-developed and refined nature. Each maqom's melody and vocal parts are not only limited to the basic musical foundation of the maqom, but they also undergo variations in different sections, enriching and expanding the content.

All instrumental paths in Shashmaqom share one characteristic: they are primarily composed of "khona" (house) and "bozgo'y" (market) musical parts. These, in turn, can be formed from one or several melodic segments. The term "khona" refers to the idea of "a room" or "a space," meaning a collection of sounds and their characteristics arranged within a "room." In Shashmaqom's instrumental paths, khona is the changing segment of the melody, where through its phrases, the melody moves upwards and reaches its peak, then gradually returns to its starting point, playing a crucial role in enriching the melody's content and expressing a complete idea.

In the past, the term "khona" was used to denote musical segments in both instrumental and vocal sections. This is because, in Uzbek-Tajik maqoms, the melodies formed by the instrumental paths of Khona and Bozgo'y play an important role in the progression and development of the melody. Through the use of Khona, the melody is refined and enriched. The Bozgo'y parts, similar to

repetitive verses in poetry (like the stanzas in Arabic prosody), finalize and generalize the musical thought.

When listening to the instrumental paths of maqoms, after the Khona parts are performed, it may seem that something is missing or that the melodic episode is incomplete. The Bozgo'y here, though an unchanged part of the melody, fulfills the function of completing and finalizing the Khona. Instrumental melodies in maqoms can contain several Khona and Bozgo'y parts. For example, the instrumental part of the Navoi maqom includes three Khona and three Bozgo'y parts, while the Tasnifi Navoi consists of seventeen Khona and three Bozgo'y parts.

The music manuals from the 10th-17th centuries provide numerous examples of these patterns, demonstrating the use of various rhythmic structures derived from consonant sounds formed by combining syllables with long and short vowels. These forms are essential for expressing the rhythmic and metric nature of the maqoms. In the past, musicians, perhaps without a deep understanding of prosody rules, used rhythmical patterns like "tan-tan-a-nan" that corresponded to the melodic structures of the maqoms. These words had no specific meaning and were constructed from two consonants, "T" and "N." For example, "tan-tan-a-nan-nan." It is important to note that, in modern times, musicians have adapted these rhythmic elements with different letters and words, such as "tak-taka-tum," "bik-bak-bum," and others (e.g., in Khorezmian music history, the term "taqtqa-gup" is used).

RESULTS

Thus, in the past, the rhythmical and meter structures were explained using these syllable combinations in both written and oral traditions. It is well known that one of the essential components of maqom music is the use of rhythmic structures. Rhythmic patterns in maqoms play a vital role in

defining the peculiarities of the maqom, melody, and vocal sections. Maqom songs include many variations of melodies and vocal parts, where the role of rhythmic structures is crucial. For example, the inclusion of Khona and Bozgo'y within a certain maqom may vary due to different rhythmic elements.

For understanding the complexity of Shashmaqom sections, one must isolate their intricate rhythmic patterns and be able to perceive them through listening. In simpler folk songs, one can listen to the melody along with its rhythmic pattern, while in maqom, this becomes much more complex. In the vocal sections of maqoms, in addition to the rhythmic pattern, the metrical structure also defines the character of each maqom section.

For instance, in various maqoms, the rhythmical patterns are categorized by how the meter relates to the structure. In the Tasnif sections, the rhythm is simpler, while in more complex sections like Mukhammass and Saqils, the meter may change, reaching 16 or even 24 beats per measure. Some sections, like the Sarakhbor and Talqin, may shift to more intricate meters like $\frac{3}{4}$, $\frac{6}{4}$, or $\frac{3}{4}$ time signatures. These changes mark a shift from simplicity to complexity, demonstrating the historical development of the maqom's rhythmic patterns.

CONCLUSION

In conclusion, the historical development of Shashmaqom highlights the progression from simpler to more complex rhythmic structures, reflecting the evolution of musical culture in Uzbekistan. As a result, Shashmaqom stands as a classical example of Uzbek music, incorporating diverse melodies and almost all rhythmic patterns. In the notation books, rhythmic patterns are presented in various forms, depending on the version—whether that of V.A. Uspensky, Yunus Rajabi, or B. Fayzullayev. Shashmaqom's instrumental sections typically involve between

six and ten sections, each with its own unique rhythm.

Each maqom's instrumental parts are sometimes given different names, reflecting variations in their functions and forms. For instance, Tasnif, derived from Arabic, refers to a "composed work" or a "song." Within the context of maqoms, Tasnif is often the primary melodic form. The rhythm patterns of the Tasnif sections, though similar across maqoms, may slightly differ depending on the characteristics of the melody.

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