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THE DEVELOPMENT OF UZBEK MAQOMS: HISTORY, ANALYSIS, AND CONTEMPORARY IMPACTS

Hakimov Qudratjon Qurbonaliyevich

Lecturer at the Department of "Maqom Instrumental Performance", Yunus Rajabiy Institute of Uzbek National Music Art, Uzbekistan

Abstract

This article analyzes the history, development, and contemporary significance of maqam traditions in musical culture. It examines the formation of Uzbek maqams, historical processes, and the creative and scientific issues related to them. Special attention is given to masters and his contributions to musical culture. The article focuses on the analysis of the musical development of maqams, their popularity, and traditional uniqueness.

Keywords Maqam, uzbek maqams, maqam studies, historical development, musical culture, Is'hoq Rajabov, music, theory.

INTRODUCTION

The maqom tradition, which plays a significant role in the music culture of the Uzbek people, has undergone a long and complex development process historically. Initially, the criteria for creative work and performance in this genre were reflected in the activities of palace musicians, and in oral tradition, they expanded into broader forms of development. Uzbek music has historically evolved along two main directions: folk music creativity and national classical music. Folk music creativity (folklore) stands out for its simplicity, straightforwardness of musical expression tools, ease of acceptance, and memorability.

The development of these processes based on specific principles defines the distinctive characteristics of music itself. National classical music, on the other hand, is distinguished by its

grand structure, genre system, performance traditions, laws, and values. This genre is characterized by the formation of major musical elements, the emergence of specific terminology, and the unique expression methods and customary practices within particular circles. The theory of maqoms includes the musical language (the system of expression tools), which means the systematic connection of musical elements, their harmony, and their emergence as a specific form and artistic work.

Today, the attention given to the arts and culture in Uzbekistan is evident in the context of social reforms, with this area being a central focus. In recent years, the government of the Republic of Uzbekistan has adopted decrees and decisions that directly contribute to the advancement of the arts

and culture. For example, in the field of culture and art development, the Presidential Decree No. PQ-3920 dated August 26, 2018, "On the Innovative Development of Culture and Art in Uzbekistan," and other decrees have set the foundation for strengthening and advancing the sector.

In particular, on December 9, 2021, the decree PQ-36 was adopted, focusing on the improvement of the system for supporting the development of culture and art, and on February 2, 2022, the decree PQ-112 addressed additional measures for further advancement of the sector. These initiatives have set urgent issues for sector specialists to implement, as reflected in the 2023 strategic framework "Uzbekistan-2030," which identifies the necessary reforms for culture and art by 2030.

Literature Review And Analysis

In recent history, the creative, performing, and stylistic aspects of maqom traditions in Central Asia, as well as in the Near and Middle Eastern regions, have varied significantly. From the 9th century onward, musical treatises began to emerge in Central Asia. These treatises focused on theoretical and scientific issues of music, describing musical instruments in detail and naming leading musicians and ancient music works of their time.

In many of these works, the theoretical part is divided into two main sections: the study of the nag'ma (melody) and parda (mode) system, as well as the science of iyqo' (rhythmic foundations). Prominent scholars such as Abu Nasr al-Farabi (870-950), Safiuddin Urmavi (1216-1294), Abdulqadir Maraghi (1353-1435), and Abdurahman Jami (1414-1492) have contributed significantly to these studies. It is important to note that many Central Asian theorists were deeply influenced by the ancient Greek philosopher Pythagoras and his school, particularly his dual approach to mathematics and mysticism, which

had a profound impact on classical Eastern music theory.

In the works of Eastern thinkers, such as al-Farabi's Kitab al-Musiqi al-Kabir, Ibn Sina's Risala fi Ilm al-Musiqi (The Treatise on Music), and Al-Khwarizmi's Mafatih al-Ulum (The Keys to the Sciences), music theory is generally divided into two main branches: Ilm al-Ta'lif (composition) and Ilm al-Iyqo' (rhythm). The concept of Ilm al-Ta'lif is similar to the modern concepts of lad and maqom. Over time, starting with Safiuddin Urmavi and continuing until Abdurahman Jami, these two concepts were consolidated into the term Ilm al-Adwar, encompassing theoretical concepts related to lad (modes) and maqom (musical forms).

Many scholarly works have thoroughly examined the structural composition, unique features, and theoretical and practical aspects of maqoms. To understand the meaning and content of maqoms, the study of theoretical elements, parda-lad systems and their interrelations, methods, forms, and principles of formation is of paramount importance.

METHODOLOGY

Practically, the acoustic structure of musical instruments, particularly those used in maqom performance, such as the tanbur, and the traditions of performance, should be carefully analyzed and documented. The influence of international musical connections, particularly from Eastern Turkistan, on the creative process must also be taken into account. The basic principles of maqoms and musical compositions, their commonalities and laws of stability, as well as the transformations in their various forms, have persisted up to the present day.

Today, in Uzbekistan and Tajikistan, the maqom tradition has evolved into a distinctive and well-established creative school. Maqoms, such as those forming the Shashmaqom cycle, have developed in

both national and local musical environments. As a result, ancient musical values continue to survive, preserving their folk elements and vibrant characteristics.

These maqoms have contributed significantly to the cultural heritage of the Middle East and the world. However, it is challenging to say that the processes of maqom creativity in the past centuries have been studied in detail from a scientific perspective. Despite this, musical and aesthetic information on the subject can be derived from ancient manuscripts and other supplementary sources. Through the reliable scholarly and artistic evidence, such as the master-apprentice system and Eastern notation documents, as well as literature, poetry, and visual arts, it is possible to gain an understanding of the development of maqoms.

From the 17th century onward, the creative application of maqoms in Central Asia led to many innovations and changes. In Uzbekistan, the development of Shashmaqom, Khorezm maqoms, and Ferghana-Tashkent maqoms reflected the region's musical evolution. Despite the differences between these groups, there are clear commonalities that distinguish them.

RESULTS

Therefore, it is necessary to evaluate both the positive and negative aspects of these developments with a balanced approach. The evolution of Uzbek music and its preservation of distinctiveness in the face of new influences requires the careful study of its cultural and musical evolution.

Before independence, official attitudes towards maqoms fluctuated according to the decisions of the authorities or general cultural policies. However, despite these hidden and open conflicts, maqoms have endured through their deep and solid roots, maintaining their folk essence,

perfection, and beauty.

At the same time, maintaining the professional level of maqom traditions has been a challenging task. As a result, maqoms have continued largely through imitation and amateur performance. Over time, the influence of modern creative movements has had some impact on maqom practices.

Uzbek maqoms have served as a strong foundation for song, theatrical music, traditional composition, and contemporary composers. Over centuries, classical music works have grown in size and scope, occupying a leading place in the musical traditions of the Uzbek people. The contemporary Uzbek scholar and maqom expert, Otanazar Matyoqubov, describes the forms of Shashmaqom currently performed in Bukhara as "living musical heritage," emphasizing their role as established traditions in practice.

Matyoqubov's perspective indicates that this rare collection is rightly called "living musical heritage," as Uzbek maqoms continue to evolve, showing a full and refined form in their current state.

CONCLUSION

Currently, the study and promotion of music culture faces several challenges. Uzbek musicology, particularly in historical and theoretical contexts, deals with numerous unresolved issues, including gaps in research and the lack of comprehensive studies on the evolution of musical traditions. Moreover, the need for the development of modern methodologies in musicology is pressing.

The goal is to improve the quality of scientific research, develop new methodologies, and apply them in practice to ensure the full understanding of folk music, classical music, and modern musical culture. Thus, addressing these issues and unlocking new opportunities for development requires deep analysis and innovative approaches.

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