

Maqom - A Classic of The Peoples of The East The Source of Music Traditions

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Annotation: This article discusses the classical music of the peoples of the East, as well as their importance and role in social life, as well as the direction and style of performance of traditional classical music.

Keywords and phrases: oriental peoples, classical music heritage, UNESCO, intangible heritage, shashmaqom, translation, classification

Over the centuries, the art of maqom, which has been honed by the hard work and dedication of great poets and scientists, talented composers, and creative thinking, has gained great fame and attention not only in our country and the East, but also around the world. This is evidenced by the fact that "Shashmaqom", the flower of the art of maqom, is recognized by UNESCO as an intangible heritage of mankind and included in the list.

Resolution of the President of the Republic of Uzbekistan "On measures for the further development of the art of the Uzbek national maqom" dated November 17, 2017 No. PP - 3391, Higher and secondary specialized education of the Republic of Uzbekistan. Unprecedented measures are being taken throughout the territory.¹

Examples of such international festivals as Sharq Taronalari, Maqom, and Bakhshichilik Sanati are held at the highest level.

When we talk about the authorities, we are talking about the classical music of the whole East. The word maqom is an Arabic word meaning place of residence. In the language of music, the maqom is the curtain that forms the basis of the melody on musical instruments. In the past, statuses have been used in various senses. The original meaning of the status is the curtain base of the melody to be performed, the curtain base of the music of the peoples of the East is firmly established, and their musical works do not go beyond certain curtain associations. In music, the place where the sound is formed is the curtain, as well as the association of sounds, the curtain, and a particular genre and its patterns.

In the musical literature of the Near and Middle East since the ninth century, the word was originally used as a synonym for the word curtain, the place where sound is formed by an instrument.² In the following centuries, the meaning of the term expanded. In other words, the curtain began to mean a wide range of concepts, such as a special complex consisting of them, 12 maqoms, a specific type of musical genre associated with them. Therefore, to date, it is referred to as the most important criteria that determine the theoretical and practical nature of the term status. The authority of the East has an ancient, more complex philosophical-aesthetic, musical-theoretical and practical basis. It is now characterized by many national and local appearances, symbols and qualities. There are also Uzbeks, Tajiks, Uighurs, Azerbaijanis, Turks, Arabs and Iranians with the same name and similar status.

¹ <https://lex.uz/docs/-3581613> O'zbek milliy maqom san'atini yanada rivojlantirish chora-tadbirlari to'g'risida O'zbekiston Respublikasi Prezidentining qarori

² Oqilxon Ibrohimov "Maqom asoslari" Toshkent., 1969 y.-23b.

In the twentieth century, many scholars were engaged in the collection of status samples, the transfer to the European notation. In particular, on the initiative of Abdurauf Fitrat, who served as the Minister of Education of the Bukhara People's Republic, the well-known folklorist VA Uspensky was invited from Tashkent to Bukhara and recorded "Shashmaqom" for the first time. This collection was published in 1924.³ Published in the 1930s, V.A. Fergana-Tashkent maqom roads in Uspensky's inscription formed separate collections of notes. Then, in 1950-67, Tajik musicians Boboqul Fayzullaev, Shonazar Sokhibov and Fazliddin Shahobov prepared "Shashmaqom" in 5 volumes under the editorship of VMBelyaev and published it in Moscow. In the 5th volume of "Uzbek folk music", published in 1959, Bukhara maqoms (compiled by Yunus Rajabiy, edited by I.Akbarov), and in 1958, in the 6th volume, Khorezm maqoms (compiler and musician Matniyoz Yusupov, Edited by I.Akbarov).

In 1966-1975, a six-volume note "Shashmaqom" reworked by Yunus Rajabi was published. The Khorezm maqoms were reprinted by Matniyoz Yusupov in 1980-87 and published as a three-volume collection. In addition to these complete editions, the literature on teaching methods published in recent years includes new recordings made by musicians and authors. They include, in particular, IX specialized examples of some musical and singing strings. Such work, carried out for scientific and educational purposes, is still being carried out by specialists.

Uzbek professional music has historically developed mainly in the context of oral traditions. However, a number of inventions and discoveries in the field of musical notation, reflected in the musical theoretical heritage of the past, are particularly noteworthy. In particular, the author's researches in the book "Kitab ul-musiqa al-kabir" by Abu Nasr Farobi, the location of the curtains of the oud and the issues and problems related to it are recorded. The scientific research of Safiuddin Urmavi, another musicologist of the East, also succeeded in creating a note note that could reflect a number of performance characteristics of the oud.

In the first half of the 19th century, the Shashmaqom complex of six maqoms was formed in Bukhara in the creative activity of maqom masters. This magnificent series consists of Buzruk, Rost, Navo, Dugoh, Segoh and Iraq. They are based on the unity of the laws of curtain structure, weight and shape. Shashmaqom emerged as a genre of music around the first half of the 18th century. The reason for this assumption is that in the musical treatises written in Central Asia before the XVIII century, 12 maqoms, or Duazdax maqoms, are mentioned. Music sources written before the 19th century do not mention Shashmaqom. Therefore, it is believed that 12 series of maqoms lived until the 18th century, after which Shashmaqom appeared.⁴

The classifications in Shashmaqom are as follows: Classification Buzruk, Classification True, Classification Navo, Classification Dugoh, Classification Segoh and Classification Iraq. The word classification means to classify. The way a melody is performed, which is performed sequentially on different scenes of the same theme, belongs exactly to the Classifications. As the chambers of the instrumental section move upwards, their volume expands and the content deepens and becomes clearer. The classifications have independent musical themes in each of the maqoms, and the melodies are radically different.

For example, Tasnifi Navo consists of 17 rooms and 3 bazaars. The difference between Tasnifi Navo and other classifications is that in other classifications the bozgoi comes after each room, while in Tasnifi Navo the bozgoi comes once in the middle and twice at the end. This is a musical direction, that is, the arrival of the bozgoi through several rooms in a row is completely contrary to the rules of "Shashmaqom". However, this method is also a kind of classification.

One of the most important features of classification paths is the circle method. Circle methods reveal the unique aspects of the melody and the way of singing. Many of the melodies and songs in the maqoms are based on the performance of one musical theme on another. "Iraq" is the name of a status attributed to the name of a country known to all. In general, the status of Iraq and

³ Nisso Xalilova O'zbek musiqa adabiyoti. 2017 y., T.-100 b

⁴ Oqilxon Ibrohimov "Maqom asoslari" Toshkent., 1969 y.-34b.

the concept of status is a complete work of music based on these curtains. Classification Iraq differs from other classifications not by the circle method, but by the melody, the curtain, and its musical theme.

Under the influence of the tone of the classifications, a person involuntarily plunges into the world of fantasies and emotions. Experts' observations have shown that this allows the listener to think bafurja while listening to the work. The interesting thing is that a person who always listens to these melodies sincerely can make the right decision in different situations. In general, during listening, a person has a great opportunity to think, to observe.

Although the curtain base and melody themes of the melodies with the same name in the maqoms are different, the circle method may be the same. So the reason they are called tasnif, tarje, gardun, muhammas is because of the circle methods they originally had. Another important aspect of all Shashmaqom musical tracks is that they are composed of pieces of melody called room and bozgoj. They can consist of one or more melody sentences. Room means "house", meaning "room", that is, a room in which the sounds that make up a melody and its other features are located.⁵

These works on the musical path of "Shashmaqom" are distributed as Tarje 'Buzruk, Tarje' Navo, Tarje 'Dugoh, Tarje' Segoh, Tarje 'Iraq. The circle method of transfers is the same as the classification method, which is called the classification circle method.

As you well know from the history of the authorities, there is no part of the translation in the status of Truth. "Tarje" is an Arabic word meaning to repeat. The melody is formed as a result of repetition of a small theme at different heights and musical exchanges in the form performed on different scenes. In the third room of Tarje in the status of Navo, there are also progressive themes. That is, a song is performed on different screens. Tarje Dugoh's play, along with other rooms, is reminiscent of Dugoh's classification of melodies in which the melody moves slowly from curtain to curtain. Tarje's composers also intended to repeat the same theme many times. It should be noted that the repetition of a beautiful theme in different scenes shows the high level of composition. Ancient astronomy also identified 12 points in the annual motion of the sun, and said that the interval between these points was one month. This issue dates back to the time of the Arab conquest, when the sun-worshipping religion of the peoples of Central Asia prevailed.

In conclusion, it should be noted that in the teaching of Uzbek national music, without deviating from the centuries-old traditions, it is necessary to enrich it, to perform it in a series, to work on the traditions of teachers and students. we know. This is because one of the most important tasks facing every artist is to teach the young generation the art of national music in a beautiful way, keeping them in their original form.

Decisions made by the state, reforms in this area of the Ministry of Higher Education, in particular, the history of our national musical culture on the repertoire, performance art, performance skills of our artists who have left an indelible mark on the development of our art in fulfilling the requirements of state educational standards, studying the origins, sources and stages of development and passing it on flawlessly to the younger generation, we place a great responsibility on future teachers. Therefore, we need to focus on the essence of our national art, elementary music lessons, which we teach to students from the very beginning.

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⁵ Ishaq Rajabov Maqomlar Toshkent 2006y., 166 b

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