

Formation, History and Stages of Development of Bukhara Maqom Art

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ABSTRACT

This article describes in detail the formation, role and peculiarities of the art of maqom in the Uzbek national musical heritage. The history and stages of development of Bukhara maqom art are discussed. Information is provided on the historical, theoretical and practical issues of Shashmaqom.

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INTRODUCTION

An integral part of the cultural heritage of the Uzbek people, the art of national maqom is valued for its antiquity, unique artistic style and rich creative traditions, which have a place in our spiritual life.

For the first time in the VII-VIII centuries, the foundations of folk music and the development of local professional performing traditions led to the formation of a large series of genres. In particular, the series "Khusravoniy" by Borbad. In the IX-X centuries, maqom-shaped instruments and songs and series of compositions developed. From the XI-XIII centuries to the XVII century in the Middle East "Duvozdahmaqom" - a series of 12 maqoms were widely used in music practice.

In the XVIII century in Bukhara a new series - "Shashmaqom" was formed. In the XIX century the series "Khorezm maqoms" and the Fergana-Tashkent maqom road appeared. Later, on the basis of "Shashmaqom" and other series, new styles and forms of maqom works developed in modern interpretations.

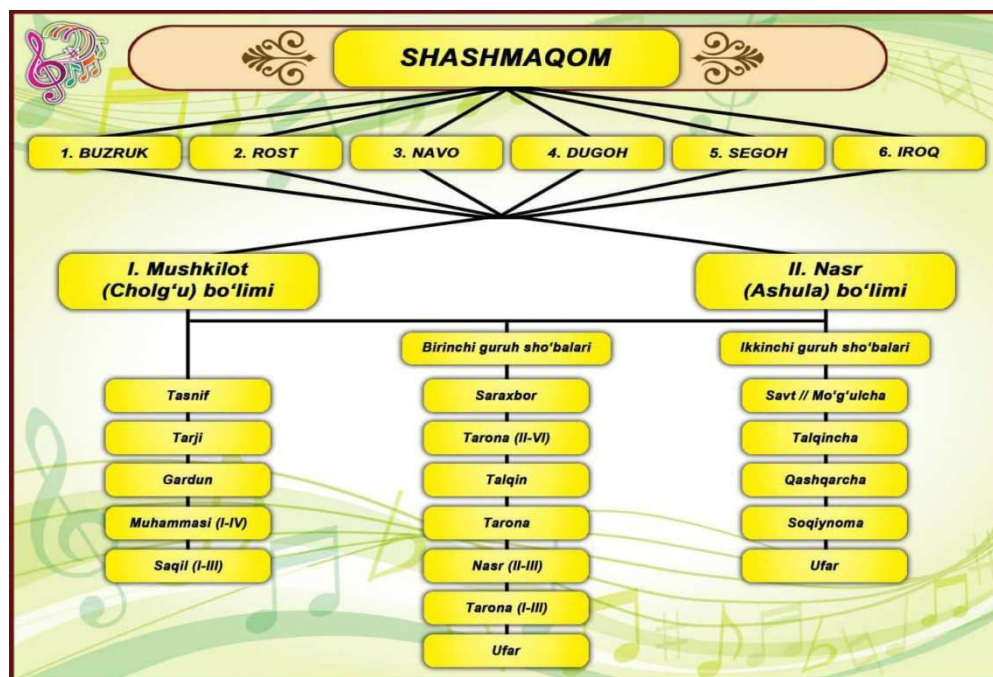
Issues related to the interpretation, justification, theory and practice of music in the art of maqom have been reflected in musical treatises since the ninth century. Urmavi and Sherozi (XIII-XIV centuries) played an important role in the systematization of positions.

METHODS AND LEVEL OF LEARNING

Shashmaqom - a series of maqoms that are central to the musical heritage of the Tajik, Uzbek, Karakalpak and Bukhara peoples; a set of classical melodies and songs intertwined with instruments such

as curtains, melody, method, form, and style. It is the result of centuries of scientific and creative experience and research in the field of folk music and professional music under certain conditions. Shashmaqom is an encyclopedic product of the art of a number of generations of composers as a result of the long history of development of national and regional classical music traditions.

Shashmaqom is composed of Buzruk, Rost, Navo, Dugoh, Segoh and Iraqi maqoms and consists of more than 250 different types of melodies and songs. To this day, musicians, hafiz and composers have discovered many performing interpretations of the maqom, and the voice, tanbur, trumpet, dutar, and others have created one-piece and series works on the maqom, based on which new melodies and songs have been created. The maqoms have been performed by musicians and singers individually, as well as in choruses and choruses. In particular, in the most recent period in the palace of the Bukhara emirs, the jornavoz consisted mainly of 2 tanburs, 2 doira (the doirachis were also singers), Afghan rubobi, sato or kobiz, and, if possible, bolamon instruments. The tanbur is the leading word in maqom performance. This is because it has some conveniences in adjusting the strings to the maqom curtains and perfectly playing the maqom strings. The circle is a necessary tool for musicians and singers to perform the shashmaqom parts according to the established method.



The main vocals of each maqom are unique and relatively stable, and some changes occur in the scenes of the series as a whole. This is because in the formation of the shashmaqom, the maqoms include 12 maqoms, which are close to the curtains of this maqom, and other branches and maqom ways that are in tune with the nature of the melody theme. Their ladtonality may sometimes not correspond to the main status pathways.

Each of the maqoms consists of two major sections: the instrumental (mushkilot) and the ashula (prose). The instrument sections have parts of the instrument of the same name, the tones of which are specific to the maqom melody to which they belong, and the circle methods are the same. The main ones are called Tasnif, Tarje, Gardun, Muhammad and Sakil. These parts are added to the names of maqoms (for example, Tasnifi Buzruk, Tarjei Dugoh, Garduni Segoh), and some are named together with the names of composers (for example, Muhammasi Nasrullovi, Saqili Islamkhan). Some parts of the instrument have separate names (for example, Nagmai Orazi Navo), while Dugoh and Segoh are combined with maqom (eg Peshravi Dugoh, Samoi Dugoh, Hafifi Segoh). The musical parts of the city consist of a room and a melodious structure. Of particular importance is the method of progress, which is used for the development of regularly changing rooms. Tasnif, Tarje, Nagmai Oraz, Samoi, and Khafif are similar and small; Gardun and Peshrav are somewhat developed; The Muhammad and Sakil roads are based on long and complex circles. Although the internal structure of the Shashmaqom musical instruments is complex, its smooth melody and variety are directly related to the themes of this status. These works express deep philosophical and unique lyrical moods, and require the listener to have listening skills.

Usually, the shashmaqom is transferred to the Nasr section after the parts have been performed one after the other. The parts of the hymn are more complex branches, consisting of their melodies or verses. These are also performed as a whole series. The Shashmaqom chants consist of two groups of subdivisions that differ in structure; the first includes branches called Sarakhbor, Talqin, Nasr and the final part of Ufar, and the second mainly includes branches called Savt and Mogulcha and their branches. Although the melodies of the well-known branches in the city (Sarakhbori Buzruk, Sarakhbori Navo, etc.) are different, the weight of the poems associated with the circle method and melodies are the same. The second group of branches has branches called Talqincha, Kashkarcha, Soqiynoma and Ufar, and they sound in the specific circle style of the same name. In the development of Shashmaqom branches, avj and namud play a special role. They play a crucial role in shaping the song and deepening its content. Species are freely used in maqom ways, individually or in groups. In the past, the number of species (up to 4 per branch) varied according to the wishes and abilities of the hafiz.

The branches of the Shashmaqom singing department are well-formed and the structure of the internal structures can be different. For example, each branch path begins with an introduction to the instrument. The main income letter is then executed and the middle sentences are passed to the middle sentences. Depending on the location, the upper bouts featured two cutaways, for easier access to the higher frets. Then, at the peak of the branch, the types of chanting are recited, and the chanting path ends with a miyankhat or a furovard (descend) structure to which you connect. The structure of some branches may be different. When the first group of Shashmaqom songs is performed in a group, it begins with Sarakhbor and then its melodies (up to 6) are recited. The last of the songs is smoothly connected to the Interpretation Branch by means of a superscript part, which is said in the form of a circle of interpretation. The interpretation melody is performed and the prose is passed to the Nasr branch and its melodies by circular instructions (samples of Nasr branches reach 2-3 at a time). The last section of Nasr is usually recited without a song, joining the lines of the Ufar hymn, and the series ends with a final recitation. The branches of the second group of the Shashmaqom singing department are independent of each other, and each of them is mainly a 5-part series. For example, after the main Savt or Mongolian song, new weighty examples of this melody (Talqincha, Kashkarcha, Soqiynoma and Ufar) are added to it.

Rudaki, Jami, Lutfi, Navoi, Babur, Fuzuli, Hafiz, Amir, Nodira, Zebunniso, Ogahi and others from the Uzbek and Persian classical poets wrote romantic, philosophical, religious and folk poems, as well as ghazals of Shashmaqom. Shashmaqom has been passed down orally from generation to generation in the tradition of teacher-discipleship. In the 1920s, special music schools and educational institutions were established in Bukhara, Samarkand, and Tashkent, focusing on the study of maqom and folk music; Musicians and hafiz, such as Ota Jalal, Otagiyos Abduganiyev, Domla Halim Ibodov, Shorahim Shoumarov, Abdusolat Vahobov, Usto Shodi Azizov, were involved in teaching the youth.

RESEARCH RESULTS

The Shashmaqom form is a product of the art of composition. The tradition of composition has been going on since ancient times. It is known from manuscript sources that the art of composition was highly developed by the Temurids, especially during the Navoi period, and later in the XVI-XVII centuries.

The word "composer" is in Tajik and means "connector". In the past, the activities of composers were different. Initially, they created unique melodies and songs based on maqoms and folk music. In addition, the composers created new ways on the basis of maqom curtains, adding new curtains to the finished melody, or reducing it to another circle method, creating attractive and perfect works. Therefore, special attention was paid to the adaptation of the lyrics to the song in form and content. Such experience in composers is of special importance in the formation of series in Shashmaqom. Sometimes the parts, such as Talqini Uzzol, Nasri Uzzol, and Ufari Uzzol in Buzruk status, are melodic songs, differing only in the circle method and the size of the poem. Shashmaqom series are often improved by creating new versions of songs.

Thus, Shashmaqom emerged as a product of the composing traditions of the past, based on the rich experience of maqom. Over the next two centuries, during the oral transition from one musician to another, Shashmaqom underwent significant changes and reached us. This is evident when comparing the names of the maqoms and branches in the collections of poems compiled in the 19th century and told to

the maqoms, and the dimensions of the poems in comparison with the parts of the maqom today.

Shashamaqom plays an important role in the musical heritage of the Uzbek people.

No matter which piece of folk music you take, you can tell that it is very similar to this or that maqom or its branch, the structure of the melody, the circle method. Subsequent observations suggest that Shashmaqom is the basis of the folk musical heritage. It includes about 250 musical instruments and songs. If we take into account the hundreds of samples of folk melodies and songs created on their basis, as well as the way of the trumpet, we can once again see the importance of the role of maqoms in folk music.

Before going into each of the six statuses included in the Shashamaqom, we will give a general idea of the structure of the statuses. Shashmaqom means six maqoms. The Buzruk, Rost, Navo, Dugoh, Segoh, and Iraqi maqoms in Shashmaqom are each a large series of works, with 20 to 45 major and minor maqoms.

In the past, tanbur and doira were the leading words in the performance of maqoms. Parts of the maqom are performed in a series or in the form of solo melodies and songs by a soloist singer or band. The choir consisted of two tanburs, a dutar, a kobiz or sato, a doira, and a few accompanying singers. It looks like a sack that encloses with a drawstring. We think that there is a reason why tanbur is considered to be the leading word. It was easy to adjust to different positions. If the singer's voice could not reach the wide range of status tracks, it could be set to one or two curtains low. The tanbur was also a dimensional instrument when adjusting the instruments to the six positions. Therefore, it can be adjusted to different positions. For this reason, the six-position tanbur is tuned into three types (fifth, quartet, and big second) and is called Mezrobi Rost, Mezrobi Segoh, and Mezrobi Navo.

CONCLUSION

At present, a lot of scientific and practical work is being done in our country to spread and promote the art of maqom to the general public. It is no exaggeration to say that one of our main goals is to arouse interest in our national classical art, especially in the hearts of the younger generation.

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