

The Period of the Maqomot before Shashmaqom

Kadamboy Rakhimov

Professor of the “Musical Education” Department Urgench State University

ABSTRACT: The article covers the period of Uzbek folk music before Shashmaqom, in particular, the role of music in ancient royal music, the musical life of the aristocracy and Zoroastrian religious ceremonies; about the legendary singer, musician, composer Borbad; There is a series of musical works of Central Asian and Iranian composition, such as "Khusravoniy" and a system of 12 maqoms that existed before Shashmaqom.

KEYWORD: Borbad, khusravoniy, 12 maqoms, branch, sound, color, complexity.

The term maqom was not used in Central Asia until about the ninth century. Nevertheless, there is no reason to say that there were no sayings and musical melody patterns in the forms developed here. Because there is a lot of reliable information about the existence of the royal palace music, the musical life of the aristocracy, as well as music in Zoroastrian religious ceremonies.

It is known that Uzbek folk music is an integral part of the culture and art of the peoples of Central Asia. Over the course of a long period of development, harmoniously developed forms and genres of creativity have emerged. The depth of the works of the composers, the diversity of themes, the richness of the methodology are reflected in it. It is a clear fact that in embracing the world of elegant artistic ideas, in expressing human feelings and emotions, inner experiences and rebellions, it is difficult to find equivalent to the art of music in terms of the power of mental influence on the listener.

In the ancient cultural centers of the region, such a unique and invaluable musical tradition was formed before the Islamic era, and its preservation and transmission to future generations has become a professional task, in a sense, a duty for artists. Stylistically, the traditional oriental creativity was orderly, and the associated singing and instrumental performance served as a solid foundation for the large, multi-faceted makoms that emerged in later times.

The scientific and creative activity of the legendary singer, musician, composer, music theorist, poet Borbad (Barbad, Fahlabod, Pahlabod, Fakhliz Marvi, about 585 - 628/38) has a special place in the history of music of the peoples of Turan and Iran. Sources that have come down to us state that Borbad created more diverse works, including those associated with Zoroastrian rites. In his works of art, he is portrayed as a warm-hearted hafiz, a skilled musician, and a badihagoy composer. The famous artist, who served in the palace, composed not only hymns, but also lyrical, historical, victorious military songs. It is noted that 360 songs, 30 musical melodies and 7 "Khusravoniy" are works of Borbad - a reflection of spatial thinking, which is widespread in the East, ie associated with the 360 lunar year, 30 days of the month and 7 days of the week. "Khusravoniy" (Persian word meaning "belonging to kings") is a series of musical works attributed to the ancient art of

composition in Central Asia and Iran, in particular, to the works of Borbad. Originally, it consisted of 7 parts, consisting of songs on 7 different scenes, royal, that is, courage, bravery and other themes. Later, on the basis of these, a series of works on other topics were created. For example, “Arus Ganji”, “Gov ganji”, “Shaboda ganji”, “Afrosiyob ganji”, “Eraj qasdi”, “Siyavush qasdi”, “Ghamdor”, “Dodu faryod” and so on. The series "Khusravoniy" is widely described in the works of Oriental art - Firdavsi, Nizami Ganjavi, Khurav Dehlavi, Alisher Navoi and science - Abu Nasr Farobi, Abu Abdullah Khorezmi, Muhammad Nishapuri, Khoja Abdulkadir Maroghi and others. Navruz holiday and even military marches did not pass without songs from the series "Khusravoniy". Khusravoniy later played a role in the formation of the Twelve Maqom System and other perfect categories.

Borbad thus rose to the level of the first professional representative of the art of classical music throughout the Middle East and made history as the founder of this very field.

With unprecedented changes in statehood, in public life, in the dominant ideology, the musical system created by Borbad is pushed aside. The important aspect seems to be that it later had a significant influence on the emergence of the art of makom among neighboring peoples. The best examples of old music seem to have a worthy place in the authority of the Persian and Turkic peoples, in the structure of the bench. Naturally, all of this began to live in new conditions only after processing.

Contemporaries' interest in the work of Alloma musicians on historical and theoretical issues, philosophical and aesthetic views has not disappeared. For more than eleven centuries, world-renowned scientists have been preoccupied with these complex topics. Among them were al-Kindi and Abu Nasr al-Farabi, Ibn Sina and Safiuddin Urmavi, Mahmud Sherazi and Abdulkadir Maraghi, Abdurahman Jami and Zanulabiddin Husseini, Najmiddin Kawkabi and Darvishali Changi, as well as unknown scholars from the Muslim world.

In the science and practice of music of the peoples of Central Asia, the term maqom, of course, does not only mean the concept of circles consisting of curtain, sound structures. It is clear that the samples of instruments and songs based on them also began to be used under these names. It is known that in the conditions of the palace of the past, the rules of maqom and at the same time developed badihagoy, strict order and free forms. It can be said that the “Twelve Mqoms” theory developed by Urmavi is, in fact, characterized by a comprehensive approach to the nature of traditional music. For this reason, it has been successfully mastered and perfected in the Muslim East for more than five centuries.

Twelve Maqom System. "Twelve maqoms", which is the focus of music theory in the Near and Middle East, is a complex, multi-layered system of sounds. In addition to the 12 maqom designated, it has 24 subdivisions, 6 votes. Consists of 3 colors and intricacies.

Among the harmonious curtain structures, the following have been singled out as maqom. These are:

1. Ushshak - "lovers";
2. Navo - melody, "melody";
3. Busalik - on behalf of Abu Salik;
4. True - "correct", "right";
5. Husseini - name;
6. Khijoz - place name;
7. Rakhoviy - "lower voice";

20	ISSN 2690-9626 (online), Published by “Global Research Network LLC” under Volume: 3 Issue: 2 in February-2022 https://grnjournals.us/index.php/AJSHR
	Copyright (c) 2022 Author (s). This is an open-access article distributed under the terms of Creative Commons Attribution License (CC BY). To view a copy of this license, visit https://creativecommons.org/licenses/by/4.0/

8. Zangula - "bell";
9. Iraq - the name of the country;
10. Isfahan - the name of the city;
11. Zirafkand - (or kuchak) - "throw down";
12. Buzurg - big, "great".

At one time, the Twelve Maqom system was one of the manifestations of Islamic civilization in musicology. Because it was spread in almost all regions where urban culture flourished. It is clear that the art of classical maqom played an important role in the cultural life of the palace. There is a commonality in the laws of songs and musical instruments, in the methods of melodies, melodies, weights, which are the products of professional music of different peoples and nationalities - the creators, the performers. There is also a combination of themes and images in the world of Arabic-Persian-Turkish poetry, which is widely used in the body. These are artistic ideas, a person's mental state, his feelings, moods, inner experiences are deeply expressed.

One of the structural means of shaping the range of sounds of a maqom is the branch. The term is derived from an Arabic word meaning part, section, network. In the medieval system of "Twelve maqoms" the branch comes in the form of components, parts of circles of maqom.

Hence, in the past, maqom branches were structures composed of primary elements of curtain sounds. According to the theory of Eastern music, the system "Twelve Maqomes" has a total of 24 branches. The number of sounds in each one ranges from two to ten steps.

The total number of branches within the maqom system is as follows:

1. Dugoh
2. Segoh
3. Chorgoh
4. Panjgoh
5. Ashiran
6. Navruzi Arabic
7. Mohur
8. Navruz Khoro
9. Navruz Bayoti
10. Hisor
11. Nuhuft
12. Uzzol
13. Avj
14. Nayriz
15. Mubarqa'
16. Raqb
17. Sabo

18. Humoyun
19. Zovuliy
20. Isfahanak (or Roy of Iraq)
21. Bastai Nigor
22. Nihovand
23. Javziy
24. Muhayyar

The names of the six voices are as follows:

1. Navruz
2. Salmak
3. Gardonia
4. Gavasht
5. Moya
6. Shahnoz

It is known that "Twelve maqoms", which are among the all-Eastern musical systems, as well as the creation and performance of maqoms were widespread during the reign of Timur and the Temurids. This is evidenced by historical chronicles, the creative work of the famous composer, singer, musician and music theorist Hoja Abdulkadir Maroghi, who served in the Sahibkiran Palace in Samarkand, as well as musical pamphlets written in the XIV-XVII centuries.

By the end of the seventeenth century, there was a crisis in the theory of classical music of the peoples of the East, as well as in the creative practice based on it. In the context of Uzbek music culture, this is reflected in the local maqom. A certain stage in the development of maqoms has been reached by reworking the works that arrived within the system of "twelve maqoms". In the present situation, the previous forms have been changed, reworked and adapted to create new types of bodies with qualitatively new, national and local characteristics.

Indeed, on the basis of the "Twelve maqoms" national and local maqom styles began to appear in the musical culture of the peoples of the East. In particular, by the middle of the XVIII century, the city of Bukhara, one of the oldest cultural centers of Central Asia, was a composer. In the creative practice of hafiz and musicians, a new form of merging of maqoms is emerging. The six main maqoms are called the Shashmaqom in a concise style, forming a series of muezzins. This series is also called Bukhara maqoms, Bukhara Shashmaqomi.

Along with the Bukhara maqom series, local maqom forms appear in the Khorezm oasis, the Fergana valley and the Tashkent oasis. In addition to the main ones, dutar maqoms are unique for Khorezm, unique "wild" maqom for the Fergana Valley and Tashkent, and unique and popular trumpet maqom for both oases.

According to musical treatises and other reliable sources, the form, genre, and method of composition have previously had different names. Most of this has come down to us through the parts that make up the maqom quo. Not to be forgotten are the ones among them. Including amal, kor, alhon, ovoz, rixta, qawl, chorzarb and so on.

22	ISSN 2690-9626 (online), Published by "Global Research Network LLC" under Volume: 3 Issue: 2 in February-2022 https://grnjournals.us/index.php/AJSHR
	Copyright (c) 2022 Author (s). This is an open-access article distributed under the terms of Creative Commons Attribution License (CC BY). To view a copy of this license, visit https://creativecommons.org/licenses/by/4.0/

Most of the manuscripts of poems about Bukhara Shashmaqomi, which have survived, belong to the XIX and early XX centuries. They include, for example, the names of maqom and its parts, Turkish and Persian ghazals and other poetic texts. Valuable information can be gleaned from these bayas, which serve as a study guide.

With the strengthening of the Shashmaqom practice, the role of the maqoms, the order of rotation, the functional functions of the parts, the role and proportions of the branches, melodies and branches have changed radically from the previous structures. Now the main focus is not on the curtain system itself, but on the centuries-old practical results of the palace - composers, singers, musicians. In fact, the number of positions seems to have halved. But from the outside, the shrinking figure does not mean that the maqom quo has shrunk, at all. On the contrary, it has managed to enrich itself with a number of subsidiary samples with many different maqom in each structure. That is, the real weight of the maqom quo has increased, and its structure has become more complex. Now, in each maqom, both classical instrumental melodies and samples of heavy and light songs have been systematized in a new way, forming a great series.

References:

1. G'ofurbekov T., Tvorcheskie resursy natsionalnoy monodii, T., 1984.
2. G'ofurbekov T., Borbad, epochs and traditions of culture; Dushanbe, 1989.
3. Ravshan Yunusov., Uzbek maqoms. Tashkent - 2018.
4. Sadokov R.L. "Music Culture of Ancient Khorezm". Moscow, 1970
5. Sadokov R.L. "Thousand pieces of Golden Tool" Moscow, 1971.
6. Aripov Z. "Oriental Music Source Study (X-XI centuries)". Textbook, Tashkent, 2008
7. Rajabov I. "Basics of Maqom". Tutorial, Tashkent, 1992
8. Akbarov I. Music Dictionary, O`qituvchi, Tashkent, 1997