



THEORETICAL ANALYSIS OF UZBEK NATIONAL MAQOM PERFORMANCE

Khamrokulov Naimdjon Bakhronovich
Faculty Member at the Department of Music Education,
Uzbekistan-Finland Pedagogical Institute

Abstract

The article discusses the uniqueness of our national musical heritage, particularly maqam songs, and the role and importance of maqam samples in musical-aesthetic education. Additionally, the theoretical analysis of performance methods in maqam singing is described.

Keywords: Shashmaqom, classical, method, nasr, mushkilot, twelve maqams, shu'ba, tasnif, gardun, bozguy, khona, talkincha, savt, mugulcha, kashkarcha, soqiynoma, ufar.

Introduction

From the early years of our Republic's independence, comprehensive development and education of spiritually and intellectually advanced perfect individuals has been one of the priority directions of our state policy. Art, particularly musical art, plays an important role in enriching human consciousness, elevating spiritual level, artistic taste, and worldview. Music can vividly express deep feelings and emotions in the human heart that are difficult to explain with words through powerful artistic imagery created by various sounds.

In his work "High Spirituality - Invincible Force," the first President of the Republic of Uzbekistan I.A. Karimov particularly emphasized: "If a person's ear becomes accustomed to light, shallow melodies, gradually their artistic taste and musical culture may decline, and their spiritual world may be occupied by false concepts. Ultimately, such a person will find it difficult to accept both rare gems of our national heritage like 'Shashmaqom' and works of world-renowned great composers like Mozart, Beethoven, Bach, and Tchaikovsky."

The complex and perfect classical maqams, which have been formed and refined over several centuries, are considered leaders among professional (master-level) musical genres. The masters who created them were artists with great musical ability and talent who made music their profession. They learned from masters as disciples for several years, first learning to play rhythm on the doyra, then playing instruments, then singing songs and melodies, and finally learning maqam samples starting from





instrumental pieces and nasr (song) sections through memorization and mastery. Any performance process, including maqam performance, is related to the performance environment, the spiritual state and mood of the performer and listener, attitude toward the work performance, need, and other factors.

In the past, learning maqams was usually carried out based on the traditions of master-disciple education. Masters selected talented youth with high musical ability and talent and accepted them as disciples. When selecting singing disciples, their reaching puberty was also taken into account. Masters devoted individual time to each disciple and conducted individual lessons. They strictly required their disciples to memorize and learn each work accurately and thoroughly during the learning process, not allowing any individual changes in performance. This was because, given the conditions of oral learning tradition, if each new generation of disciples made even small changes, the work could become unrecognizable after several years.

Today, along with listening to recommended musical works, the practice of singing fragments from the high peaks of some songs is also observed. However, not everyone can perceive and understand the content and essence of complex and perfect musical works like maqams through listening or humming.

The term "Maqam" taken from Arabic literally means "place," "position," "space," "degree." In music, it refers to the place where the sound is produced, i.e., "fret," as well as the combination of sounds, i.e., "scale" ("mode"), and also indicates a specific type of genre and its samples. The scientific activity carried out by Professor A. Fitrat, Academician Yunus Rajabiy, musicologist scholars I.R. Rajabov, F.M. Karomatli, T.B. Ghofurbekov, O.A. Ibrohimov, O.R. Matyoqubov, R.Yu. Yunusov, A.F. Nazarov, A. Jumaev, and other musicologists in interpreting the term and art of "Maqam" has been fruitful.

According to Professor R.Yu. Yunusov, from the 9th century onwards, in musical-theoretical literature created in the Near and Middle East regions, this word was initially used mainly as a term synonymous with "fret," i.e., the place where sound is produced through an instrument. In subsequent centuries, the content scope of this term gradually expanded to encompass broad concepts such as sound structure (i.e., scale, mode), special complexes formed from them ("twelve maqams"), and specific musical genres (creative types) related to them. Additionally, various theoretical conferences on maqam issues have revealed many noteworthy aspects of this field.

The "Twelve Maqams" complex, created and developed in the 12th-17th centuries, became the foundation for the formation of maqam categories. Its content celebrated high human feelings and noble social ideas. The traditions of the Twelve Maqams continued creatively during the Timurid period and subsequent centuries, including





more than 260 instrumental and vocal sections in its composition. Shashmaqom means six maqams. The maqams in its composition are called "Buzruk," "Rost," "Navo," "Dugoh," "Segoh," and "Iroq."

Each of the maqams in the Shashmaqom composition is divided into two parts: the first part consists of "Mushkilot" (instrumental) sections and the second part consists of "Nasr" (vocal) sections. The "Nasr" (vocal) section itself is also divided into first and second group vocal sections. Each maqam performance begins with mushkilot, transitions to first group nasr sections, and except for the "Iroq" maqam, which does not have second group vocal sections, all maqams conclude with second group vocal sections.

In the "Mushkilot" section, there are 5 main types of sections found in almost all maqams, named as follows:

1. **Tasnif** - classified, created, perfect work
2. **Tarje'** - return, repetition, repetitive
3. **Gardun** - celestial rotation, fate
4. **Mukhammas** - fivefold, arranged in fives
5. **Saqils** - heavy, weighty

Tasnif, Tarje', and Gardun sections occur once in almost every maqam. Mukhammas occur up to 4 times in each maqam, and Saqils occur up to 3 times. In addition to the main types of instrumental sections, some maqams have instrumental sections belonging only to them: "Nagmayi Orazi Navo" in Navo maqam, "Samoyi Dugoh" and "Peshravi Dugoh" in Dugoh, and "Hafifi Segoh" in Segoh. These terms are combined with the names of their respective maqams, for example: Tasniyi Buzruk, Tarje'i Navo, Garduni Rost, Mukhammasi Dugoh, etc. Some instrumental sections, for example, only the first of consecutive mukhammas is named with the maqam name, while the rest are called by their own names. Except for "Saqili Navo," other saqils are called by their own names.

In the instrumental paths of Shashmaqom, the main melodic theme is variable and is often transformed into various forms through rhythmic and melodic variations. In maqam instrumental paths, although pieces with the same name have different modal bases, melodic themes, and content, they are characterized by having almost identical doyra methods. Therefore, when "Gardun," "Mukhammas," or "Saqil" is mentioned, specific doyra methods are primarily understood. Shashmaqom instrumental sections mainly consist of melodic pieces called "Khona" and "Bozguy."

Khona - meaning house, room, i.e., "the room where the sounds forming the melody and its other elements are placed." In the instrumental paths of Shashmaqom, khona is the variable part of melodies, and through its phrases, the melody develops upward





toward its peak within its movement range, gradually increasing fret sounds and expanding vocal range. After reaching the peak, it slowly returns to its original point, enriching the melody's content. The number of khonas in mushkilot sections varies, mainly being 6-8, with some sections having more (15 khonas and 3 bozguys in "Garduni Rost").

The melodic part that comes after each khona is called "Bozگوی." Bozگوی means "boz-again, repeatedly, guy-say," i.e., saying or playing again, repeatedly, from Tajik. While the melodic structure of khonas, marked with numbers, expands in volume, bozguys are mainly repeated almost unchanged and come between khonas. The alternation of khonas and bozguys in mushkilot sections has become customary. However, as seen in the Garduni Rost section, bozگوی can come after 9 khonas. The time signature of instrumental sections is mainly $2/4$ or $4/4$, except for garduns. The time signature of garduns is very complex, being $5/4$, i.e., $2/4 + 3/4$, and $3/4$. The alternation of khonas and bozguys in mushkilot sections recalls the principles of alternation of episodes and refrains in "Rondo," which is part of "Sonata," one of the Western instrumental music genres.

The doyra methods of mushkilot sections develop consistently based on the principle from simple to complex. While Tasnif, Tarje', Gardun, and some other sections belonging to only one maqam change up to 3-4 beats, "Samoyi Dugoh" changes 8 beats, mukhammas 16 beats, and saqils up to 24 beats, then repeat. Traditions of performing maqam instrumental sections in solo (single instrument) and ensemble (group) forms have emerged. In their performance, tambur as a melodic instrument and doyra as a rhythmic instrument have been widely used.

The general name of Shashmaqom vocal sections is called "Nasr." The main nasr sections in the Shashmaqom composition, or in other words, those found in almost all maqams, constitute five like mushkilot sections. These are sarakhbor, talqin, nasr in the first group, and mugulcha and savt sections in the second group. The second group sections also have up to four branches called Talkincha, Qashqarcha, Soqinoma, and Ufar that come after them. Both first group sections and second group sections conclude with the final rhythmic Ufar section or branch. The nasr name given to the third of the first group sections is also considered the general name of the five main vocal sections.

The first group sections of maqams begin with the sarakhbor (informing from the beginning) section. After each of the first group sections, various numbers of songs (up to six total) are performed. The composition of maqam sections varies according to their number. For example, the first Buzruk maqam, whose name indicates it is large, great, and weighty, has 32 sections after the main sections, not counting the





songs that come after the main sections and the transitional melodic structures that serve to connect one section to another, while the last sixth Iroq maqam has only mushkilot and first group vocal sections, totaling 10.

In nasr sections, like in mushkilot, there are sections or branches belonging to each maqam with their own characteristics and names, in addition to the five main sections. For example, in the Buzruk maqam composition, in addition to "Mugulchayi buzruk" and "Savti sarvinoz," there are also second group sections called "Iroqi Bukhoro" and "Rok." Or in some of the second group sections (in place of Qashqarcha in Iroqi Bukhoro from the second group sections of "Buzruk" maqam, after Talkincha in the second group Savti Ushshoq section of "Rost" maqam, before Talkincha in the second group Savti Navo section of "Navo" maqam), the "Chapandoz" branch also occurs. Such sections and branches with various names also exist in "Dugoh" and "Segoh" maqams.

The use of classical ghazals in aruz meter by great poets like Navoi, Jami, Lutfi, Fuzuli, and Babur in maqams, the inclusion of classical melodies based on folk music in the mushkilot (instrumental) section, the reflection of our people's past life, wisdom, true love and loyalty to it, and all high human qualities in these works, the existence of audio and video recordings of skilled performances by famous maqam singers and instrumentalists, masters, singers and musicians known for their creativity and performance, as well as the availability of modern technical means, the existence of music educational institutions at various levels, the introduction of modern music literacy (notation) basics into general education school music culture lessons, and other factors indicate the existence of great pedagogical opportunities for using maqam works in school music practice.

Below we present an analysis of maqam samples:

Samoyi Dugoh

In the mushkilot (instrumental) section of the Dugoh maqam of Shashmaqom, in addition to instrumental pieces like tasnif, tarje', gardun, mukhammasy, saqil, there are instrumental pieces that do not occur in other maqams, such as peshravi dugoh and samoyi dugoh. The literal meaning of the word samoyi is celestial, sky, high, elevated. In the textbook, a notated piece consisting of bozguy, khona, and bozguy is presented. The tonality of the work is D major, and because the seventh degree is lowered by a semitone, it corresponds to the mixolydian mode of folk modes.

The time signature is 2/4, with an 8-beat rhythmic cycle given. We present the theoretical analysis of "Savti Kalon soqiynomasi" sung with Babur's ghazal from the second group vocal section of the Rost maqam of Shashmaqom:





If that unfaithful one brings a hundred trials to me,
Let them come, even if I turn my face to trouble.
I won't say that friend who does much,
Love and loyalty to the rival, cruelty and oppression to me.
If reason becomes a stranger to me, what wonder,
Since that fairy-faced one became familiar to me.

The tonality of the work is D minor, and because there is no B flat in the key signature, it corresponds to the Dorian mode. Its notation is given in the appendix.

The time signature is 4/4, and we present a two-beat rhythmic cycle.

Savti kalon soqiynomasi begins with a four-beat instrumental introduction. The teacher provides brief theoretical information about Savti kalon soqiynomasi, demonstrates it on an instrument, shows it to students by singing, and sings the work together with students. Below we present examples from notated pieces and rhythmic cycles based on Shashmaqom Buzruk maqam second group Iroq section and Navo maqam for voice training exercise activities.

The Buzruk maqam scale begins from the "D" tonic and contains consonant intervals: one perfect octave, four perfect fifths, and four perfect fourths, showing the high perfection of the scale. The Buzruk scale is built from D tonic, corresponds to D minor Dorian mode, and consists of 8 degrees.

The Rost maqam scale is built from the "C" tonic and contains one perfect octave, three perfect fifths, and five perfect fourths, i.e., 9 consonant intervals. This scale corresponds to the mixolydian mode of folk modes because its seventh degree is lowered by a semitone.

The "Navo" maqam scale begins from the "D" tonic and contains 9 consonant intervals: one perfect octave, three perfect fifths, and five perfect fourths. This scale corresponds to the natural D minor Aeolian mode.

"Ufar" method is from rhythmic methods, occurring in two forms: 1-light ufar, 2-heavy ufar. Light ufar is in 6/8 time signature.

Heavy ufar is in 3/4 time signature.

The "Dugoh" maqam scale begins from the "D" tonic and contains consonant intervals: one perfect octave, three perfect fifths, and five perfect fourths, with a total number of consonant intervals (9) exceeding the number of degrees (8). The Dugoh maqam scale corresponds to the mixolydian mode of folk modes.

The "Segoh" maqam scale begins from the "D" tonic and contains consonant intervals: one perfect octave, four perfect fifths, and four perfect fourths. The Segoh maqam scale corresponds to the Dorian mode of folk modes.





The "Iroq" maqam scale begins from the "A" tonic and contains consonant intervals: one perfect octave, three perfect fifths, and five perfect fourths. The Iroq maqam scale corresponds to the natural A minor national mode.

Such similarity also exists in Khorezm maqams. For example, "Naqshi Navo" in Khorezm Navo maqam is exactly similar to "Taronai nasri bayotga" in Shashmaqom's Navo maqam. The teacher provides brief theoretical information about "navo naqshi" and plays the work through audio recording or live performance.

Conclusions

Maqams, which have been formed, developed, and refined over many centuries, preserving great human values and artistic, educational possibilities, are recognized today as one of the leading means in the artistic musical education of youth. It is possible to increase the quality and effectiveness of musical, aesthetic, and moral education of students by using selected bright samples from the instrumental and vocal paths of maqams for listening and partial singing based on educational theory (didactics) requirements, suitable for the artistic-musical, psychological, and physiological characteristics of students, utilizing all possibilities in the educational process through interactive methods based on new information and educational technologies.

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