

The art of maqom and its reflection in scientific works Domestic musicologists

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Abstract: The article is devoted to the Uzbek national art of maqom, as an effective factor in the progressive development of domestic musicology. On the basis of comprehending and studying the art of maqom, the author comes to the conclusion about the variety of forms of reflection of a unique phenomenon in domestic scientific works by Uzbek musicologists.

Keywords: poppy seeds, art, tradition, musicologists, scientific works.

Introduction: The process of the emergence of the development and improvement of the art of maqom goes back many centuries. And the longer the history of the maqom's life becomes, the more questions and problems it poses to scientists.

The era of independence opened the beginning of a new era in the historical life of the maqom, complex and multifaceted. Maqom is an invaluable spiritual wealth, an expression of the soul of an Uzbek person, his mental essence, philosophy of being - "This is a unique art - stressed the President of our country Shavkat Mirziyoyev, - which has developed over the centuries thanks to the talent and tireless creative work of great poets, philosophers, composers, singers and musicians, is popular not only in Uzbekistan and the countries of the East, but also in other regions of the world "[1,1].

Maqom is a perfect, original coloring, oral and professional genre created by medieval masters of music. That is why he immediately became an object and subject of scientific research, the desire of scientists to understand, reveal and theoretically substantiate his unique artistic world. Particular attention was paid primarily to the philosophy of this art, revealed in the works of such luminaries of sciences as Abu Nasr Muhammad al-Farabi (IX-X centuries), Abu Ali Hussein Ibn Sina (X-XI centuries), Ibn Zaila (XI century), Khorezmi (XI century), Safi-ad-din Urmavi (XIII century), Mahmud al-Shirazi (XIII century), Abdul Qadir Maragi (XIV century), Abdurahman Jami (XV century) , Zainula-biddin Husayni (XVI century), Darvesh Ali Changi (XVI-XVII centuries) and many others. In the works of these scientists, the features of the regional directions of maqom were considered, in particular, the Bukhara Shashmaqom, the Khorezm and Fergana-Tashkent maqoms.

It is advisable to start considering the works of domestic researchers on the art of maqom with a general description of the works devoted to traditional forms of music making, in which the moods and experiences of a person, his emotional and spiritual world are multifaceted. In this area, the possibilities for studying national musical art are truly inexhaustible. Subtlety and strength, a variety of mental states revealed in traditional music are the main content of works on maqom art.

One of the significant works in this direction is the work of A. Fitrat, in which he tried to substantiate and to characterize Uzbek classical music, as well as highlight its history. In connection with the study of the art of maqom, a need arose for theoretical and practical understanding of maqom, the implementation of which was carried out by V. Uspensky, N. Mironov and E. Romanovskaya. Particular attention in their works was paid to Shashmakom as a unique Uzbek musical genre of traditional music.

An outstanding researcher, academician, scientist-folklorist, composer, People's Artist of Uzbekistan, laureate of numerous state awards Yunus Rajabi made a huge contribution to the study of makamat, who directed his tireless work to classical musical traditions, as well as creating and preserving the foundation for their further development. His records of Uzbek traditional classical music, published under the editorship of Ilyas Akbarov, are unique musical samples, including all maqoms from the Shashmakom cycle [2]. In addition, not only the Bukhara "Shashmak" was recorded, but also the Khorezm and Fergana-Tashkent maqoms, numerous scientific works devoted to these types of maqom were published.

A significant contribution to the study of maqom was made and continues to be made by the proactive scientist Ravshan Yunusov, who in his research examines the expansion of maqom in the context of modern forms of life, identified aspects of the interaction of the Uzbek maqom and Azerbaijani mugam, thereby opening a new promising direction in macomology [3].

Shashmakom is a unique musical genre included by UNESCO in the list of masterpieces of the oral and intangible cultural heritage of humanity from Uzbekistan. The art of performing maqom has been transmitted from time immemorial orally, according to the tradition of "Ustoz-shogird" (Master-disciple). Of great methodological significance in the study of maqom are the works of the doctor of art history I. Rajabov, who, as a result of a deep comprehension of the art of maqom, came to the following conclusion: ... In the works of scholars of the East of the 9th-19th centuries, devoted to music, contains valuable information about the theoretical basis and characteristic features of maqoms, issues related to the practice of performing works of maqoms, etc., are being developed "[4]. Many researchers and musicologists turned to the musical-theoretical heritage of Central Asian thinkers in their scientific works [5,6,7,8,9,10,11].

An important form of reflection of the art of maqom in the scientific studies of domestic musicologists are republican, inter-republican, international scientific-theoretical and scientific-practical symposia, conferences, seminars that present a noble opportunity to put forward scientific hypotheses, exchange opinions of creative discussions. Such events are of a traditional nature and the publication of their materials become clear reflections of the evolution of the scientific research thoughts of scientists studying the art of maqom.

Particularly important, milestone events in the study of the art of maqom, in our opinion, are the inter-republican scientific and practical conference "Makoms, mugams and contemporary composer creativity" (Tashkent, 1975), the International Musicological Symposium "Professional music of the oral tradition of the peoples of

the Near and Middle East and the present "(Samarkand, 1978); conference on the problems of musical oriental studies "The current state, current problems and prospects of studying the musical cultures of Asia and Africa" (Tashkent, 1979), the Second International Musicological Symposium "Traditions of the musical cultures of the peoples of the Middle East and the present" (Samarkand, 1983), International Scientific conference "Traditions of Shashmakom and modernity" (Samarkand, 2005), International conference "Prospects for the development of traditional music of the peoples of the East" in the relics of the Twelfth International Music Festival "Sharq Taronalari" (Samarkand, 2019).

Looking at the retrospectives of the content of the above-mentioned conference symposia, like many others, events of this kind, it is impossible not to notice the expansion of the range of issues and problems related to the art of maqom, going beyond the borders of Uzbekistan into the global cultural space. In addition, there are many scientific works in which the art of maqom is reflected in the consideration of works related to the implementation of maqom. All this became the methodological basis for our new historical stage in the study of the art of maqom in the years of independence. A qualitatively new look at poppy seeds is presented in the fundamental work of Doctor of Art History Okilkhan Ibragimov "Fergano-Tashkent Macoms" (Tashkent, 2006). In this work, on the basis of modern methodological approaches, a deep analysis of the Fergano-Tashkent maqom itself is given, its extraordinary beauty. Otanazar Matyakubov's works on Uzbek maqom music became an achievement of domestic science [11].

In the years of independence, interesting articles appeared in collections, in scientific works devoted to the problems of oral and professional music, especially "Shashmakom", which has theoretical and practical significance. Such scientific articles are valuable reference points in the study of makom principles of development in the works of Uzbek composers. Special attention should be paid to the deep analytical article by O. Ibragimov devoted to the consideration of the phenomenon of maqom, its ideological and artistic essence, and also his works published in the collection of scientific works "Problems of Art History of Uzbekistan" [12]. O. Ibragimov's article devoted to the problem of "Alisher Navoi and poppy" [13] is imbued with deep historical thinking. This work was a new word, revealing a qualitatively valuable methodological approach to the study of maqom, its connection with the poetry of the great thinker of the East.

It should be noted that O. Ibragimov deepens his scientific views on the Fergana-Tashkent maqoms ", which is clearly demonstrated by his article" Questions of Studying Fergana-Tashkent Maqoms "in which the scientist is revealed as a theoretician studying the structural laws of the maqomat."

The works of domestic scientists in the field of maqomology have not only scientific, but also educational, practical enlightening value, therefore they are widely used in the educational process at all levels of music education from secondary specialized to postgraduate. It should be emphasized that these works contain a lot of valuable and scientific information, which play a huge role in the development of the problems of studying maqom art, its function in the development of composer's

creativity. Makom traditions influencing the principles of organizing harmonic, intonational, rhythmic, harmonic expressive means, methods of musical development, features of drama and shaping, are organically combined with modern techniques of composer writing in the works of composers of Uzbekistan.

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