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ON THE HISTORY OF THE EMERGENCE OF “MAQOM” OR “SHASHMAQOM”

Abstract: This article aims to reveal the emergence of Maqom, its role in the history of Central Asian people, its types and significance.

Key words: Maqom, history, “Shashmaqom”, “Navo”, “Ushshok”, “gardun”, “kalandar”, “samandar”, “giryā”.

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Introduction

The basis of folk music and the development of local professional traditions led to the formation of large genres for the first time in the VII-VIII centuries. In particular, the Khusravoniy series of Borbad works. During the IX-X centuries, ancient musical and instrumental works and categories developed. From XI-XIII till the XVII centuries in the Middle and Middle East "Duvozdahmaqom" – 12 categories of “maqom” were widely used and practiced in music.

In the eighteenth century in Bukhara a new category - "Shashmaqom" was formed completely. In the XIX century the series “Khorazm maqoms” and Fergana-Tashkent maqom types appeared. Later, new styles and appearances of Maqom's works based on Shashmaqom and other categories would develop in a modern way.

The main results and findings

The issues of interpretation, substantiation, the theory and practice of music law have been reflected in music brochures since the ninth century. Urmavi and Sherozi (XIII-XIV centuries) played a great role in ranking of the maqoms.

In the twentieth century, the maqom art developed and became a substitute for the performances and repertoire of the best musicians and singers and composers. They have been published as

collections using modern notes, and theoretical and practical studies have been carried out. In 2007, Ishoq Rajabov's major book called “Maqoms”, was published by UNESCO. In November 2003, “Shashmaqom” was recognized by UNESCO as "the pearl of the oral and intangible cultural heritage of mankind." It was included in the World Representative List in 2008 [1].

The history of maqoms can be divided into two major periods. The content of the first period includes the study of the origins of ancient melodies from the point of view of maqoms and the study of early melodic layers. Actually, we do not have any literal status in this period. Already the processes of formation of the systems of authority that have come before us are conditioned by a certain stage of socio-cultural development, which we shall dwell on in more detail.

It is noteworthy that although there are no special musical treatises to study the ancient layers of maqom melodies, the most important sources are still available today. It is the “Shashmaqom”, “Kharazm maqoms” and “Fergana-Tashkent Maqoms”, which left a great legacy of our ancestors. It is possible to identify the various musical layers of the Maqom's music based on their ability to understand and analyze their own "language" structures (syntax). At the same time, we can draw the necessary conclusions from the

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content of the legends we know. At the same time, when we look at the music that exists in Uzbekistan (Shashmaqom, Khorazm maqoms, Fergana-Tashkent maqom ways), each of them has a perfectly organized sound system based on their own unique melodies. It draws our attention to itself. By whom and when did these dance associations, whose 7 main drums coincided with a harmonious sound? On the basis of logical reasoning, it is possible to assume that the time of their formation dates back to later times, in the centuries when the music industry was developing. But the history of world music denies such a conclusion. This is because the sound systems of the main staircase, which are similar to the Maqom drums, have been known to the East-West musical culture since ancient times. In particular, the ancient Greeks not only knew a number of types of drum associations, but also emphasized their special role in the upbringing. The wise Fisogours (Pythagor) studied mathematical methods of perfect drums for scientific reasons for their extraordinary effects on human spirit (these methods were later used by medieval Eastern scholars of music). Finally, they have a sufficiently moderate (harmonic) proportion of sounds (octave, quinta, quartet) and their numerical expression corresponds to the first four digits (octave-2:1; quinta-3:2; quarta-4:3) were identified.

Therefore, perfectly organized curtain structures were not originally designed on a scientific basis, but rather the harmony of the beautiful tone they contained was scientifically discovered.

According to the prevailing views among scholars, the earliest examples of maqoms were inherited from the prophets. In particular, according to the book "Tuhfatus-surur" by our compatriot, famous musician and scholar Darvish Ali Changi, who lived and worked in the second half of the XVI- first quarter of the XVII century, there were seven maqoms related to the names of the seven prophets. This is the narration of maqom "Rost"- from Odam alayhissalam, "Ushshok" – from Nuh alayhissalam, "Navo" – from Dovud alayhissalam, "Hijoz" – from Ayub alayhissalom, "Husayniy" – from Yoqub alayhissalom and "Rahoviy"- it is narrated that Muhammad sallalohu alayhi vassalam inherited from the Prophets. The author also states that he relied on the opinion of very respected masters, such as Khoja Abdulqadir bin Maroghi, Khodja Safiuddin ibn Abdul-Mumin, and Sultan Uvais Jalal.

It should be noted that the use of the terms "roh", "tarika", "ravish", which means "road" before the term "maqom" in the music of maqoms, can be supported by the information provided by Darvish Ali Changi. The prophets of Allah, the messengers of Allah on earth, have shown the way to true happiness. The examples of spiritual education left by them have been cherished by the community and have been passed down from generation to generation as a beautiful spiritual heritage. The perfect drums, which are the

best and most appropriate for human hearing and perception, were first created on the basis of this heritage (or theoretical study) and then developed various tunes based on these (drums) or created new samples of music.

In this way, the perfect curtain associations, inherited from the ancient world, have played an important role in the emergence of maqom systems, as well as in the development of composers and folk music.

Another layer of music in the bodies is the oldest examples of folklore. What is astonishing is that the stamps retain traces of even the earliest "examples" of folk music. In particular, we can see these traces in Maqom works, such as Navruzi Ajam, Navruzi Khoro, Navruzi Sabo. Thus, the tone of these works is clearly reflected in the downstream melodies, which are classified as "the most ancient example of folk music" ("First Line" by G. Schenker) by expert scientists. This is no coincidence. It is well known that many Eastern peoples have long been celebrating Navruz and have performed famous songs on this occasion. It is quite natural that these types of songs, which have been incorporated in traditional folklore as a distinctive seasonal ritual music, were later incorporated into the Maqom systems and had their own highly developed forms.

Along with the sources of maqoms, there are also sometimes important "gokh" (Dukhoh, Sekhoh, Chorgoh, Panjkhoh) melodies. Most scholars assume that the basis of this classical music relates to the tradition of reading ancient books in certain tones, including the "Goth" anthems in "Avesto". It is worth noting that the word "Ghatheha" in Avesta was later translated into Persian in the form of "Gah". The analysis of known "gah" tunes shows that the roots of these specimens are much older than the supposed circles. In particular, it is found that the Dugokh-Huseiniy I subdivisions of Fergana-Tashkent rhythms have a two-tiered melodic structure, Segokh classification, as well as Shashmaqom's classification Segokh and Khorezm Segokh status sections with three-ringed ring structures. It is well-known from the recent achievements of ethnographic scholars that these types of backing sound are the earliest springs of folk musical thought.

Of course, no matter how many ancient monuments do not play in the status quo, they cannot be said to be revived or cemented. After all, musical "monuments" are still in their highly developed states, though their significant traces have been preserved.

This means that the earliest history of maqoms was not actually a history of actual maqoms, but rather an ancient musical melody, which was the source of their origin. On the basis of these different musical patterns (hence the various styles of music), the history of classical statuses begins directly from the time of the formation of systems of artistic holistic status.

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Discussion

We do not know exactly when and how the original status systems were. In this regard, the creative legacy of the famous musician who served in the palace of Sosonius (King Khosrav Parviz - 590-628 AD) is particularly remarkable. Music scholars speculate that the "7 Husravi" system was the basis for the emergence of status systems, or at least its influence on the formation of maqoms. However, it is worth noting that there is no compromise on this issue yet. Experts emphasize that the emergence of sound status systems is due to factors such as the historical stage of the development of professional music (creativity, performance), as well as advanced music science, the presence of philosophical and mathematical sciences, as well as the necessary urban cultural environment. In particular, qualified instructor Ishoq Radjabov, a well-known musicologist and doctor of arts, is worthy of note: "The makams have emerged at a time when human understanding of music, musical and aesthetic views were perfected... The formation of the system is closely related to the development of world science. Oriental music scholars have mentioned that music is related to medicine, philosophy and mathematics. Professor Ravshan Yunusov said: "The status of the Orient has an ancient, more complex philosophical-aesthetic, musical-theoretical and practical basis.

It is worth noting that the prerequisites for the emergence of maqom systems in the eastern Muslim world were concentrated in the IX and XIX centuries. At that time, the exact sciences developed, and the great merits of our countryman Abu Nasr Farabi (871-950) in the field of music were established in the music of the Orient, the professional music practice rose to a new level, and religious and philosophical teachings and views began to spread. Under the influence of these direct and indirect factors, twelve major makam systems were established in the major (central) cities of the medieval East. The classification of this system was first developed in the works of Safiuddin Urmavi (ca. 1230-1294) and Qutbiddin Sherozi (1236 | 37-1310), and in later centuries Abdulkadir Marogi (XIV), Abdurahmon Jomi, Zaynulobidin Husainiy (XV), Najmiddin Kawkabi (XVI), Darvishali Changiy (XVI-XVII) were creatively continued by practicing and controlling scientists.

The system of twelve maqoms consists of several constituents, the main of which consists of 12 statuses, 6 voices and 24 sections. In this case, the seven-stage perfect curtains were classified into 12 groups of maqoms, and the ancient folk songs and sayings (Navruzi Ajam, Dugoh, Segokh, etc.) were categorized as divisions. A number of issues related to this system, including the specific function of the components within the system and the direct interaction in music practice, are still a mystery.

The system of the twelve maqoms system in our country and its initial classical appearance dates back to the time of Amir Temur and his successors - the Timurids. First of all, I would like to emphasize the merits of Hazrat Sahibkiran. As mentioned above, in order to create the status systems, first of all, it is necessary to carefully develop their scientific and theoretical foundations. Naturally, the solution to this problem lies with the music scholars. However, the scholars in this field were a small minority, and most of their mentors were in foreign Muslim countries. Through the direct efforts of the Sahibkiran these teachers were brought to our country from different countries and created the necessary conditions for their activity. According to Ibn Arabshah's book "Wonders of Fate in the History of Temur," the famous musician and teacher in music, Abdul Qadir al-Maroghiy and his son Safiuddin, son-in-law Nasreen, Qutb al-Mousili, Ardasher al. Changi and others". It is important that the Sahibkiran Palace has all the necessary conditions for scientific and practical work of these masters and artists. The following lines in Professor Abdurauf Fitrat's book "Uzbek Classical Music and Its History" (1927) also point out: two status-OI suddenly revived and developed. Musicians from all over the East of Islam have promoted our modern classical music. Great musicians have come from the different lands". This means that the Twelve Maqom system was the result of many years of scientific and creative work of professional musicians and scholars in the art of unifying the past and present of musical wealth in the light of classical requirements of the modern era.

When it comes to the twelve maqoms, it is of particular interest to see how the monuments of the various historical periods of history have come together and proportionalized, based on the system of ideas and meanings. In discussing this subject, it is necessary to consider the prevailing ideology, the palace's "cultural environment", the prevailing philosophical views on the music of the maqoms and their system of meanings in the political and socio-cultural life of the time. As a result of this research, it is clear that the core of the system of the meaning of the maqoms is at the core of the ideas of the "perfect human" (imaginary) education. This can be attributed to a number of direct and indirect evidence. First of all, it should be noted that in the past, the science of the maqoms was mainly in the teaching of Sufis, or at least those associated with mysticism (the mystic who accepted the ideas of mysticism). Mysticism in the form of "Music is the food of the pear" is mainly given by the mystic sheikh-ul-mashuhi. The term "maqom", which is currently Arabic, and its meanings such as "career", "place", "location", "position", "rank" in many respects, is the founder of the Yassaviya teaching. It was widely spread among the Turkic peoples through its wisdom. The fact that the term in the text of the proverb comes in many expressions

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("status of love", "marvelous maqom", "slaves who love him in this rank" and so on) gives evidence for this view. The introduction of the term "Maqom" to music is also largely due to the widespread use of mysticism in the Islamic world at this time (the social prestige of the Yassavia, Hojagon-Nakshbandiya and Kubrovia teachings in our country), During the reign of Amir Temur and the Temurids, it rose to an almost official ideology, which may be explained by the strong ideological influence on the palace art, and in particular classical music. The word "maqom" is one of the most important concepts in the mysticism, which explains the seven main stages (stops, levels) of the path of spiritual perfection. So, "maqom" also means a certain process of action, which means the journey (traveler, the murid) on the slippery (path) stages of the journey, and thus the spiritual purpose increases. It is worth noting that the idea of a "perfect man" within the Twelve maqom system is quite refreshing. In particular, the spiritual journey of the beloved to the heart of the tax is also deeply understood in the "chain" of the 12 rankings in this system. Hence, "maqom" means a certain creative way of developing in music from "imperfect to perfect." To summarize, we add the following to the definitions of status:

I. Maqom is wisdom that is reflected in the sounds. The essence of wisdom is the rise of man to spiritual maturity and his achievement of the truth.

II. Maqom is a perfect union of drums, which is a peculiar expression of the stages of the tarikat, and is a way of developing the melody in a certain way (from bottom to top).

Conclusion

These definitions of maqom directly relate not only to the twelve statuses, but also to the Shashmaqom, Khorezm and Ferghana-Tashkent Maqom roads. In their context, along with the word "maqom", the word "heaven", "samo", "gardun", "kalandar", "samandar", "giryra", "nola", "charx", "faryod", "sokiyletter". As well as the use of the myths of the mysticism, as well as the singing of ghazals in the words of high meaning (Hafiz, Jami, Sakkoki, Lutfi, Navoi, Mashrab, Bedil, etc.), as well as "pure". "In music, it is possible to consistently develop the themes of the music on the basis of perfect curtains (as opposed to artistic reflection of the teaching process) and to demonstrate their progressive quality. But the most important fact is the status music, which was eroded by a great love affair. Indeed, in the content of the music, the spiritual attack of the pure spirit towards the original Beauty, the Truth, is embodied. Therefore, one of the main reasons why the ,makams have not lost their artistic value over the centuries is that they have lost the hearts of millions of people because of their beautiful melodies and inimitable forms. After all, any beauty that is disconnected from the spirituality is ultimately unpleasant. Hence, the maqoms were not only the music of the Oriental culture, but also a great event that had been achieved by mankind. After all, the statuses are pure spiritual motives that inspire pure, holy feelings in people, and encourage the spirit to rise to their original status over the obstacles of the flesh.

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