



The Peculiarities of Maqom Art in Uzbekistan

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Abstract

This article examines the Khorezm maqoms, which represent one of the primary maqom types found in Uzbekistan. Specifically, it focuses on the production of Music-like songs within this maqom tradition, including Suvora, Naqsh, Faryod, Sayri Gulshan, and Muqaddima. The study delves into a theoretical and analytical exploration of these musical pieces. In addition, this study examines the “Maqom Suvorasi” within the “Khorazm Tanbur Line,” a distinctive musical notation associated with the Khorezm oasis. A comparative analysis is conducted between its representation in current music editions, elucidating both its shared characteristics and distinguishing features. In the Khorezm oasis, it has been observed that both the status suvoras and the “Suvora” series are present as distinct musical genres.

Keywords: *Uzbekistan; Khorezm; Bukhara; Maqom; Khorezm Tanbur Line; Sheet Music; Music; Suvora; Naqsh; Faryod; Sayri Gulshan; Muqaddima; Measurement; Weight; Method*

Introduction

The region of Uzbekistan, namely the oasis of Khorezm, located in Central Asia, has gained renown for its rich cultural and spiritual heritage. This area has a longstanding tradition of producing exceptional artists, particularly composers, singers, and musicians. While the Khorezm maqoms, which originated in this particular oasis, share certain fundamental characteristics with the Bukhara Shashmaqom, there are sufficient indicators that suggest its distinct classification within the realm of music. For instance, the inclusion of singing segments such as Suvora, Naqsh, Faryad, Sayri Gulshan, and Muqaddima, which are absent in other forms of expression, serves as noteworthy illustrations of this phenomenon.

Similar to Shashmaqom, the Khorezm maqoms exhibit insufficiently elucidated aspects of artistic expression and execution, necessitating comprehensive examination from both historical and theoretical perspectives. The field of music and its various components, known by different terms in the realm of compositional discourse, encompass a range of topics that have yet to be thoroughly investigated from a scientific standpoint.

One distinguishing feature of Khorezm maqom kinds of music is their rather elaborate structure, which sets them apart from the more concise and straightforward Shashmaqom musics. In contrast to Shashmaqom, the musics in this series frequently exhibits associations with the works of classical poets.

The Main Part

When examining the distinctions and similarities in the musical notation of Shashmaqom and Khorezm maqoms, a novel circumstance arises in the most recent comprehensive edition compiled by Matniyoz Yusupov. In this particular publication, there exists a notable distinction from its preceding counterpart, namely part II. Specifically, the focus lies on the arrangement and structure of the second group of branches, akin to the organization observed in Shashmaqom. The subject matter encompasses *suvora* and its several classifications, including *Kajhang suvora*, *Chapandozi suvora*, *Savti suvora*, *Ufori suvora*, and *Gulufori suvora*, which collectively form a distinct repertoire of musical compositions. When discussing *suvora* in the context of musical notation, two distinct varieties of *suvora* may be identified: *suvora* utilizing the same named method and *suvora* employing the *ufar* method. For instance, if the *Suvora* that succeeds the *Nasr* is presented in the *ufar* approach within the assertions on the condition of *Dugoh* in Part I, the subsequent *Suvora* that follows the *Bayot* is linked to the homonymous approach.

Additionally, Part II of the *Suvora* kinds encompasses *Khushparda Suvora* and *Chapandozi Suvora*, both of which are created using the $\frac{3}{4}$ size circle technique. This technique serves as the temporary foundation for the majority of musics. Conversely, the remaining varieties are constructed using the *ufar* method, with modified strokes. Should these instances be referred to as freedom of execution? In the given instance, it can be observed that branch I encompasses two distinct methods of *Suvora*. It is worth noting that, in addition to the *suvoras* bearing the same name, the original branch also incorporated the *Suvoras* employing the *Ufar* technique. The independent *Suvora* genre is classified within the II group branch and predominantly utilizes the *ufar* technique.

The term “*suvora*” holds significance in the Khorezm oasis, where it is commonly used to refer to cavalry or riders. Its lexical origin may be traced back to the word “*suvori*”. This expressive genre is prevalent in the region, existing both as an independent form and as a constituent of several statuses. *Suvoras* exhibit comparable dimensions to the primary components of the maqoms, and encompass substantial, enduring manifestations.

An additional characteristic that sets these songs apart is their tendency to be performed in conjunction with lyrical motifs. This phenomenon is infrequently observed in alternative methods of performing maqoms.

The *Suvora* genre, an autonomous style of vocal performance, encompasses a diverse array of styles that are classified within distinct categories. The main *suvora*, known as “*Tani suvora*,” is accompanied by several other *suvoras*, namely *Chapandozi Suvora*, *Kajang Suvora* (also referred to as “*Ufori Suvora*”), *Yak Parada Suvora*, *Kosh Parada Suvora*, and parts referred to as “*Savti Suvora*.” These *suvoras* are derived from structural variations of *Suvora* and *Chapandozi Suvora*, and are characterized by their primary load and methodology [1].

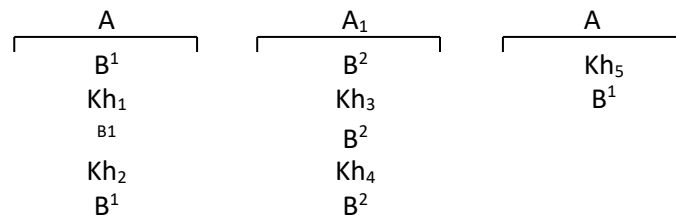
The Khorezm maqom *suvoras* are typically performed after to the *Tani maqom* or *Nasr* branches. It is a seldom encountered phenomenon, even subsequent to the practice of *Talqin*. In the oasis of Khorezm, there exist *suvoras*, an autonomous genre, as well as *suvoras* that are regarded as a constituent of statuses. In the following discussion, we will delve into these *suvoras*.

It is important to acknowledge that maqom *Suvoras* consistently adhere to the $\frac{13}{4}$ ($\frac{7}{4}+\frac{6}{4}$) measure, which is a sophisticated and distinctive technique. The lyrics have been derived from *Aruz*

poetry. The piece titled “Suvorai Rost,” when sung alongside Navoi’s ghazal, is a substantial composition characterized by a comprehensive thematic structure, which can be outlined as follows:



The overall structure of the suvora aligns with the tripartite shape, similar to the khona-bozgoy, where the arrangement of curtains correlates to the “do” ionic.



The second sentence of the melodic theme, known as “bozgoy,” functions as the concluding sentence in all stanzas throughout the composition. Following the initial segment of the suvora, the instrumental chorus proceeds to set the stage for the subsequent section. The aforementioned refrain is consistently used following nearly every stanza within the intermediate portion, with its melodic structure derived from the second phrase of the hymn text. The instrumental refrain serves as a demarcation between the middle section, commencing at its inception, yet is absent at its conclusion, directly linking to the chamber of the third movement.

Another distinguishing characteristic of the middle section of the song is the prominent placement of the bozgoy, which is positioned an octave higher, and the rooms are also assigned an octave higher. This scenario initially signifies the commencement of a novel section inside the musical composition, and subsequently, it signifies a specific progression in the overall tonal evolution of the piece. The concluding section, Part 3, replicates the initial section in a manner that is not quite identical.

The musical language employed in the song exhibits a straightforward and seamless quality, with the composition maintaining a consistent tonal center throughout its entirety. The overall extent of Suvora can be described as equivalent to the span of the primary branches, encompassing the range from the first octave “do” to the third octave “re”.

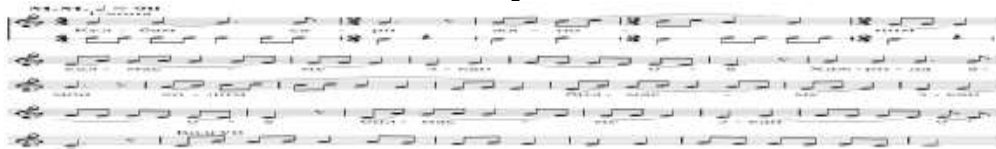
It is worth acknowledging that since the attainment of independence, our nation has prioritized the restoration of our national values, as well as the scientific study and research of our invaluable cultural legacy, from a fresh and unbiased perspective. These endeavors have been elevated to the status of official policy. The “Khorazm tanbur line” manuscript, created in the 1880s by Kamil Khorazmi, the head musician of the palace, under the patronage of Khan of Khiva Rahim Khan Feruz II, stands out as a notable and scarce resource of classical music. The inclusion of Khorezm maqoms in the notation revealed through the Tanbur instrument is a recognized aspect of this source.

The educators from the “Department of Music” at Urganch State University, in collaboration with experts from the Scientific and Creative Center affiliated with the State Conservatory of Uzbekistan, have successfully undertaken the valuable task of transcribing this scarce manuscript into a five-line musical

notation format. This facilitated the opportunity to familiarize oneself with the state of Khorezm maqoms during the 19th century, conduct a comparative analysis of the compositions within this genre with the existing examples, and discern the shared and distinct elements among them. Specifically, a theoretical study was conducted by comparing the “Suvorai Rost” seen above with the “Suvorai maqomi Rost” derived from the “Tanbur line” reference.

The manuscript’s portrayal of Suvori Rost exhibits notable similarities with the depiction of Suvorai Rost as presented in M.Yusupov’s publication. Both songs share a common “do” tone and are performed alongside the eponymous method. The composer M.Yusupov first denoted the measure of the work as $2/4+3/4+2/4$, but it has been presented in the form of $4/4+2/4+3/4+2/4$. In the Suvora method songs by Yu.Rajabi notation, the measure is represented by the complex measure of $13/4$ ($7/4+6/4$). The composition known as “Suvori Maqomi Rost,” performed with Munis’s ghazal, can be classified as a significant musical piece. Its overall melodic theme closely resembles that of “Suvorai Rost,” with the only difference being that it commences a fifth higher.

Suvori Maqomi Rost



This song track is also based on the khona-bozgoy form, in which the bozgoy track is always the same:

Kh1 B Kh2 B Kh3 B Kh4 B Kh5 B Kh6 B Kh7 B

At the same time, these rooms (khona), each consisting of two sentences, can be compared to branch-shaped parts. That is, the shape of the work is reminiscent of the khona-bozgoy as well as the branch form. The reason is that in the course of the development of the melody, the first and second rooms (khona) are considered income, and the third and fourth rooms (khona), which sound a fifth above them, can be considered as mionkhat. From the second sentence of the fourth movement, the melody begins to develop upwards. The fifth room (khona) reminds of the *dunasr*, which sounds an octave higher than the first room (khona). The sixth room is an octave above the third room, and it is no exaggeration to consider it the “*avj*” of the piece. The melodic structure of the seventh room is based on the melodies of the first sentence of the third room and the second sentence of the second sentence, it describes *tushirim-furovard* part. Suvoriy maqom ends with the Rost bozgoy.

Another distinguishing characteristic of the middle section of the song is the prominent placement of the bozgoy, which is once again positioned an octave higher, while the chambers are also allocated an octave higher. This scenario initially signifies the commencement of a novel section inside the musical composition, and subsequently, it denotes a specific progression in the overall tonal evolution of the piece. The last section, part 3, replicates the initial section in a manner that is not quite identical.

Both of the aforementioned texts share a form with the songs. In contrast, the forms are elaborate both externally and internally; they are not simplistic or folkloric, and they are not as massive in structure as the Shashmaqom musics.

To discern the distinctive elements of Suvora, it is crucial to highlight its association with the ghazals composed by classical Uzbek poets, particularly those featuring mukhammas. It may be observed that the melodic structure of their compositions predominantly adhered to the established branch form.

Each of them is based on a complex maqom method. It is evident that, on certain occasions, it exhibits equivalence to the primary subsidiaries in relation to overall magnitude.

The significance of the like tarona forms technique, which is distinctive to Khorezm maqoms, is especially noteworthy. In the realm of Shashmaqom taronas, a wide range of approaches is employed, encompassing both straightforward and intricate techniques. These methods contribute to the amplification of diversity and significance within the taronas repertoire. In addition to the conventional 3/4 scale methods commonly employed in tarona music, there is also widespread utilization of more intricate scale systems, including but not limited to 2/4+3/4, 5/4, 6/4, 7/4, and 13/4.

Conclusion

It is widely recognized that suvora has a strong association with its zarb pauses and is intricately linked to the corresponding methodology. However, it is worth noting that within the framework of Khorezm maqoms, there exists a greater variety of tarona and related samples in comparison to other categories. The aforementioned components are referred to by many names within the primary divisions, and are interconnected in diverse manners, akin to the structure of tarona musics.

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