

MUSICAL VIEWS OF GULAM ZAFARI Mardonov Z.M.

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Abstract: *two musicological researches of Gulyam Zafari have survived to us: a small article “On Uzbek music”, published in the journal “Alanga” in No. 1 for 1931, and a summary table of famous musicians from the Fergana Valley and Tashkent, indicating the lines of successive ties between masters and their students. These documents perfectly complement each other and together give a general picture of the development of traditional music in this region from the beginning of the 19th century to the 30s of the 20th century.*

Keywords: *music, musician, genre, history, master, melody, makom, tradition, classic.*

МУЗЫКАЛЬНЫЕ ВЗГЛЯДЫ ГУЛЯМА ЗАФАРИ Мардонов З.М.

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Аннотация: *до нас сохранились два музыковедческих изыскания Гуляма Зафари: небольшая статья «Об узбекской музыке», опубликованная в журнале «Аланга» в №1 за 1931 год, и сводная таблица известных музыкантов Ферганской долины и Ташкента с указанием линий преемственных связей мастеров и их учеников. Эти документы прекрасно дополняют друг друга и вместе дают общую картину развития традиционной музыки в этом регионе с начала XIX века – до 30-х годов XX века.*

Ключевые слова: *музыка, музыкант, жанр, история, мастер, мелодия, маком, традиция, классика.*

The article provides a rationale for the historical roots of the formation and development of the Ferghana-Tashkent version of maqoms as a separate genre in the system of the “Uzbek maqomat”. And the summary table represents, as it were, a practical verification of this process on the example of successive links of the school of masters. Since Ghulam Zafari's article has become a bibliographic rarity, we will cite some of its fragments and comment on them accordingly.

First, about the background of writing the article. On this occasion, Ghulam Zafari notes: - “In order to study the history of our music, I had a series of conversations with music masters in Tashkent, Margelan, Andijan, Namangan, and as a result I came to the conclusion that almost all of our modern music masters are students and followers of famous Ustoz Khudoyberdi, only 3-4 people belong to the school of Salihbek. Tashkent and Kokand musicians are students of Ashurali Mahram, a favorite of the Kokand Khan Khudoyar, and Ashurali Mahram himself was a student of Khudoyberdi Ustoz. And the rest studied with other students of Khudoyberdi Ustoza.” Thus, the author clearly defines the ethnographic background of his research. This ethnographic authenticity, perhaps, is the main scientific value of the article.

Touching directly on this issue and summarizing the vast musical and ethnographic material he had accumulated, Gulyam Zafari comes to the following conclusions. First, regarding the historical roots of the Ferghana-Tashkent maqom melodies: “As mentioned above, in our maqom melodies, both Urgen and Kashgar influences are observed.

Old Tashkent musicians, including the oldest master Said Akhmadzhan Ota (86 years old), say that the influence of Urgench and Kashgaria is felt in their music. The teacher of many masters of music was Khudoyberdi from Kashgar, who studied music in Urgench for 18 years, then arrived in Ferghana in the era of Umar Khan and stayed there. His students were the teachers of all our contemporary musicians” [1, 6].

Along with summarizing the biographical information of the masters of several generations who took part in the process of adaptation of maqoms in the Ferghana-Tashkent zone, Gulyam Zafari makes very subtle remarks regarding the artistic aspect of the transfer of musical traditions from one region to another: “All this indicates that the development of our music was strongly influenced by the influence of Urgench and Kashgaria, but it was perceived and mastered in our spirit, i.e. with a strong Uzbek flavor. At the same time, it testifies to the presence of our own music.

The well-known Tashkent tanbur player Mulla Shabarat says that in our melodies one can feel more the Urgench influence, but the Kashgar influence also occupies no less place. Despite this two-way influence, our

music has been reworked according to our spirit and given a good coloring. It is very different from the melodies of Bukhara, Samarkand and Khiva.”

Based on the above facts, Gulyam Zafari comes to the following conclusion about the essence of the Ferghana-Tashkent maqom melodies as a genre variety of the Uzbek Maqomat: “In Ferghana and Tashkent, the Shashmakom complex of melodies includes Bayot, Dugokh, Segokh, Chorgoh”, “Nasrullo” and “Shahnoz”. And in Kokand and Andijan, other melodies are also added to them, such as “Buzruk Ushshok” and “Irok”. In addition, in all cities there are musicians who own the classical motifs "Navo", "Ajam". "Munozhat", "Rakb", "Mushkilot" and "Tazhnis". The Bukhara Shashmakom includes the following melodies: Buzruk, Growth, Navo, Dugokh, Segokh and Irok.

In reading this passage, two terminological nuances should be noted. Firstly, the fact that the word "shashmaqom" is used in two different meanings. The first time in the sense of the numerator - a simple series of six maqom melodies of the Ferghana-Tashkent style, and is written in the form of "shash-maqom". In another case, as the title name of the Bukhara Shashmaqom genre. Secondly, when translating the original text into Russian, there was some discrepancy between the two key musical expressions “buzruk” and “ushshok”.

The fact is that the word "buzruk" can be the name of maqom. Another, more ordinary meaning, simply “big”, which, in the context of the musical tradition of Fergana, can be a synonym for the concept of poppy, that is, the category of special (“large”) perfect modes. Therefore, the phrase "Buzruk Ushshok" should be translated as "Big Ushshok", which is more consistent with its content. Indeed, in the Fergana Valley this maqom melody is still called “Katta Ushshok” (Big Ushshok).

And, finally, clearly differentiating Ferghana-Tashkent maqom melodies and Bukhara Shashmaqom, the author emphasizes that “these indicated motives are used there in a completely different way than in our country. It probably happens because of our assimilation. In addition to them, we also have purely Uzbek, classical tunes that sound completely in our spirit, such as: “Sarbozcha”, “Mirzo Davlat”, “Ilgor”, “Suvora” and “Miskin”, “Adoi-Asiri”, "Girya", "Nolish", "Nolai Kuchabogi", "Sharob", "Abdurahmon-begi", "Karimkul-begi", "Madalihan", "Khurram", "Dilhiraj", "Kurd", "Eshvoy", " Sulton, Tulkin, Galdir, Tuya buzlov, Botir-kuyi, Tarakhhum, Mogulcha, Kashgarcha, Nosir, Kalandari, Sulum, Kari-Navo " and etc.

All these motives are called classical, and there are a lot of applications to them, called "Kashgarcha", "Mogulcha". Undoubtedly, they are additions made by our musicians. In addition, in many Bukhara, Samarkand and Fergana melodies, high registers are called "Zebo pari". Kokand musicians attribute this to the singer Khofiz Zebo pari, a student of the famous Khudoyberdi Usto.

Thus, a general picture emerges. In essence, the Bukhara Shashmakom and the maqoms of Khorezm are completed as two independent layers. In the Bukhara tradition, they are delimited as the layers of "Founding Shashmakom" and "Shubacha" (or "Nazira"). In Khorezm, they are differentiated as two independent genres - "Dutary Maqoms" and "Six and a half maqoms", which go back to different sources. Dutar maqoms go back to the autochthonous tradition of the music of Ancient Khorezm, Six and a half maqoms, as a transformation of the Bukhara model of "Shashmaqom" at the beginning of the 19th century. And the Ferghana-Tashkent maqom melodies are stratified into three directions under the general auspices of the “Fergano-Tashkent maqom melodies”: “maqom melodies” or “maqom melodies”, simply “melodies” without a maqom nomination and works without a usual basis, with a free metric, called just “katta ashula” or “yovvoyi”, for example, “Yovvoyi Ushshok”, “Yovvoyi Chorgoh”.

Above the quote from the article by Ghulyam Zafari, the first type is designated as melody-maqoma complexes under the names “Bayot”, “Dugoh”, Segokh”, “Chorgoh”, “Nasrullo”, “Shakhnoz”, “Buzruk Ushshok” (“Big Ushshok”) and "Irok". The second is "Sarbozcha", "Mirzo Davlat", "Ilgor", and others are called simply melodies. As for, without usual melodies in the style of katta ashula, this issue is not addressed in the article by Ghulam Zafari. Of course, this was due to ideological considerations, at times an active rejection of the religious principle in the traditions of classical music. In fact, the unusual layer is the most characteristic facet of the Ferghana-Tashkent maqom melodies as a whole.

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