

# A LOOK INTO THE HISTORY OF FERGHANA-TASHKENT MAQOM MELODIES

## Zokirov A.R.

Zokirov Azizjon Rayimjonovich - Vice Rector for Academic Affairs  
UZBEK NATIONAL INSTITUTE OF MUSICAL ART NAMED AFTER Y.RAJABI  
TASHKENT, REPUBLIC OF UZBEKISTAN

**Abstract:** *the art of maqom in the performing sphere has its own diversity. It is the types of Uzbek maqomat, specific characteristics, elements of originality, they are all included in the elements of performance factors. First of all, it depends on the skill of the performer. Mastery is a process that manifests all the elements of singing in general. In particular, in demonstrating various aspects of maqom performance, performance skills are achieved through enrichment with original musical embellishments. It is the various musical decorations, rhythms and tones used in the performance of works of maqom art that are the elements of performance that demonstrate local characteristics.*

**Keywords:** *music, maqom, musicologist, scientist, researcher, singing, instrument, form.*

## ВЗГЛЯД В ИСТОРИЮ ФЕРГАНО-ТАШКЕНТСКИХ МАКОМНЫХ МЕЛОДИЙ

### Зокиров А.Р.

Зокиров Азизжон Райимджонович - Проректор по учебной работе,  
Узбекский национальный институт музыкального искусства имени Ю.Ражджи  
г. Ташкент, Республика Узбекистан

**Аннотация:** *искусство макама в исполнительской сфере имеет свои разнообразия. Именно виды узбекского макамата, специфические характеристики, элементы своеобразия, они все входят в элементы факторов исполнительства. В первую очередь это зависит от мастерства исполнителя. Мастерство – это процесс, проявляющий все элементы пения в общем. В частности, в демонстрации различных аспектов исполнения макама исполнительское мастерство достигается за счет обогащения своеобразными музыкальными украшениями. Именно различные музыкальные украшения, ритмы и тона, используемые при исполнении произведений макамоного искусства, являются элементами исполнения, демонстрирующими местные особенности.*

**Ключевые слова:** *музыка, маком, музыковед, ученый, исследователь, пение, инструмент, форма.*

The one-part and series-shaped instrumental and singing tracks that arose in the oases of Fergana and Tashkent are distinguished from the system of Uzbek statuses by their unique composition. It should be said that Ferghana-Tashkent status roads are one of the most controversial and debatable topics in Uzbek musicology.

The research conducted by scientists such as Is'hoq Rajabov, Viktor Belyaev, Fayzulla Karomatli, Ilyas Akbarov, Tokhtasin G'afurbekov, Otanazar Matyokubov, Ravshan Yunusov, Oqilkhon Ibrohimov is important in the scientific study of this great musical heritage. In particular, in the scientific works of our musicologists whose names have been mentioned, you can see certain information about Ferghana-Tashkent status roads.

The famous scientist Ishaq Rajabov in his monograph "On the issue of maqoms" suggested calling these statuses "Ferghana-Tashkent maqom melodies". In the scientist's major research works, the sources of origin and structural features of the Ferghana-Tashkent status roads are discussed in detail.

The studied maqams are recognized as specific versions of Shashmaqom: "In the periods after the creation of Shashmaqom, several cycles of musical works - certain variants of maqams - appeared in the Fergana and Tashkent valleys. Among such musical works, four maqam cycles stand out in terms of the characteristic features of the melody and the principle of the melody. Ferghana-Tashkent status cycles include Bayot, Dugohi Hosseini, Chorgoh, Shahnozi Gulyor, each of them has up to six branches and is separated from each other by means of numbers" [1, 255].

I.Rajabov emphasizes that in various valleys and cities of Central Asia there were a lot of tunes and song tracks under the influence of Shashmaqom's branches, he also states in his comments that a series of works based on the melody and method variation of the tunes and songs of the status tracks, which are the product of compositional creativity, were created in Fergana-Tashkent.

Also, I.Rajabov tries to substantiate the above-mentioned points by comparing the Shashmaqom and Ferghana-Tashkent status roads, their growth and differences. That is, Bayot, Dugohi Husayniy and Chorgoh roads were created on the basis of Shashmaqom's branches named by these names, and Shahnozi Gulyor gives special attention to the fact that they were formed on the basis of branches of various statuses, especially Segoh status. noting that Talqini Bayot and Nasri Bayot are used in its branches, it emphasizes that Ferghana-Tashkent status roads originate from Shashmaqom.

At this point, the views of professor V. Belyaev, a deep researcher of the theoretical aspects of the

professional music of the Eastern peoples, are extremely important. On the example of Gulyor-Shahnoz, the scientist states that the status systems of Ferghana-Tashkent were formed in a different way than in Shashmaqom, i.e. in a more social and household environment, and settled among merchants and workers-servants [2, 358]. This refers to the territorial distribution of status systems and the wide spread of networks in different cities.

We can see similar or close thoughts in the views of R. Yunusov: "Fergana-Tashkent local styles were not creatively centered in a specific area, they did not arise in the palace of the rulers like Bukhara and Khiva. Maybe that's why this environment prevented it from settling as a whole system". Accordingly, Ferghana-Tashkent statuses were created in a way that did not obey the general principles. Emphasizes that the Ferghana-Tashkent maqam tracks are not connected to a logically integrated complex with all the instrumental and singing parts, like the Bukhara or Khorezm maqams. At the same time, it mentions that the formative laws, curtain structures, melodic themes, weighting methods of these maqam paths are common with some of the namesake parts of Shashmaqam [3, 50].

In the book "Maqomot" by Otanazar Matyoqubov, while emphasizing the scarcity of reliable written sources about the historical roots of Ferghana-Tashkent maqams and the almost complete absence of perfect critical texts of performed tunes and chants, based on the genealogy compiled by Ghulam Zafari, "in essence, the Ferghana-Tashkent maqam roads are Shashmaqom, Khorezm maqams or other. It is not a copy of a single system, but a form developed by the local musicians and composers on the basis of common authority. In addition to the similarity of the principles of *parda* and *usul*, the characteristics of the Ferghana and Tashkent dialects can be clearly felt in the tunes and songs", he says, noting that this system is a complex of scattered tunes and songs and that they are not fully summarized, at the beginning, he gives special emphasis to the special genealogy of Ferghana-Tashkent classical music teachers.

Also, while O. Matyokubov Bukhara Shashmaqom and Khorezm maqoms are compiled as a series of maqoms of a single order, Fergana notes that in Tashkent they come from two to three to seven works under one name and that they are performed from beginning to end in the style of an instrument or a song, and that Khorezm maqoms are from Shashmaqom or Shashmaqom's art. emphasizes that there is no reason to say that it is more important than Fergana-Tashkent status roads and that each of them has its own value [4, 86].

Oqilkhon Ibrohimov's scientific-theoretical views on Ferghana-Tashkent status roads are described in detail in his candidate's thesis on this topic. In particular, the scientist disputes that the historical roots of Ferghana-Tashkent status roads are directly related to Shashmaqom. Because it is recognized on the basis of written sources that the art of maqam was practiced in these regions before the formation of Shashmaqom. Consequently, O. Ibrohimov rightly points out that it is possible to find chord-tone alternatives of groups such as Gulyor-Shahnoz, Miskin and Munajat in Shashmaqom, and that using the concept of Shashmaqom variants is not always justified in relation to the maqam paths created by Ferghana-Tashkent music style [5, 13].

In fact, the Ferghana-Tashkent maqam roads, unlike the Shashmaqom and Khorezm maqams, their parts appear in the form of melodic roads. The internal formal foundations of Ashula roads consist of such internal structures as prelude, income, *miyonkhat*, *dunasr*, *avj* and *furovard*, which are typical for status doubts. At the same time, we can see that the traditions of the Ferghana-Tashkent schools of *khofiz* were attached to them.

Fergana Valley is a prominent country in the field of classical chamber music and popularized performing arts. The valley's singing traditions include *yalla*, *classical yalla*, and *grand singing*. Although each direction is related to the speech process, they have their own genre characteristics. Within the framework of Hafez traditions, performers of this genre should go through different stages based on the essence of the song. First of all, a singer should have a beautiful voice and a special talent. Only then can he practice classical singing. The most important criterion for mastering the Hafiz tradition is the lesson process. That is, it is the education that can follow the tradition of a disciple to a teacher.

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