

DOI:10.29013/EJA-25-3-36-39



PRINCIPLES OF CREATIVE AND PERFORMATIVE HARMONY IN THE MAQOMAT TRADITIONS OF EASTERN NATIONS

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Cite: Begmatova N.S. (2025). *Principles of Creative and Performative Harmony in the Maqomat Traditions of Eastern Nations*. *European Journal of Arts* 2025, No 3. <https://doi.org/10.29013/EJA-25-3-36-39>

Abstract

The article discusses the general aspects that have developed in the creative and performative characteristics of the maqomat among Eastern peoples. Specifically, it addresses musical phrasing, forms, and instruments that are widely used in the traditions of Eastern classical music performance and their traditional significance across all these cultures.

Keywords: *music, classics, instrument, performances, maqomat, creativity, terms, professionalism, cyclicity, teacher-student, etc.*

The cultures of the eastern countries have a great past, a rich spiritual world rich in genres, each of which has a huge musical heritage imbued with its own national traditions. The diversity of genres of the musical heritage of the peoples of the East is recognized all over the world. Among them, musical samples related to the maqomat system are distinguished by comprehensive perfection, complexity, and rich artistic and aesthetic possibilities.

In today's report, we intend to discuss the principles that have traditionally emerged in practice and found harmony in the classical music of the peoples of the East, in particular, in the creative and performing criteria of Eastern maqomat traditions.

It is described in many sources that the spirituality and art of the peoples of the world, in particular the peoples of the East, have evolved over the centuries based on

their national values. National traditions have been formed on the basis of the values of each people and their own spiritual heritage has emerged over the centuries. This, of course, is the heritage of classical music, which expresses the unique spiritual world of the peoples, imbued with cultural, educational, spiritual and moral aspects.

It is well-known that musical creativity has been formed by oral tradition since ancient times and has developed as a product of human intellect. This process has emerged not only through national factors but also directly on the basis of practical and theoretical principles, evolving in harmony with the times.

In the formation of classical music among Eastern peoples, it is notable that each nation placed special emphasis on its national values, focusing greatly on the prestige of musical creativity and comprehensively encompass-

ing national, religious, secular, and scientific-theoretical aspects. In the long-standing creative relationships between peoples, practices of adopting mutual musical-creative and performance traditions, incorporating specific musical elements into their own music, and enriching their musical criteria with the musical characteristics of various peoples were observed. This approach indicates that the creators of each nation aspired to universal, perfected art traditions and, to a certain extent, incorporated references in their works and engaged in similar creative relationships. It should be noted that the existence of a classical musical heritage and great maqoms demonstrates the high spirituality of any people who have developed such traditions.

In the current era of globalization, it is crucial to understand, recognize, and creatively engage with the principles of harmony between past and present criteria, tradition and modernity, and heritage and contemporary creativity in the context of musical culture's creative and performance issues. Moreover, the artistic, aesthetic, spiritual, and philosophical aspects of classical music composition, performance, the world of instruments, and musical thought have been shaped and developed on the foundation of their classical characteristics. These harmonies can be observed in various aspects of classical musical art, including its *professionalism (classicism), the interconnectedness of literature, art and dance, genre characteristics, performance factors, the world of instruments and melodies, the cyclical compositions of the inherited legacy, the diversity of usuls, and artistic and aesthetic possibilities*. These elements are evident not only in the melodies themselves but also in the *directly applied expressions, phrase (terms) and the criteria of master-apprentice (teacher-student) education*.

Professionalism (classicism) in music is characterized by the creation of compositions based on specific intellectual foundations and the interpretation of performances according to professionally informed criteria. Therefore, professionalism has been recognized as the foundation of musical creativity and development, encompassing all aspects of the creative process. It is widely acknowledged that the most sophisticated and monumental genre of classical music composition

in the musical world of Eastern peoples belongs to the maqomat system. Indeed, Indian Ragas, Iranian Dastgahs, Arabic Maqams, Algerian and Tunisian Nubas, Azerbaijani and Armenian Mughams, Uyghur Muqams, and Uzbek and Tajik Maqams reflect the national and spiritual world of each Eastern people, rooted in their artistic and spiritual values.

Literature, art and dance: any musical work is primarily a distinct field, and through the beautiful harmony of these three domains, universal creative criteria have been enriched with unique examples. In particular, the art of maqomat, along with poetry and dance, demonstrates its closeness and unique charm to our people. It is known that the essence of maqoms, like poetry, aims to reveal the era, values, national traditions, spirituality, and worldview of their time. They feature the classical poetry of our renowned poets such as *Atoi, Lutfi, Navoi, Jami, Babur, Fuzuli, Ogahi, Mashrab, Huvaydo, Mukimi, Furqat, Zavki*. Since ancient times, the works of great poets and thinkers have harmoniously intertwined with musical creativity. That is, poetry and music have always developed as companion, twin art forms. Poetry and music, in perfect harmony, complement and refine each other, serving to reveal new creative facets. The captivating melodies of music acquire profound meaning under the influence of the magic of words.

From a **genre** perspective, the structural and artistic aspects of maqomat system music in Eastern cultures are harmonious with each other. In performance interpretation, the elements of improvisation and cyclical structure exhibit distinctive characteristics. All folk maqoms included in the maqomat system are considered the leading genre of national classical music. There may be phraseological variations in their names, but there is no significant difference in their content and essence (*names are listed at the "professionalism" section*).

Phrase (term) – Many terms, phrases, and names used in the creative, performative, and practical aspects of Eastern classical music are nearly identical across almost all Eastern cultures. This can be observed directly in the naming of maqoms, musical instruments, musical genres, and in the structural and performance traditions employed in musical practice.

The structure of maqomat system comprises 12 maqoms (Ushshoq, Navo, Busalik, Rost, Husayniy, Hijoz, Rahoviy, Zangula, Iroq, Isfaxon, Zirafkand, and Buzruk), 6 avoz (Navro'z, Salmak, Gardoniyya, Gavasht, Moya, and Shahnoz), and 24 sho'ba (Dugoh, Segoh, Chorgoh, Panjgoh, Ashiran, Navro'zi Arab, Moxur, Navro'zi Xoro, Navro'zi Bayotiy, Hisor, Nuhuft, Uzzol, Avj, Nayriz, Mubarqa', Rakb, Sabo, Humoyun, Zovuliy, Isfahonak or Ro'yi Iroq, Bastayi Nigor, Nihovand, Javziy, Muxayyar) (Rajabov I., 2006, 103). These have evolved through practice and been transmitted across generations, with each nation preserving and developing its own unique examples in accordance with their national traditions.

This tradition can be observed as a widely used term in the form of Uzbek maqoms themselves. Specifically, we can see that the terms such as Ushshoq, Rost, Buzruk, Navo, Dugoh, Segoh, Chorgoh, Panjgoh, Uzzol, Husayniy, Shahnoz, Navro'zi Xoro, Sabo, and Bayot have been incorporated into practice precisely as traditional elements.

Performance is the living process of musical art. The art of performance lies at the foundation of all aspects of music, including its formation, development, creation, and practice. The musical, artistic, aesthetic, and philosophical characteristics of performance have been reflected in performance practice as vast opportunities. Performance is indeed a living process, constantly in motion. It is a form of expressive means that defines the content and essence of music. Music played on nearly identical instruments, through the interpretation of performers from various nations, expresses nationality, tradition, and unique mastery.

The Eastern traditions of this artistic movement in performance are characterized by their incorporation into the national performance style of each people, embodying purity, improvisation, passion, beauty, refinement, charm, and mutual harmony, while demanding a creative approach.

Musical instruments – in the practice of musical art, each nation has developed its own unique instruments that reflect its values and national identity.

Therefore, it is important to note the abundance of common features in the instruments of different peoples. Firstly, although unique,

their shapes, sound ranges, and performance principles are very similar to each other. For instance, we can point out national instruments such as the tanbur and tanbur-like instruments: the Uzbek-Tajik *tanbur*, the Indian *sitar* and *tanpura*, the Afghan *tanbur* (*danbur*), *tanburai turkistan*, the Iranian *pandore* and *tanbur*, the Sudanese lyre-like *stringed tanbur*, and the Turkish *tambura*.

It is also worth acknowledging the bowed instruments of Eastern peoples and their performance traditions. These instruments are known by various names: the Uzbek-Tajik *gijjak*, the Hindu *bin*, *esraj*, *kaman-cha* (Northern India), *pena*, *ravankhatha*, *sarinda*, *sozi-Kashmir* (large *gijjak*), *sindhi-sarangi*; in Azerbaijan – *kamancha*; in Afghanistan – *saranda*; in Iraq – *rebab*; in Algeria and Tunisia – *rebeki*; and in Turkey – *kebab kemane*. The performance criterion is characterized by the use of the bow, and this process is also reflected in performance traditions. Musical instruments such as the *nay*, *ud*, *chang*, *qanun*, *surmay*, and *doira*, which are widely popular in musical practice and have ancient roots, are also present in the performance practices of all Eastern peoples and continue to be used as leading instruments in modern performance practice.

Cyclicity is one of the common features characterizing classical musical creativity of Eastern peoples, with its distinctive aspect being the principle of expressing various facets of a specific theme within the framework of musical laws. Each maqom in the maqomat system primarily has its own theme. In their expression through diverse musical means, various techniques, the allure of melodies corresponding to their character, and the renditions of both established and improvised interpretations play a particularly significant role.

In creative work, one can observe that the criterion for a musical theme is based on the theoretical and practical principles of melody, spontaneity (improvisation), traditionalism (both national and formal), as well as the principles of renewal in terms of time and space.

Form, like in every field, has its own unique and distinctive examples in music as well. The simplicity of folk music examples, imbued with meaningful traditions, has become the foundation for the emergence of sophisti-

cated and large-scale works within the framework of classical music's development based on societal progress. "Form, however, reveals its true nature in the purposeful expression of connections, relationships, and interactions between elements that constitute a holistic system" (Nurullaeva Z. 20022, 58). Such a characteristic of classical musical works, especially maqomat, is considered a feature inherent to large-scale compositions. Each example included in the maqomat system must ensure the commonality of various formal and methodological aspects. This is because maqomat is large-scale monumental work that naturally harmonize many micro-elements within its structure. Specifically, "maqomat have been defined as a musical system meticulously crafted according to the principles of mode, rhythm, and form" (Matyakubov O., 2004, 236).

A **master-apprentice (teacher-student) system** is a source of education musical literacy, knowledge and skills. The art of music of the peoples of the East has been popularized from time immemorial on the basis of oral tradition passed from generation to generation as a mentorship tradition. It should be noted that over the centuries specific rules and principles have developed within the performance traditions of each nation.

It is crucial that the music education process in the current era of globalization develops based on the oral principles. Education, in the course of its progress, constantly evolves on the foundation of national traditions to incorporate modern perspectives into the educational process. This creates a basis for developing new approaches and relationships in education.

Teacher-student is a source of education, musical literacy, knowledge and skills. The musical art of the peoples of the East has long been popular as a teaching of mentorship and discipleship, passed down from generation to generation based on oral traditions. Although it is remarkable for its freedom, it should be noted that over the centuries, certain laws and rules have been formed in the performance tradition of each nation.

Yunus Rajabiy, a maqom scholar and master artist, modestly commented on the world of maqom in his research: "Every generation, every instrumentalist, singer, and composer has contributed to the formation and development of maqoms that have been passed down orally from generation to generation, from teacher to student, reaching us today. As a result, various historical life conditions have left a deep mark on the melodic structure of maqoms, their naming, and the rhythmic patterns, doira usuls, found in maqom paths" (Rajabiy Yu., 1978, 8). This definition can be understood as the master's reflections not only on our maqoms, but also on the traditions that arose in the classical music composition and performance of the peoples of the East.

The art of music has always held special significance due to its rich artistic and aesthetic potential. The musical culture of the peoples of the East is great and has evolved throughout history, drawing influences from one another. This process will inevitably continue based on its fundamental principles. Music-maqoms represent the spiritual world of every nation, imbued with its psyche and values. Therefore, these aspects likely shape the formation of each nation's musical realm in a unique way, embodying their distinct characteristics.

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submitted 25.06.2025;
accepted for publication 09.07.2025;
published 31.08.2025
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