

Section 2. Musical art

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STAGES OF THE FORMATION OF THE SHASHMAQOM MUSHKILOT (INSTRUMENTAL) SECTION

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Abstract

The topic discusses the past and present of Shashmaqom. It also highlights its achievements in reaching us and the ideological issues tied to the demands of the times, which eventually led to a decline in listeners. Moreover, the current state and solutions, as well as innovations brought forward by specialists in the field, are scientifically grounded.

Keywords: *Gardoniya, Bozgo‘y, Gardun, Maqom of Iraq, instrumental mushkilot, classification, tarje, Shashmaqom, Tasnifi Rost, Allegro*

On February 7, 2017, with the decree PQ 4947 issued by the President of Uzbekistan, Shavkat Mirziyoyev, a strategy for the development of Uzbekistan for 2017–2021 was adopted, prioritizing five key directions, including culture and art. On November 28, 2018, the concept of “Further Development of National Culture in the Republic of Uzbekistan” was introduced, which holds great significance for the development of culture and art. The concept’s core tasks were to preserve our historical and cultural heritage, utilize it in educating the younger generation, and instill national and universal values in the minds of youth, while protecting cultural traditions and supporting the nation’s heritage.

A major part of this national heritage is, of course, the musical genre “Shashmaqom.” In

line with the implementation of this concept, specialists in the field made efforts to shape and modify the instrumental section of the mushkilot by introducing newly created compositions and performing them with students.

The instrumental section of Shashmaqom includes “Tasnif,” “Tarje,” “Gardun,” and “Saqil.” Each of the six maqoms follows this sequence, except for the sixth maqom, “Iraq.” After “Tasnifi Iraq” and “Tarje Iraq,” the “Gardun” section was missing. To fill this gap, we succeeded in composing “Garduni Iraq” based on its rhythm and structure. This gardun consists of four sections and is played at an Allegro tempo. The rhythmic pattern is complex, with a time signature of 8/4 (2/4 + 2/4 + 3/4). The rhythm of the doira (frame drum) is as follows:

In music treatises from the 13th to 17th centuries, maqom branches were mentioned under names like Gurduniya or Gardoniya. The forms that have reached us are the Gardun sections in Shashmaqom. Although the Gardun pieces are not very lengthy, they are much more complex in structure and movement than the Tasnif or Tarje sections. In musical terminology, Gardun signifies rotation, fate, or cycles. In music, it refers to a specific rhythm and a melody or song performed in a corresponding maqom to that rhythm.

We composed the missing Gardun section in the Maqom of Iraq and performed it on a grand stage with students from the “Maqom Instrumental Performance” department, receiving a warm reception from the audience. Each section was divided equally among the instruments, adhering to the traditional rhythms and measures of the Shashmaqom mushkilot section. It’s essential to note that our efforts were based on the rhythmic and metric standards of Shashmaqom’s instrumental mushkilot section, allowing us to create professional compositions without deviating from tradition.

Recall that Shashmaqom, the classical music of the Uzbek-Tajik peoples, emerged as an independent musical genre in the first half of the 18th century. Bukhara, as a historical and cultural center, served as a hub for the musical wealth of Central Asian peoples, which is why Shashmaqom is often referred to as the “Bukhara Shashmaqom.”

Musicians frequently used the four-stringed tanbur for maqom performances, and it was considered the leading instrument. Although Shashmaqom was transcribed into notation in the late 19th century, it was studied scientifically very little. To transcribe the ma-

qoms, the famous composer, poet, and scholar Pahlavon Niyoz Mirzaboshi (Kamil Khorezmi) invented the Khorezm tanbur notation system.

This notation was a significant achievement in learning maqoms. In the early 20th century, the first person to transcribe Uzbek-Tajik music was Professor V. A. Uspensky. Maqom masters Ota Jalol Nosirov and Ota Giyas Abduganiyev played a crucial role in this work.

The Shashmaqom collection, edited by Ilyos Akbarov and notated by Yunus Rajabi, used both Uzbek and partly Tajik ghazals (poems) in its sung sections. In 1959, under the leadership of the eminent artist Yunus Rajabi, a maqom ensemble was formed at the Uzbek Radio, which quickly recorded all the maqoms on magnetic tapes and vinyl records. The second edition was enriched and republished with significant changes.

It is worth acknowledging that the changes of the times have affected our spirituality, culture, and music. During the Soviet era, there were orders to perform maqoms in a slow, drawn-out rhythm, making them seem dull and melancholic to listeners. As a result, younger generations perceived them as remnants of the past. For instance, in F. Sodiqov’s ensemble, “Tasnifi Rost” lasts 6 minutes, while in Abdurahim Hamidov’s ensemble, it lasts 23 minutes and 21 seconds.

In the current era of independence, we aim to restore the original lively and energetic rhythm and tempo of maqom performances, demonstrating that the notion of maqom music being melancholic and depressive is incorrect. By reviving the traditional energy of maqom, we hope to rekindle interest among younger generations and contribute to preserving our golden heritage.

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