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TWELVE (DUVOZDAKH) MAKAM SYSTEM AND SHASHMAKAM

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Abstract

Doctor of art history, makomologist Alloma Iskhak Radzhabov noted: “Maqoms exist in the musical heritage of most eastern peoples. They form the basis of the national music of these peoples. Maqams have a theoretical and practical basis and are examples of the musical art of these peoples in a masterful style. In essence, maqams are a series of musical complexes created in a certain order and are valued as a unique work of composing art from the past. Taking this into account, we are talking about a comparative study of different versions of ancient and, so to speak, eternal status art, which has the same initial basis, to identify common and different aspects, illuminating it with facts based on scientific research, one might say, become very important.

Keywords: *Makam, shshmakam, Uzbek, Tajik, Duvozdakh Makams, Radzhabov*

As is known from historical sources, the system of twelve maqams consists of 12 maqams, 24 branches, 6 voices and complex elements. As for the twelve maqams, it should be said that they were improved and described as an integral system by the musical scientists of the XV century, especially Safyuddin Urmavi. It should also be noted that the most developed period of the Twelve (Duvozdakh) maqams in the music of the peoples of Central Asia, Khorasan and Azerbaijan roughly corresponds to the XIII–XVII centuries. The evidence of our opinion is provided by written sources related to the theory of music of these peoples. Therefore, the art of status, which has been in regular development for almost 800 years, as a result of various reasons and factors, spread to different regions, was processed, developed and enriched.

As R. Yunusov noted: “It is known that Islam has left a deep mark on the culture and art of the peoples of the Near and Middle East, including their traditional music.” In fact, the classical art of the maqam, especially the system of twelve maqams, was formed and developed in close connection with religion. Naturally, this situation subsequently affected the maqams of the Eastern peoples, which were formed on the basis of the maqam Duvozdakh.

It is known that the makama duvozdaha was widely used in the Near and Middle East from the 13th to the 17th century. In subsequent periods, it underwent various fundamental changes. It can be said that this series of works, which had a complex effect on the twelve maqams, took various forms and changed, and in some regions developed sep-

arately, without preserving its integrity. If we look at the example of only the territory of Uzbekistan, it can be noted that the makams of Shashmakom and Khorezm have come down to us as a number of works, and the statuses of Ferghana – Tashkent as a disparate series of works, in the form of makom roads.

Fragments of that comprehensive concept, which we call the maqam system, actually arose and developed on the basis of the same musical laws. That is why, in addition to specific styles, today there are many similarities in the makoms of the peoples of the East. It just seems like every time you hear new performance parameters, things change a little bit. Perhaps this is the inner secret of the development of classical status art.

It should be noted here that one of the common features of Uzbek maqams, shashmakoms, Uzbek and Armenian maqams, Uighur maqams, as well as the system of maqams of Eastern peoples in general, is the similarity of tone, the basis of lad-parda, or if there is uniformity, then it is different even in the sameness of this name. The names of the twelve maqams known to us from historical sources are developing separately and separately in the eastern maqam system today. For example, names such as Ushshak, Navo, Rost, Husayny, Iraq, Buzurg, Dugoh, Segoh, Chorgoh, Panjgoh, Shahnoz, which are part of the twelve maqams system, are found in almost the entire eastern maqam system. One can only say that their relationship has weakened somewhat. So to speak, the community of the Makams of the peoples of the East has gone far. Nevertheless, there are sometimes examples of obvious similarities. The first and simplest of them is the naming of maqams, branches, etc. However, the commonality of the title of the work is also a serious issue. If you pay attention, we observe the repetition of almost the same maqam names in almost all the maqam systems of the Eastern peoples. This is a sign of the significant influence of the Twelve Maqams on the Oriental Maqams as we know them, and this issue is one of the urgent issues that should be seriously studied in musicology.

“One can think that twelve maqams lived in the music of the peoples of Central Asia and Khorasan almost until the time when Shashmakam as a whole was formed. There-

fore, in the theoretical treatises on music created in the XV–XVIII centuries, the question of the twelve statuses occupies the main place,” writes the status scholar I. Rajabov.

In the musical treatises, the authors initially listed 12 makam names. These are Ushshak, Navo, Buslik (Abu Salik), Rost, Hosseini, Hijaz (Rahavi), Zangula, Iraq, Isfahan, Zirafkand (or Kuchak) and Buzurg (Buzruk).

The system of twelve maqams includes six different associations of dal, known as sounds created on their basis, and their twenty-four branches, which are branches of the maqam.

As I. Rajabov noted, there are no clear indications in the main sources that Shashmak was created on the basis of musical materials. However, it is possible to talk about the relationship of these two forms of the makam categories.

Among the Uzbek-Tajik peoples, the extant form of the maqam is Shashmak (six maqams), Buzruk, Rost, Navo, Dugoh, Segoh and Iraq.

The facts in the treatises written by Bukhara musicians confirm that the tunes and songs included in the series of twelve statuses confirm that this genre was popular in Central Asia.

First, let's look at the names of the Shashmakom, its musical parts and some branches. Names such as Buzurg, Rost, Navo, Iraq, Dugoh, Segoh, Ushshak, Sawt, Ufar, Oraz, Bayot, Hosseini, Peshraw, Sarhana, Bastanigor, Navruzi Sabo, Navruzi Horo, Navruzi Ajam, Muhaiyar in Shashmakom. . 'n also occurs in two states. Nasrullahi's name was Rahavi. Gardoon. Phrases such as Muhammad, Sakil, Samoy, Hafif, Chanbar, poetic measures, circle methods and the names of the corresponding paths of the maqam are taken from the Twelve Maqams and are used in Shashmakam. Moreover, considering that the structure and compositional tradition of melodies described in the above treatises of the XVI–XVII centuries, as well as the ways of creating melodies are applicable to the methods of Shashmakom, there is some connection between the twelve maqams and the basics of Shashmakom. the melody, albeit conditionally, allows us to talk about the presence of a certain connection. The patterns used in shashmakam are one of the

clearest indicators of the compositional art of the past and help to visualize patterns, amal and peshrav in twelve states.

For example, in the musical section of each maqam there are instrumental compositions called “Gardun”, “Muhammad”, “Sakil”, besides them there are such musical compositions as “Panjgoh” in “Rostam maqam”, “Peshrav” and “Sama” in “Dugoh”, as well as “Hafif, Ajam, Bastanigor” in “Segokha”. Among them, Panjgoh, Ajam and Bastanigor are the names of the branches of the twelve – chamber system. It is quite possible that they got into the above-mentioned macs, since the structure of the melody and the tuning device are the same.

It can be said that in the song section of the Shashmakom, the twelve makams have undergone great changes. Uzzol, which is considered a branch of Zangula in the twelve maqams, represents several branches of Buzruk in Shashmakom. Ushshak, which is considered an independent maqam in the twelve maqams, appears as several branches of the maqam growing in the Shashmakam.

Dugoh and Segoh are the names of independent maqams in the Shashmakam of the twelve branches of the maqam. Makam Dugoh includes Makam Husaini and Makam Chorgohi Zanguli in the form of branches. However, even in the form of a branch of makam, Husainiy did not lose its original name and retained the form of “Dugohi Husainiy” (“Dugohi Husainiy”). This Shash-

makom includes Navrozi Horo and Navrozi Ajam Rahavi in the system of twelve maqams.

In conclusion, we can say that the makam system of the Old Twelve still lives in the status of various peoples of the East. The musical system of the Eastern peoples, reflecting and preserving the vivid forms and moments of music of the distant past, is infinitely precious and valuable as the heritage of mankind, as a unique musical discovery of mankind, the highest and perfect, unique and wonderful fruit of human artistic thought.

Uzbek and Tajik maqams, Uighur maqams, Turkmen maqams, Azerbaijani and Armenian maqams, Turkish maqams, Iranian maqams, Arabic maqams, Algerian navba, Indian ragas and other types of creativity have a long history and rich traditions. As the candidate of art criticism R. Yunusov wrote: “They have already become the cultural and spiritual value of the people.”

We are sure that the maqams of the Eastern peoples were formed on the basis of the Twelve maqams. Therefore, it is important to scientifically enrich it with facts, to study and investigate it in depth. By studying in detail the factors, causes and, of course, the events that took place along the way, starting with the reasons for the creation of these types of creation and the development of events, we will certainly someday open up dark spaces for science. and our imagination will become more open, and we hope for the enrichment and further development of the science of the maqam.

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