

DOI:10.29013/EJA-24-4-19-21



SCIENTIFIC HERITAGE OF ABDULKADYR MARAGI (1353–1435)

*Ashurov Bakhtiyor Shokirovich*¹

¹ Department of History of Uzbek Music, State Conservatory
of Uzbekistan. Tashkent. Republic of Uzbekistan

Cite: *Ashurov B.Sh. (2024). Scientific Heritage of Abdulkadyr Maragi (1353–1435). European Journal of Arts 2024, No 4. <https://doi.org/10.29013/EJA-24-4-19-21>*

Abstract

Among the great musicologists (mature theorists and practitioners), composers and musicians who lived in the second half of the 14th – early 15th centuries, Abdulkadir Maraghi occupies a special place. He was born in 1353 in the city of Maragha in Khorasan (Eastern Iran) and died in 1435 in Herat. In the late 1380s, he was recruited by Amir Temur from Baghdad to Samarkand from the palace of Sultan Sanjar.

Keywords: *music, science, bastakor, musician, source, makom, parda, knowledge*

Abdulkadir Maragi learned various knowledge, including the basics of music and musicology, from his father. His father was one of the virtuous people of his time. Maragi's children continued their father's profession and became among the famous musicians and musicologists of their time. It is noteworthy that Maragi's musical views, like Farabi's, comprehensively cover a wide range of philosophical, historical, social, scientific-practical and creative issues. Most importantly, all this is based on a deep scientific and theoretical foundation, academicism in the literal sense. At the same time, depending on the place, they also pay great attention to oral legends and narratives, spiritual beliefs of teachers and practical knowledge.

Our source scholar, the late Z. T. Oripov, recommends the following regarding Abdulkadir Maragi:

“Thanks to the determination, ingenuity and wisdom of our great grandfather, Sahib-

giron Amir Temur, Movarunnahr was united as an independent state, the establishment of peace and tranquility in the country developed the state economically and culturally, science, literature and art, architecture, crafts flourished. Amir Temur paid serious attention to the beauty of Samarkand, the capital of the state. Artisans, scientists, poets, artists, noblemen gathered in Samarkand from different countries. These wise deeds of master Amir Temur led to the further convergence and development of the culture and art of all Movarounnahr, Middle and Middle Eastern peoples. Amir Temur used to protect representatives of science and art. Due to this, during the time of Amir Temur, many scholars and artists came to Samarkand. In particular, Haji Abd al-Qadir Maragi previously served as a musician and hafiz in the Jaloiris (Sultan Uwais and Sultan Husain). While serving in the court of Mironshah, the son of master Amir Temur, in Tabriz, Abdul Qadir

Maragi was angered by Amir Temur due to a sin and escaped to Baghdad by deception. In 1393, when Amir Temur conquered Baghdad, he met Maragi, and he praised the beauty of his recitation and the depth of his breath, and forgave his sin. After that, all scientific and creative works of Abdulkadir Maragi will be conducted under the guidance of Sahibgiron Amir Temur” (Oripov Z., 2017).

In order to demonstrate the priority of scientific thinking in Abdulkadir Maragi’s philosophical views, we present two small scenes from the introduction of “Maqasid al-alhan”. According to tradition, the first one is related to theology: – “Praise be to God, the one who adorns sounds (voices) with the beauty of songs and melodies. It forms statuses and branches. He created the advars worthy of the knowledge of healthy tablis and made their fame eternal until the ages. Peace and blessings be upon Muhammad s.a.w. Greetings to the companions and people of the family, who are lovers of the beauty of God. They are amazed at the perfection of God. O Allah, send many greetings to everyone” (Abdulqodir bin G’aybi Hofiz Marogiy. 1957). The content of these beautiful words is a sincere recitation, without excessive myths and narrative structures!

The second one is directly focused on worldly sciences and consists of thoughts related to the original vital roots of music based on the surrounding practices. – “Well, right minds and healthy habits are inclined to music, of course. Every born soul wears the garment of existence according to the path of noble generosity by hearing the song. Every child, lying in agony, calms down just by hearing zamzama (Allah). However, not everyone will be able to achieve the skills that have been achieved through unrepentant hardship. Hence, the spirits are inclined to delight when they hear the oud and the psaltery. Let the nafs (emotion), the heart and the ear be on your side when the flute, the lute, and the psaltery cry out” (Abdulqodir bin G’aybi Hofiz Marogiy, 1957. 4).

If we add the mentioned two considerations, we can witness the introduction of the religious-secular views typical of the philosophy of the Timurid era into the musical field. Today, we are sure that the roots of the types and forms of artistic and high literary-musical

reality, which we generally call “national value”, are nourished from this ocean of civilization.

Those famous circles of Abdulkadir Maragi are called “status” or “curtains”. The rest are collectively called “furu” (that is, additions, large method circles, and constituent parts of sums). Melodies themselves are further divided into sound, color, shuabat (unit is branch) and complexity groups. All of them are marked with special names.

In the teaching of “Ilmi advor” there are six voices: Navroz, Salmak, Gardonia, Havasht, Moya, Shahnoz. The combination of both of them creates three “color” categories: Bastanigor, Mukhalifi Iraq, Arzavani.

If the lower and upper parts (layers) of the twelve original maqam are separated and used as independent melody curtains (genres or gender circles), they are summarized and called branches: Dugoh, Segoh, Chorghoh, Panjgoh, Ashiro, Navruzi Arab, Mohur, Navruzi Khoro.

Those consisting of a mixture of status, voice, and various fragments of branches are divided into a separate group and named complex (one of the ancestor forms of the curtain complex, which later became known as “Shashmaqom”). Their constituent parts are twenty-three: Zerkashi Havoron, Hijazi Mukholif, Garduniyai Busalik, Bastai Isfakhanak, Isfakhan, Nigor, Ushshaqi Moya, Rosti Moya, Zamzama, Navro’zi Rahavi, Rakbi Navruz, Zerafkandi Buzruk, Sozgar, Nihovandi Rumi, Garduniya Nigor, Segohi Moya, Shahin, Husaynii Ajam, Bahri Nozik, Hisorai Ruh, Chorghohi Ajam, Zavuli, Zambur are included.

In the treatises of Abdulkadir Maragi, the theoretical foundations of music, the order of summarizing the melody and method are the leading place. However, the structure of musical forms and types is defined and interpreted in common with the types and forms of poetry.

In connection with the widespread introduction of the doctrine of “Ilmi advor” into practice, a significant expansion of the range of musical types and forms can be seen from the beginning of the 14th century. In this regard, it should be noted that the information about the forms and types in the works of Abdulkadir Maragi is of primary importance in this matter. In particular, there is a special chapter on the internal structure (composition) of musical works in “Maqasid al-alhan”.

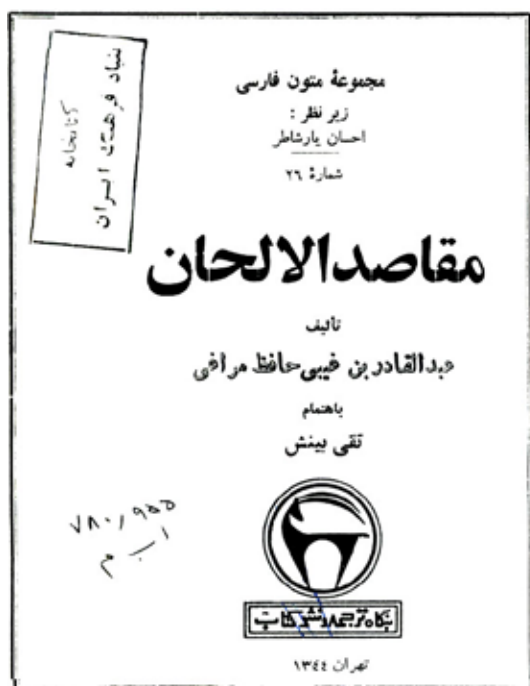
“Maqasid al-alhan” is a large fundamental work consisting of twelve chapters, each of which consists of three chapters. Its chapters I–VIII are devoted to nagma, bod, sex, jam and parda circles, and chapter IX is devoted to questions of method and introduction to the classification. Chapter X describes the practical use of musical adverbs and the procedures for creating direct classifications. This chapter, like the others, consists of three chapters.

The work of a number of great scholars such as Safiuddin Urmavi, Abdulkadir Maragi, etc., is an exemplary example of the embodiment of the above-mentioned qualities in terms of musical ideology. The primacy of national identity and universal values is clearly understood in parda and usul sciences, which are the main

factors of the new musical system they created and raised to high levels – “ilmi advor” teaching. However, this doctrine has long been a reality of universal importance, which surpasses narrow national and local views.

In fact, from a scientific and theoretical point of view, it is based on universal laws that rely on purely mathematical (mental) methods and on the outside do not know national and local boundaries. From the spiritual-ideological point of view, it is distinguished by the fact that it is imbued with original human ideals, such as justice and moral purity, tolerance and honesty, which are universal human values, taking on the difficulties of others without imposing one’s worries on others.

Figure 1. Abdulkadir Maragi. “Maqasid ul-alhan” (Abdulqodir bin G’aybi Hofiz Marogiy. 1957. 1–2)



بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ وَ بِهِ نَسْتَعِیْنُ*

الحمد لله الذي زين الاصوات بطيب الالحن والنعيمات وصيرها دايمة بين الشعب والمقامات. جبل الطباع السليمة مؤلفة بمعرفة الادوار. وجعل صيتها باقية بقاء – الادوار. والصلوة والسلام على محمد المبعوث في تهامة والحجاز رغماً للمخالفين بالاجلال والاعزاز. وعلى آله واصحابه عشاق جماله المحيرين في وصف كماله وسلم تسليماً كثيراً.

اما بعد فان الازهان المستقيمة والطباع السليمة مايلة الى الموسيقى. وكل مولود يسمع نعمة كن يلبس لباس الوجود على سبيل الفضل والوجود. وكل رضيع يضطرب لا يطمئن الا بسماع الزمزمة وكل من لا يقف على مسالكها يقع في المتعبه والمنتعمة. فان الارواح مالت الى الاطراب عند سماع العود والمضرب. والنفس والقلب والاسماع في طرب والنأي والعود والمزمار في صخب.

* خطبه وديباجة كتاب براءة استهلال دارد. رك. تعليقات – آقاي دكتور جهانبگلو تمام مقدمه كتاب را در مجله موسيقي (دوره سوم شماره ۸) نقل کرده است.

۱ – دداصل به ضم م. رك. تعليقات ۲ – آفريد يا خلق كرد. الجبل آفريد بن (المصادر روزني ج ۱ ص ۴۹) – مجله موسيقي، حبل ۱ ۳ – مجله موسيقي، في النهاية ۱

۴ – مجله موسيقي، المتبحرين ۵ – اينجا، رنج، رك، تعليقات ۶ – اينجا، مائة يشيمائي، رك. تعليقات ۷ – مجله موسيقي والعوده را ندادد ۸ – صخب به ففتحتين بانگه وفرياد (صراع) – عبارات شعرگونه است، رك. تعليقات

References

Oripov Z. X–XV asrlar Markaziy Osiyo musiqa manbashunosligi. – Toshkent, 2017. – 94 p.
Abdulqodir bin G’aybi Hofiz Marogiy. Maqasid al-alhon. Edition Taqi Binish. Printed in Tehran. 1957. A copy of this resource is stored in the “Scientific Pedagogical Personnel Training Department” of the State conservatory of Uzbekistan.

submitted 01.06.2024;

accepted for publication 15.06.2024;

published 28.10.2024

© Ashurov B. Sh.

Contact: navouzbek@mail.ru