

DOI:10.29013/EJA-24-4-22-24



FERGANA – TASHKENT MAKOMS

*Boriyeva Komilaxon*¹

¹ Institute of Uzbek national musical art named after Yunus Rajabi. Republic of Uzbekistan

Cite: Boriyeva K. (2024). *Fergana – Tashkent Makoms*. *European Journal of Arts* 2024, No 4. <https://doi.org/10.29013/EJA-24-4-22-24>

Abstract

In the past, the Ferghana-Tashkent makom routes took place not only at khan's courts, but also in various conditions and situations related to the life of the people (folk performances and festivities, tightrope walkers, wedding feasts, etc.) on an ongoing basis. These cases are also one of the reasons for their popularity among the people. The reason why these makoms currently take the form of a "disparate system" rather than a Shashmakom system, experts in most cases explain the factor of "urban culture". This article provides information about Ferghana-Tashkent makoms.

Keywords: *makom, musical composition, Ferghana-Tashkent makoms, performer, singer*

Introduction

The scientific, historical and theoretical study of makoms began to develop in the twenties of the last century. Books by Mullah Bekjon Rahman oglu – Bekjon Rakhmatov, Muhammad Yusuf Devonzada – "The Musical History of Khorezm" Matyusuf Kharatov, published in the Arabic alphabet in 1925, "Classical music of the Uzbeks" by V. A. Uspensky, published in the Arabic alphabet in 1927, "Uzbek classical music and its history" by Abdurauf Fitrat, articles by Gulam Zafari on Uzbek music, especially in the 1st issue of the Alanga magazine for 1931, "The Pedigree of the Ferghana-Tashkent masters", articles by Chulpan, "Music of the Uzbeks" by N. Mironov, Published in 1931, "Essays on the musical culture of the Uzbeks and other Central Asian peoples" testify to a new turn in the history of musicology and macomology.

Research method

In the 50s and 60s of the last century, there were great positive changes in the scientific and practical development of makom art. The makom recordings of Yunus Rajabi and Matniyaz Yusupov have been published. In 1963, Isaac Radjabov's book "About the Problem of Makoms" became one of the first studies that laid new foundations for branch science. With the theoretical issues raised in medieval musical treatises, the process of formation and development of makoms, the structure of "Shashmakom" and other makom categories, internal laws and fundamentals of performance were studied in detail. The growing attention to Uzbek traditional music was marked by the opening of the Music of the East department at the Tashkent State Conservatory (now the State Conservatory of Uzbekistan), holding competitions for makom performers, holding major inter-

national scientific conferences, expanding research topics in the field of makoms, theoretical issues of makoms, local styles and regional relationships, the creation of “Shashmakom”, The internal laws of the Khorezm makoms, Ferghana-Tashkent makoms (melody, harmony, rhythm, form, method, etc.) and stylistic techniques of execution are very noticeable in scientific books and makoms.

The period of independence marked the beginning of a huge development of Uzbek musical culture, especially in the traditional direction. Only in the field of traditional music, since 1997, the International Music Festival “Sharq Taronalari” (Melodies of The East), competitions of performers and ensembles of makom, amateur ensembles of makom, large scientific and practical conferences have been held in Samarkand every two years. New publications in this field have seen the world. As an example, we can cite the “Basics of Makom” by I. Rajabov, “Makoms and Mugams” by R. Yunusov, “Makom and makon” (Makom and territory) and “Fargona-Toshkent makomlari” (Ferghana-Tashkent makoms) by O. Ibragimov, “Rhythmics of ashula parts in Shashmakom” by R. Sultanova, “Makomot” by O. Matyakubov.

We have no information about early examples of makoms, their melodic structure and the ways they are performed. Because they did not reach us because in the past they were not as full of notes as they are now, and there were no other writing materials. However, there is a table-note, invented in the X–XIII centuries. The Abu Nasr Farabi table contains a special table-note designed for exercises on the ud instrument, similar to modern vocalizations. It reflects the course of action of the makom ways that were performed at the time. And in the table-notes invented by Safiuddin Al-Urmawi in the XIII century, some melodic samples of Iranian and Azerbaijani makoms have been preserved.

By the end of the 19th century, a period of change began in Uzbek musical culture. It was during this period that European notation penetrated into our country, and the scientific study of our national musical art began. It was this circumstance that led to the complete disappearance of the national note that we had. Musicologists and ethnographers, such as V. A. Uspensky, E. E. Roma-

novskaya, N. N. Mironov, began work on fixing existing makoms. Such wise men of our music as Ilyas Akbarov, Mutal Burkhanov, Yunus Rajabi, Talibjon Sadikov, Mukhtar Ashrafi took lessons from them.

As for Ferghana itself, the Tashkent makoms. In the XIX–XX centuries, the paths of ashula and makomic instrumental paths, which occupies a leading place in the heritage of classical music of the Ferghana Valley, were widespread in the Ferghana Valley. Ferghana-Tashkent makom instrumental groups “Mushkiloti Dugoh I–III”, “Ajam taronalari I–III”; “Chorgoh I–V”, “miskin I–VII”; and singing groups consist of “Nasrulloiy I–III”; “Chorgoh I–V”, “Bayoti-V”, “Bayot Sheroziy I–V”, “Shahnoz-Gulyor I–V”; “Dugoh Husayniy I–V”.

Instrumental paths are interpreted in the performance of a solo or instrumental ensemble, and singing paths are interpreted accompanied by a singer and an instrumental ensemble. In addition to the Fergana-Tashkent makom cycles, there are separate makom instrumental and makom singing tracks created by mature performers and composers for the Fergana Valley, such katta ashula as Toshkent Irogi, Kukcha bogi ashulalar, Yovvoi Ushshok, Yovvoi Chorgoh, such instrumental paths as Chuli Irok, such works as “Samarqand yoki Hoji Abdulaziz Ushshog”, “Toshkent yoki Mulla To’ychi Ushshog’i”, “Xo’jand yoki Sodirxon Ushshog’i” and others were created. Ferghana-Tashkent ways were performed at weddings and ceremonies of the people. The Makom is awarded through traditional teacher-student schools, the music education system.

Results analysis

Makoms and Ferghana-Tashkent makom ways were recorded and published in different years under the leadership of V. Uspensky, V. Belyaev, Yunus Rajabi (Uzbek folk songs. Books 1–2. Tashkent, 1939; Uzbek folk music. Volumes 1–4. Tashkent, 1955–1958; Uzbek statuses. Tashkent, 2007). Not only traditional teacher-student schools are being mastered, but also a new system of music education.

Yunus Rajabi’s achievements in collecting the Uzbek musical heritage are enormous. He started collecting melodies and songs, makoms

since 1935. Thus, from the collection “Uzbek folk songs”, compiled by E. Romanovskaya and A. Akbarov in 1939, 29 songs and songs recorded by Yunus Rajabi were included.

Haji Abdulaziz Abdurasulov, Mullah Toichi Tashmukhamedov, Sodirkhan Hafiz Babosharifov, Yunus Rajabi, Abdukadyr Ismailov, Akhmadjon Umrzakov, Jurakhan Sultanov, Ajurjon Uzunov, Rasulkari Mamadaliyev, Shojalil and Shorakhim Shoumarov, Shakasim participated in the promotion of the Fergana-Tashkent macoms Shulim and Shoakbar Shojalilov, Orifkhon Khotamov, Imamjon Ikramov, Arif Alimakhsumov, Ortikkhoja Imamkhojaev The works of Halima Nasyrova, Saodat Kabulova, Tavakkal Kadyrov, Kamoliddin Rakhimov, Ochilkhan Otakhanov, Turgun Alimatov, Munojot Yolchieva deserve special attention.

Ferghana-Tashkent makoms – constitute another main category of makom art in Uzbekistan. In the XIX–XX centuries, singing and instrumental cyclic (Ferghana-Tashkent) and non-cyclic (Ferghana-Tashkent) were widespread in the Ferghana Valley Ashula’s paths and makom instrumental paths, which occupy a leading place in the legacy of classical oasis music. Ferghana – Tashkent makoms is a generalized name for makom samples that have developed in the musical culture of Tashkent and the Ferghana Valley. Unlike the Shashmakom and Khorezm categories of makoms, the Ferghana-Tashkent makom instrumental paths and ashulas, having large and small categories, are close to a number of shuba (sarakhbor, savt, kashgarcha, sakyinoma, ufar) in the composition of the Shashmakom and are similar in melody, melodic action, form and techniques. They form a series of 3, 5 and 7 parts. Each

of them has certain points and is separated from each other by a numerical tool.

Conclusion

Ferghana – Tashkent consists of 3 parts “Mushkiloti Dugoh”, “Khojiniyaz”, “Ajam taronalari”; 5 parts “chorgoh”, “Nasrullo”, “Munojot”; 7 parts “Miskin”, 3 parts “Nasrulloi”; 5 parts “Chorgoh”, “Bayot”, “Bayot Shirazi”, “Shahnaz-Ghular”; consists of 7 parts of “Dugoh-Husseini”. Instrumental paths are interpreted in the performance of a solo or instrumental ensemble, and singing paths are interpreted accompanied by a singer and an instrumental ensemble. In some cases, there are also special names of components, including in the makom cycle “Shakhnoz-Gulyar” – part 1 “Gulyar”, part 2 “Shakhnoz”, part 3 “Shapandoz Gulyar”, part 4 “Ushshak”, part 5 “Gulyar ufari”; part 3 “Adi” categories “Miskin”, Part 4 “The Prisoner”; or part 2 of the Nasrullo series is called “Chapandoz”, part 3 – “Kashkarcha”, part 4 – “Tarona”, part 5 – “Ufar”.

In addition to the Ferghana-Tashkent makom cycles, separate makom instrumental and makom singing tracks were created by mature performers and composers based on singing typical of the Ferghana Valley, big singing and instrumental tracks in the ratio of Shashmakom shub and shokhobcha. In particular, “Chuli Iraq”, “Tashkent Iraq”, “Kokand Iraq”, “Yovvoyi Chorgo”, “Yovvoyi Ushak”, “Yovvoyi Tanovar”, “Segoh”, “Samarqand or you can call it “Samarqand yoki Hoji Abdulaziz Ushshog”, “Toshkent yoki Mulla To’ychi Ushshog’i”, “Xo’jand yoki Sodirxon Ushshog’i”. In addition, there are such surnai paths as “Navo”, “Surnai Dugohi”, “Surnai Iraq”, “Yakkahonlik”, “Begi Sulton”.

References

- Ibrohimov O. “Fergano–Tashkentskiye makomi”. – Toshkent, 2006 yil. [uzb]
Yunusov R., Mamadaliyev F. “Milliy musiqa ijrochiligi masalalari”. – Toshkent 2001 yil. [uzb]
Fitrat A. O‘zbek klassik musiqasi va uning tarixi. – T., 1984. [uzb].
Begmatov S. “Hofizlik san’ati”. – Toshkent 2007 yil. [uzb]

submitted 01.06.2024;

accepted for publication 15.06.2024;

published 28.10.2024

© Boriyeva K.

Contact: komilaxon_buriyeva@mail.ru.