

STUDY OF THE THEORETICAL FOUNDATIONS OF UZBEK MAQOM

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Annotation: This article is devoted to the study of the theoretical foundations of Uzbek maqoms, the emergence of the theoretical foundations of Uzbek music, their reflection in the works of oriental thinkers. What the theory of Uzbek maqoms is and what aspects of the theory should be considered in the analysis of maqoms, as well as the means of musical expression in the composition, the relationship of mood and form, the characteristics of the details are considered there.

Keywords: Uzbek music, maqom art, maqom theory, Shashmaqom, lad, oriental thinkers, musicology, maqom studies, music theory, music forms, iyqo.

Introduction

Shashmaqom is a system of common maqoms in a certain sequence. There is enough basis and evidence for the emergence of this idea. Once upon a time, the masterpieces of classical music expanded their time and movement, taking a leading place in the practical traditions of our people. Modern Uzbek scientist, status expert Otanazar Matyakubov has described maqom as a respectable tradition that has matured in practice. "The current form of Shashmaqom, including the model performed in Bukhara, is a "living musical heritage" for us" he said. It is clear from this view of the scientist that it is no coincidence that the rare complex is called a "living musical heritage". Because Shashmaqom is a process of constant development, today's image is more fully formed and perfected than its predecessors, and it is in constant motion.

In fact, the basics of rhythm of the Uzbek maqoms, the features of the form are still being solved. At the same time, it is no exaggeration to say that the study of theoretical and practical aspects of the Uzbek national music traditions, the analysis of modern composition and composition in line with the times, is one of the main tasks at the center of scientific research today.

It is well known that the theoretical network of music should be defined as its solid foundation. In the study of the music of different peoples, first of all, its theory, that is, the important elements used in the composition of music are studied. Therefore, such factors can be attributed to the means of musical expression, such as the internal order of melodies, sound system, the ratio of curtains to each other, formation factors, fret system, structural features, metro-rhythmic bases that make up the national musical heritage. In particular, a number of issues related to the theory of Uzbek status are still being studied:

- sound system of maqoms;
- peculiarities of their melody structure;
- lad and metro-rhythmic balance in positions;
- certain genres and forms of status;
- analytical methods of status;
- comparative analysis of status options.

Let us focus on the field of theoretical musicology. In what state and in what way does this network, which studies are being promoted in musical culture, nowadays? What other unresolved issues still lie ahead of Uzbek musicology, in particular its history and theory? Therefore, the study of folk music, national classical music and modern music culture, composition and compositional creativity, the discovery of their peculiarities are among the primary important tasks.

Uzbek music has historically developed in two layers. These are folk music and national classical music. It should be noted that the forms of folk music (folklore) are characterized by their simplicity, conciseness of means of musical expression, rapid absorption into the human mind and memory. Also, the fact that these processes take place on the basis of certain laws determines the specific characteristics of music.

National classical music is distinguished by its powerful composition, harmonious genre and system of genres, performance traditions, laws and values. This music is characterized by the formation of large musical elements, the emergence of certain terms and their own means of expression, as well as the presence of their own traditions in certain circles. The primary theory of maqom is, first of all, its musical language (system of means of expression), that is, the systematic interconnection of musical elements, the formation of harmony and the emergence of a particular form and work of art.

It is known that the various researches and pamphlets of Central Asian scholars created in the past can be recognized as an important source in covering the history of the development of the music of the peoples of the East. They can be defined as cultural and spiritual monuments that reflect the musical art and science of their time.

The peculiarities of scientific and theoretical ideas about music culture in Central Asia have been developing since the early middle Ages. In particular, the Eastern classics were considered followers of the great Greek philosophers who, like Pythagoras, Aristotle, Plato, Aristoxen, and others, studied, translated, and commented on the ancient music theory.

Beginning in the ninth century, music pamphlets began to be written in Central Asia. They provide a thorough study of the scientific and theoretical issues of music, a detailed description in connection with musical instruments, as well as the names of the leading musicians and ancient musical works of their time. In most of these works, the theoretical part is divided into two chapters: the science of the system of melodies and curtains, and the science of rhythm (basics of rhythm).

Among these works are the scientific views of Abu Nasr al-Farabi (870-950), Safiuddin Urmavi (1216-1294), Abdulkadir Maraghi (1353-1435), Abdurahman Jami (1414-1492) and other scholars. It should be noted that the deep influence of the ancient philosophers Pythagoras and his school is felt in most Central Asian theorists. In particular, two points in the teachings of Pythagoras - mathematical and mystical science - can be said to be an important point for all the musical theoretical works of the Eastern classics.

For example, Al-Farabi writes: "Music is a system of interaction of different sounds or certain normative intervals based on the proportions of certain numbers."

It should be noted that there are many this kind of examples. Therefore, the mathematical summary of music, i.e., the acoustic system of sounds, should be noted as an aspect that plays an important role in all theoretical structures.

In particular, in the treatises of the Eastern classics Farabi ("Kitabul musiqiy al-kabir"), Ibn Sino ("Risalatun fi-ilmil musiqiy") and Khorezmi ("Mafotikhul ulum") the scientific-theoretical basis of music is divided into two. The first part is called "Ilmi ta'lif" (composition), and the second is called "Ilmi iyqo" (rhythm). The concept of scientific authorship is used today in close proximity to the phrases lad and its meaning.

Later, from Safiuddin Urmavi to Abdurahman Jami, the science of writing and the science of iyqo were generalized and called the science of advor. They imply concepts that are close in content and status.

Many other scientific sources also study the structural structure and peculiarities of makom varieties, in particular, the theoretical and practical aspects. In understanding the meaning and content of statuses, it is especially important to study the theoretical features, including curtain-lad (lad) systems and their relationship to each other, the scope of the method, the rules of form and formation. From a practical point of view, the sound (acoustic) structure of the tanbur, which is the leading word in the performance of musical instruments, especially maqoms, is very important today in the collection and detailed study of information about the traditions of performance. In particular, after Farabi's Kitabul Musiqi al-Kabir describes the basic principles of music - the science of composition and science - the practical proof of these theoretical views is the section on musical instruments. After that, science moves to the stage of creation, which is the highest status of music.

In the forms and genres of bodies that have survived to our time, it is customary to analyze the principles and units of structural structure separately. The largest of the forms in Shashmaqom was called maqom. Well-known maqomist Ishak Rajabov describes it as: "Maqom is a set of melodies and songs that correspond to a certain mood and start from a certain curtain." Maqom is divided into two independent types, consisting of singing and instrumental tracks, and they are called mushkilat and nasr. Each of the arranged parts of the instrumental and singing tracks are works that have their own relatively independent form.

This means that each of the melodies and songs in the maqom has a specific curtain-based method scope and a special form equivalent.

The process of formation in a constantly changing state of affairs is followed by live music. Accordingly, the science of status - status studies - changes and develops side by side. The formation of the doctrine of status as an independent branch of science begins with Safiuddin Urmavi's *Ilmi advor*. There are three main pillars of this doctrine - melody (curtain) circles, method circles, and certain forms and varieties of musical works. They are referred to by special names: blind, amal, savt, pattern, queue, and turn complex.

Thoughts on the methods of composing melodies described in Abdulkadir Maroghi (“*Maqasid-ul alhan*”) are also contained in the later treatises of Mavlon Kavkabi and Darvish Ali. Especially in the Caucasus, it is interpreted in a different way than Abdulkadir Maroghi, and other forms are also given. For example, Miatain (two hundred), Sarband, Amali mustahal, Qawli mustahal, Navbat and others.

The musical treatises of the famous scholars Mavlon Najmiddin Kavkabi and Darvish Ali Changiy, who lived and worked in the XVI-XVII centuries, focus on the types of melodies and songs and their forms. They provide detailed information on the fundamentals of music theory, in particular, method, weight, rules of expression, and melody-form structures. In addition, valuable information is left about the origins, changes, that is, the musical foundations that led to the development of the art of composition and maqom, formed in the XV-XVII centuries. Mavlon Kavkabi was also a great composer, he created in the form of melodies such as patterns, amal and peshrav on the basis of maqom ways (curtains). In this regard, it is said that great skill is required to connect music with poetry.

Darvish Ali's treatise contains information about musicologists, composers, poets, master hafiz and musicians who lived and worked in his time and before. The work of Mavlon Kavkabi and an unknown author who lived in Bukhara in the XIX century provides valuable information about the types and forms of composition and music. It should be noted, however, that although the form of the melodies is described in detail in these pamphlets, it is difficult to conceive of their form structure precisely because there is no sample of the note texts of this period. Nevertheless, it is possible to roughly compare the image of the works reflected in those pamphlets with the current melodies and songs of the maqom complexes that have come down to us.

The main parts that make up the melody forms mentioned in the treatises of Kavkabi and Darvish Ali are also present in the current maqom tracks. But the fact that many musical terms, which are expressions of melodic parts, have fallen out of use, makes it difficult to understand the issue clearly. While discussing the methods and forms of melody development, these authors give examples of kor, qawl, amal, peshrav, savt, pattern, rihta, saj, zarbayn and other varieties. These phrases and terms reflect the components of a melody or song, and in some cases the methods of creating a melody.

In the musical pamphlets of the XVI-XVII centuries there are still components of the existing melodies and songs, such as room (sarkhana, miyonkhona), bozgoy, zil, which are often associated with issues of form. The fact that there are some similarities between the theory of the past and the practice of the present, and that they have survived, indicates that there are common principles and methodological commonalities in the development of melodies and songs. In this regard, the ancient forms mentioned above, including kor, amal, qavl, savt, peshrav, pattern, etc., show that the predominance of existing melodies and songs arose as a result of the improvement of previous principles. We can see this, at least in part, in the genres and forms of the current Uzbek Maqomat, in the musical forms that exist in the ways of classical instruments and songs.

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