

MAQOM SINGING AND ITS FEATURES



Karimova Mahfuza

Department of “Maqom Singing”, Associate Professor
Institute of Uzbek National Music Arts named after Yunus

Rajabiy

zafarmrake@gmail.com

Annotatsiya. Maqomlar mumtoz musiqamizning eng mukummal namunalari asnosida yuzaga kelgan. O‘zbek milliy musiqamizda maqomlar ta’sir etmagan yo‘nalish yo janr juda kam. Bu maqolada muallif o‘z talqinida “Mog‘ulchai Navo” turkum asari misolida maqomlarning mazmun mohiyatini ochib berishga intilganki, Shashmaqomda mavjud har bir turkum asarning so‘z matni, kuy yo‘lini mukammal egallashi uchun talaba ustoz ko‘rsatmasiga amalda rioya qilishi lozim.

Kalit so‘zlar: maqom, musiqa, Shashmaqom, namud.

Аннотация. Макомы явились более совершенными образцами узбекской классической музыки. В узбекской национальной музыке практически нет ни одного направления или жанра, на которые макомы не оказали бы влияния. В данной статье автор на примере цикла произведений «Могулчай Наво» стремится раскрыть суть содержания макомов, утверждая, что для овладения текстом и мелодией каждого цикла Шашмакома ученик должен следовать живым указаниям своего наставника.

Ключевые слова: маком, музыка, Шашмаком, намуд.

Abstract. Maqoms emerged as the most perfect examples of our classical music. There is very little direction or genre in the field of our Uzbek national music that has not been influenced by maqoms. In this article, the author, using the example of the “Mogulchai Navo” series of works, seeks to reveal the essence of the content of maqoms, stating that in order to perfectly master the lyrics and melody of each series of works in Shashmaqom, the student must follow living the instructions of his teacher.

Keywords: maqom, music, Shashmaqom, namud.

President Shavkat Mirzoyev said in his speeches, “if we want to know and study the true, authentic art, first of all we must know and study the classical art of maqom. If we want to promote art and culture, first of all we must promote the classical art of maqom. We must mobilize all our resources so that the melodies, spirit and philosophy of maqom take a deep place in the heart of every person, and first of all in the minds and hearts of our growing young generation”. It is well known that classical examples of Uzbek folk music were created by folk composers, skilled musicians and singers. Maqoms play a special role and place in the creation of these examples of folk music. In general, there is hardly a direction or genre in our music that has not been influenced or is not influenced by maqoms. After all, maqoms are of particular importance because they embody the beautiful spirituality and traditions of our people through classical songs created over the centuries. Maqoms are a unique feature that distinguishes us from other nations, and we are currently witnessing the increasing interest of the peoples of Europe and the East in this very spiritual identity. When it comes to maqoms, involuntarily, first of all, their perfection and pomp attract the listener's attention. Since maqoms arose during the most perfect examples of our

classical music, it should be recognized that they also testify to the high artistic culture of our people. In the emergence of maqoms, the colorful traditions of folk composition were clearly manifested, which can be clearly seen in the components of maqoms. A number of musicologists have noted that maqoms were fully formed and had a certain structure by the 18th century.

In his book "On the Issue of Maqoms", a maqom scholar and a thorough expert in the theory and practice of maqom, Is'hoq Rajabov writes: "Shashmaqom was created on the basis of the musical wealth of the Uzbek-Tajik peoples, and it had a strong influence on the development of folk music in recent times and took root widely among the masses. Under the influence of maqoms, works of large and small forms emerged".

Maqoms, as a perfect and complex genre, are considered the crown jewel of the Uzbek musical heritage and are mentioned in folk art as a product of past composers' works. Maqoms are also a series of monumental works created by past musicians and singers, folk composers based on certain philosophical ideas, which began to take a certain form over the years. Over the centuries, they have been constantly performed and improved by skilled musicians and singers of the people, passed down from teachers to students, from generation to generation. As a result, maqoms, like the Hindu "Mahabharata", have become a huge musical heritage that embodies the heart and spirituality of our people – "Shashmaqom". It is worth noting that Shashmaqom is not a frozen product of the creativity of past creators, but a rare musical heritage that is being improved by our maqom scholars and composers, skilled musicians, that it serves as the basis for the worldview of new works that claim to be classics as time passes.

Maqoms also had a great positive impact on the emergence of classical music, characteristic of all oases of Uzbek music. Most importantly, in this way, works along the lines of maqoms emerged in terms of creativity, classical music creativity was enriched with new works in its development, and this process continues to this day. Our maqoms were especially enriched with examples of modern creativity during the 20th century, and our musicologists provide information on this. This process can be explained by the emergence of large musical examples in folk music – grouped song works, which are considered the second group of branches of maqoms. "This situation," writes teacher I. Rajabov, "may have made it possible to initially combine the wealth of folk music into maqoms and create cyclical (grouped – italics mine M. K.) works". From this, we can see that the musicologist thought about the gradual adaptation of musical works that were consumed in folk performance practice and became classics to the composition of maqoms.

This creative process is still finding its own way. It should be said that, first of all, there are many sources of inspiration for creativity. Most of the manifestations of maqoms are taken from folk instrumental melodies. In other words, it should be recognized that the initial attempts at musical creativity are more related to instrumental music. The fact that skilled musicians and singers have been improving maqoms in their performance practices is reflected in their creative products.

The primary classical works included in the composition of shashmaqom and the second group of sub-groups created on their basis consist of samples that are performed in a separate order and based on specific methods. These categories are called Savt and Mongolcha in Shashmaqom. Each category consists of components with their own characteristics that make the work especially attractive and their own metro-rhythmic method, which must be based on them. These components are called Talqincha, Qashqarcha, Soqiynama, Ufar. The Savt and Mongolcha maqom categories included in Shashmaqom were compared with the model maqom and created on the basis of its various aspects. In the development of creativity, a number of examples of these categories have emerged. Among them are modern examples of creativity typical of oases. Thus, in addition to the primary sample, the

Shashmaqom includes the above-mentioned category samples created on its basis. In the 20th century, a number of musicians and singers began to categorize classical music samples in a way that is characteristic of the second group of branches of Shashmaqom achieved. In particular, the famous singer, folk poet Fattokhon Mamadaliyev categorized certain works based on the "Savti Fattokhon"

category. It is clear from this that classical music has certainly developed in its own way in all periods.

We all know that "makom solo singing" is one of the most important directions in Uzbek music. As experts have concluded, the musical art of the Uzbek people, along with the peoples of the world, also originated from the phenomenon of monody. According to him, in ancient times, when a person understood his own voice, he sang in his own way, gradually this melody was polished and acquired a tone of voice, and as a result, a person sang his own feelings. As a result of this improvement, solo singing (singing in a single voice) was formed, and during its improvement it took on the form of traditionalism (transferring experience to another person). Thus, a specific direction in our musical art – the art of solo singing – naturally and gradually emerged. At this point, it is necessary to understand the content of the main concepts of this art.

Maqom solo singing is the basis of the art of singing, in which a certain song (song) is performed by one person in a single voice.

In order for a solo singer of maqoms to be formed as a creative person, he must conduct research, and for this he must have a broad idea of an important source - maqom performance.

Several features of maqom singing have been analyzed in the literature on the art of music. When analyzing them, the main features stand out. According to him, to become a soloist, one must:

- have a vocal range at the required level;
- have musical hearing and singing ability;
- possess certain skills and qualifications.

In fact, every person has these qualities, and to become a soloist, it is necessary to cultivate these qualities from a young age. The most important thing for a soloist is the voice, such a voice is called "the ability of a person to produce musical sounds with the help of his vocal organs." The voice of a soloist differs from other voices in that it is precisely a musical sound.

According to scientific findings, the human voice reaches its full volume (1.5 octaves) from the age of 12-13. It is from this period that the voice of the future soloist is professionally trained and developed. In this regard, it is required that teachers, specialists, and conductors of children's music and art schools in our Republic take a scientific and professional approach to the education of the voice of future soloists.

To become a professional solo singer, one must have a voice with the following characteristics:

- 1) a sonorous, rich and long resonance of the voice;
- 2) a vocal range of 2 octaves, a smooth and even sound;
- 3) the singer's ability to control his voice during the singing process.

Every person has the opportunity to achieve such skills and qualifications. The realization of this opportunity occurs in the process of professional music education.

The artistry of maqom solo singing is that in it a certain poetic text is conveyed to the listener through music in the form of a song (a song). The listener receives spiritual and moral pleasure from the singer's singing, perceives a certain thought-provoking idea and reacts to the singer. It is at this point that maqom solo singing is a unique art.

There are two types of maqom solo singing:

- 1) amateur solo singing;
- 2) professional solo singing.

An amateur solo singer is limited to performing traditional songs (songs) after mastering the basic principles of singing. A professional solo singer is an artist who has received a musical education, performs traditional songs (songs) at a high level as a soloist or as part of an ensemble, and is engaged in creativity. Today, amateur and professional solo singing is developing organically in our country.

At the same time, it is necessary to develop professional solo singing. Because the current process of development of the peoples of the world pays special attention to the factor of professionalism in the development of musical art in each field.

A solo singer develops performing skills in interaction with three specialists:

- 1) with a teacher during the training process;
- 2) with the author of the song text;
- 3) with the composer (composer).

This is a characteristic of creative soloists, and at the same time, it is worth noting that most soloists are limited to performing traditional songs. However, based on our personal experience, we consider creative soloists to be an important support for developing the art of solo singing. After all, original songs performed in this category pass the test of years and become traditional songs.

Working on the work "Mogulchai Navo". Before getting acquainted with the work of the "Mogulchai Navo" series, the initial concepts about the maqom are coordinated. First, you need to have information about the essence of the content of the maqom work. Follow your teacher's instructions to perfectly master the lyrics and melody of each series. Before learning the group, it is necessary to do voice tuning exercises under the supervision of a teacher. Then it is appropriate to start learning the group work. Sing these melody lines with the accompaniment of a trombone.

Voice tuning exercises

The image contains six musical staves, each labeled with a number (1, 2, 3, 4, 5, 6) above the staff. Each staff is in treble clef and 2/4 time. The music consists of various note patterns, including eighth and sixteenth notes, with rests. The exercises are intended to be sung in successive pitches with accompaniment by a flute.

Sing the melody of "Chorgoh" series in successive pitches accompanied by a flute.

m. m. ♫ = 54

Tit's the second song of the "Sarahbori Navo" and the "Mogulchai Navo":

m. m. ♫ = 126

Mustahall	MO'G'ULCHAI NAVO. <i>Munis g'azali</i>
Daromad	Masti jomi vasl etib avval meni zor aylading, So'ng nedin hijron xumorig'a giriftor aylading.
Miyonxat	Sendin ummidim bu ermas erdikim, bedod ila Xotirim oshuftau ko'nglum tabahkor aylading.
Dunasr	Salsabili shafqatingdin istadim sarshorlig', Bilgach oni qahring o'tig'a sazovor aylading.
Badiha: mustahall	
Namudi Bayot	Salsabili shafqatingdin istadim sarshorlig', Bilgach oni qahring o'tig'a sazovor aylading.

Badiha: mustahall	
Namudi Navo	Yuz evurding do'stlig'din, dushmani jonim bo'lib, Oqibat men zorg'a yo'q rasmlar bor aylading.

The musical score consists of five staves of music in G clef, common time, with a key signature of one sharp. The lyrics are written below the staves, corresponding to the musical phrases. The lyrics are as follows:

ding Yuz u-yur ding do'st -
 lig' - din, dush-ma-ni jo - nim bo' lib, o - qi
 bat men zo - ri- g'a yo'q ras-mi - lar bor ay - la
 ding. o o e yo-rey o

Furovard | Vaqtdur Munisg'a yor o'lsang karamdinkim, ani
 Asru miskin qildingu g'am xaylig'a yor aylading.

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