

## TODAY'S MAQAM ART

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**Abstract.** *This article discusses the maqom of the present day and its future, the traditions of the maqom of the new era.*

**Keywords:** *maqom, tradition, music, musician, concert stages.*

## СЕГОДНЯШНЕЕ ИСКУССТВО МАКАМ

**Аннотация.** *В статье рассматривается маком сегодняшнего дня и его будущее, традиции макома новой эпохи.*

**Ключевые слова:** *маком, традиция, музыка, музыкант, концертные площадки.*

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In our independent land, important work is being carried out to develop professional musical traditions in new historical conditions<sup>32</sup>. It is known that maqom creativity constitutes the largest part of our classical musical heritage. In today's independent Uzbekistan, three main types of maqom - Bukhara Shashmaqom, Khorezm maqoms and Fergana-Tashkent maqom paths - are being implemented in musical practice. It is known that the performing art plays an almost decisive role in demonstrating the spiritual and artistic beauties embodied in maqoms in a live process and delivering them to the listener. Therefore, the centuries-old life and development of classical maqoms, among a number of factors, is undoubtedly inextricably linked to the high performing skills of the masters-memorizers and musicians. A vivid expression of these processes can be observed in the activities of dozens of artists, outstanding folk memorizers, and famous singers and musicians, both old and young.

In this regard, the creative work of the outstanding musician, People's Artist of Uzbekistan, holder of the Order "For Great Services" Turgun Alimatov, People's Hafiz of Uzbekistan, singer, musician and composer Orifkhon Hotamov and Fattokhon Mamadaliyev, People's Artist of Uzbekistan, musician and composer Ganijon Toshmatov, People's Hafiz of Uzbekistan Muhammadjon Karimov, Kuvondiq Iskandarov, Hasan Rajabiy, People's Artist of Uzbekistan, Hafiz Otajon Khudoyshekurov, People's Artists of Uzbekistan, musicians and composers Gulomjon Hojikulov, Abduhoshim Ismoilov, Olmas Rasulov, People's Artists of Uzbekistan Munojot Yulchiyeva and Maryam Sattorova was especially instructive. In particular, these artists, like their predecessors - Yunus Rajabiy and Risqi Rajabiy, Fakhriddin Sodiqov, Haji Abdulaziz

Rasulov, Domla Halim Ibodov, Matyusuf Kharratov, Komiljon Otaniyozov and others - were able to achieve unique performance interpretations of maqoms and works of composers, and founded a school in this direction that shared unique performance and creative styles. At the same time, the "principle of creative approach" is also observed in the collective (ensemble) performance of maqoms. In this regard, first of all, the composition of traditional maqom ensembles attracts attention.

Nowadays, the traditions of maqom ensemble performance continue to live in our republic in new forms. For example, the leading creative team in the republic - the Yunus Rajabiy "Maqom" ensemble, while maintaining the important role of tanbur and doira instruments in this classical performance, widely uses other instruments such as ud and qanun (along with gijjak, nay, koshnay, chang, rubab). The work of recording new performance interpretations of Shashmaqom and Fergana-Tashkent maqom routes, which are the main part of the ensemble's repertoire, on CDs can be defined as one of the current creative tasks.

After all, the ensemble's performance skills and accumulated creative energy acquired over many years are sufficient to solve such tasks. As is known, during the long history of maqom art, (local) performance schools were established, each with its own style. Among the largest of these centers, one can mention the schools of Bukhara, Samarkand, Khorezm (Khiva), Kokand, Khujand, Andijan, Tashkent. The good news is that now conditions have been created for the revival, continuation and development of the forgotten progressive creative traditions of these schools. In particular, in the Bukhara-Samarkand schools there was a tradition of "reading" the Shashmaqom aytim yolu on the basis of the Turkic-Uzbek ghazals (Lutfi, Sakkoki, Navoi, Mashrab, etc.) and Persian-Tajik ghazals (Ruda ki, Tabrizi, Hafiz, Jomi, Bedil, etc.).

This tradition and other artistic aspects inherent in this oasis style are reflected in the activities of the "Maqomchilar" ensemble operating in Bukhara, in the activities of traditional ensembles in Samarkand, as well as some aspects of the Fergana-Tashkent maqom performance paths are being implemented in Tashkent by the ensemble led by Olmas Saidjonov, and in the valley by such ensembles as "Anor", "Sarvigul", "Meros". The ancient artistic traditions of Khorezm maqoms were revived by the "Maqom" ensemble named after Hojikhon Boltayev under the Khorezm Regional Television (founder Ruzimat Jumaniyozov, artistic director Bozorboy Urinov). In particular, the ensemble managed to reproduce the Khorezm maqoms "Rost", "Buzruk", "Navo", "Dugoh" and "Segoh" in their traditional performance style and record them on magnetic tapes. At the same time, it is gratifying that these maqoms have also become widely

available in the education system. These positive developments indicate that the field of maqom performance is becoming increasingly broad, that there are opportunities for various social groups of our people to enjoy these high examples of art, including the fact that this art has begun to spread to oases where the traditions of maqom have significantly weakened in recent centuries (for example, Surkhandarya, Kashkadarya, etc.). Recently, it has become apparent that the tradition of performing maqoms, whether large or small, in a series is not always followed, and, on the contrary, the principle of performing its components separately (in isolation) on concert stages is becoming increasingly common.

It is known that the deep meaning of this noble art can fully express all its (initial, intermediate and final) stages only at the level of the group. Therefore, the masters have been performing the maqoms as a group whenever possible. It is no exaggeration to say that today in almost all regions there are traditional maqom ensembles with different compositions or, in any case, creative groups that “do not bypass” the performance of maqom samples. And even in general education schools, efforts have been made to create a maqom ensemble along with folklore groups based on a specific plan and program. The demonstration of the advanced performing traditions of Shashmaqom, Khorezm maqoms and the Fergana-Tashkent maqom routes - the Yunus Rajabi Republican Competition of “Maqom” performers, held in our capital every four years, took on an important role. In particular, it is noteworthy that according to the Rules of the competition, in the first stage, the competing musicians were required to perform the melodies “Tasnif”, “Tarje”, “Gardun” from the instrumental section of the Shashmaqom “Mushkiloti”, as well as a short series from the Khorezm maqoms and Fergana-Tashkent maqom paths. The musicians who passed to the second stage of the competition must perform the “Talqin” and “Nasr” branches (with their lyrics) from the “Nasr” section of the Shashmaqom, as well as one of the branches of the Savt or Mongolian branches “Talqincha”, “Qashqarcha”, “Saqynoma”, “Ufar” and one of the “Mushkiloti” sections. And finally, in the third stage of the “competition”, one of the “Sarakhbor” (with all the verses) from the “Nasr” section of Shashmaqom, one of the “Saql” melodies from the “Mushkilot” section, and a piece of the musician’s choice must be performed. Singers participating in the competition must also perform samples from almost all the maqom paths. In particular, in the first stage, the “Talqin” or “Nasr” branch of Shashmaqom (with its verses), in the second stage, all the branches of the “Savt” or “Mo‘g‘ulcha” branches, as well as a complex series of works from Khorezm maqoms or Fergana-Tashkent maqom paths such as “Chorgoh”, “Dugoh-Husayn”, “Bayot”, “Bayoti-Sherozy”, and in the third stage, one of the “Sarah bor” (with its verses) and a

piece of the singer's choice will be performed. At the same time, while this competition has mainly featured solo performers, in recent years ensemble performances have also begun to be given greater prominence.

Also, within the scope of this competition, it was possible to get acquainted with almost all the performing schools existing in the current maqom and to determine the priority principles in them. After all, such large maqom "centers" as Tashkent, Khorezm, Bukhara, Samarkand, Fergana Valley, and in recent years, maqomists from Tajikistan also participated in this creative competition. Of course, such competitions are important not only for the development of maqom performance, but also for the promotion of our classical art. It is no exaggeration to say that the "Sharq Taronalari" International Music Festival, which has become a tradition to be held every two years in the ancient city of Samarkand since 1997, has become an event of global significance not only within our republic and the Central Asian region, but also worldwide. Indeed, thanks to this festive event, which was attended by famous and well-known representatives of musical art from not only Eastern countries, but also from European countries such as France, Poland, Germany, the USA, England, and other continents, ancient and common traditions became closer, a wide path was opened for creative cooperation, and a significant contribution was made to the establishment of peace, stability, and harmony among the peoples of the world. At the same time, thanks to the festival, a wide path was opened for the promotion of Uzbek classical professional music on the world "stage".

In particular, People's Artist of Uzbekistan, winner of the "Ofarin" award (2001) Munojot Yulchiyeva won first place at the 1st International Music Festival "Sharq Taronalari" in 1997, and Honored Artist of Uzbekistan Nasiba Sattorova won the main prize - the "Grand Prix" at the 2nd International Music Festival "Sharq Taronalari" in 1999. In 2003, Dilnura Qodirjonova won 1st place, in 2009, Matluba Dadaboyeva and the folk instrument ensemble, in 2011, "Sato", in 2013, Abror Alimatov (tanbur, sato) won 2nd place. These artists are making a significant contribution to spreading the era of Uzbek classical music around the world. On November 7, 2003, the International Organization for UNESCO declared Shashmaqom a masterpiece of the world's intangible heritage and adopted a special program aimed at preserving and developing its traditions in new conditions. As a result of the important measures taken in Uzbekistan, new horizons are emerging in the development of folk, national, including classical maqom traditions.

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