

The Role and Significance of Maqom Works in the Creativity of Young Artists (with Examples of the Use of Maqoms in the Works of Singers, Musicians, Composers, and Songwriters)

Rifatilla Kasimov Qukhtillaevich¹, Samadov Raxmatilla Sunnatillayevich², Aripov Khurshid Kabilovich², Mominov Komil Tolkunovich³, Zakirov Nadir Bakhtiarovich³

¹Professor of the Department of “maqam, Instrumental Performance” at the Uzbek National, Institute of musical arts named after Yunus Rajabi

²Associate professor of the Department of “maqam Instrumental Performance” at the Uzbek National Institute of musical arts named after Yunus Rajabi

³Teacher of the Department of “maqam Instrumental Performance” at the Uzbek National Institute of musical arts named after Yunus Rajabi

This article is dedicated to the application of maqams in the creativity of young artists. It covers the instrumental sections of Shashmaqam, the Twelve-Maqam cycle, and the Fergana-Tashkent maqam paths. The significance of maqams in the work of vocalists, instrumentalists, composers, and songwriters is highlighted. Examples of maqam works used in the creativity of young artists are provided. Musical analyses and pedagogical recommendations are included. Methodological guidelines are presented, with examples from performances on the Flute, Qoshnay, and Doira. The article concludes with a summarized conclusion.

Keywords: Maqam, instrumental performance, Mushkilot section, rhythm, Flute performance, Doira technique, quotation, lament, mastery of performance, maqam structure, method, ensemble.

1. Introduction

Today, the trends of maqam works are increasingly reflected in the creativity of Uzbek composers. Many works based on maqam and Shashmaqom music have begun to be created, skillfully utilizing modern musical techniques. Among these, the Fergana-Tashkent maqams, Shashmaqom, and the Twelve-Maqam cycles hold a prominent place. The interest of Uzbek composers in national music, particularly maqams, in their contemporary works is linked not only to the influence of modern music but also to the traditional music's inherent potential to serve as a foundation for modern techniques. At the same time, the use of maqam techniques in contemporary compositions is associated with the composer's desire to deeply, delicately, and comprehensively reflect national thinking.

Uzbek maqams are an invaluable part of the national musical heritage, holding a special place in the creativity of young performers. This art form plays a crucial role in shaping not only historical but also contemporary artistic and aesthetic values in Uzbekistan's culture. The significance of maqams in the work of young performers is evident in several aspects.

2. Methods

Teaching maqam traditions to students and learners is considered one of the most important issues of today. Primarily, in teaching national music, studying and analyzing relevant literature is one of the key factors in shaping pedagogical skills. Integrating existing methods into lessons and developing new, previously unused ones play a significant role in this process.

Enhancing students' comprehension of knowledge related to national music and ensuring they acquire certain musical skills and abilities serve as benchmarks for this effort, including the following objectives:

1. Performing specific exercises consistently during the initial stages of education to effectively master maqam rhythms, perform melodies proficiently, and independently interpret nuances such as “nola” and “qochirim”.
2. Training young maqam performers to become well-rounded individuals and elevating musical culture to a higher level.
3. Further developing instrumental and vocal performance skills and continuously working in this area.
4. Achieving a comprehensive mastery of the six maqam cycles, which form the foundation of maqam performance, and applying this knowledge in practice.
5. Broadly utilizing innovative methods in teaching, such as:
 - Reading maqam works from sheet music and listening to video tutorials;
 - Video analysis;
 - Studying and analyzing the works of renowned vocalists and performers.

This issue has been partially addressed in the works of Uzbek musicologists. Highlighting

this topic scientifically, including its place in Uzbekistan, Central Asia, and global music performance, as well as providing information on national musical instruments and instrumental performance in general, is essential. These insights would benefit not only educators and learners active in the music world but also all citizens of Uzbekistan who are engaged in creative work.

By studying maqam art, young performers preserve the national heritage and pass it on to future generations. This process involves not only mastering performance techniques but also understanding the philosophical and spiritual essence of maqams.

Performing maqams requires advanced musical knowledge and technical skill. Through mastering maqams, young performers refine their performance abilities, laying the groundwork for success in other musical genres as well. The unique melodies and intricate rhythmic-structural characteristics of maqams inspire young artists, significantly contributing to the development of their personal creativity. Many young performers create new works based on maqams, shaping their individual styles.

Maqam is not merely a musical genre; it is a system embodying cultural and spiritual values. As young performers study maqams, they gain a deeper understanding of their nation's history, culture, and traditions, fostering spiritual development and a sense of national identity. This positively influences their personal growth and moral refinement.

Young maqam artists play a vital role in promoting national music on the international stage. By showcasing Uzbekistan's rich cultural heritage globally, they contribute to strengthening the country's image and reputation.

Uzbek maqams serve as not only a creative platform but also a school of spiritual and professional growth for young performers. Therefore, focusing more on teaching and developing maqam art is a crucial step toward preserving and enriching our national culture.

3. Result

Uzbek maqams hold a special place in the work of vocalists. The art of maqam plays a significant role in enhancing their skills, enriching their performance styles, and preserving national cultural values. Vocalists incorporate maqams into their work in the following ways:

Maqams, with their intricate melodies, principles, and rhythmic structures, expand vocalists' vocal capabilities. Singing maqams helps achieve excellence in intonation, vocal range, and breath control, which also aids in successfully performing in other genres.

By performing maqams, vocalists preserve the rich heritage of Uzbek national music and pass it on to future generations. Each vocalist supports maqams in their work and popularizes this art form through modern interpretations.

Many vocalists draw inspiration from maqams and create their modern interpretations. For instance, blending maqam melodies with pop or jazz styles leads to the formation of new genres. This contributes to popularizing maqams among younger generations and international audiences while fostering creative exploration and the emergence of new directions.

Additionally, maqam melodies embody the national spirit and culture. By performing maqams, vocalists express the traditions, cultural values, and philosophies of life of their people in their art. This serves as a means for them to showcase their national identity.

For many years, maqams have attracted significant interest as part of Uzbekistan's cultural heritage at international music festivals and competitions. Through their performances of maqams, vocalists gain recognition on global stages and demonstrate the richness of the country's culture.

The profound spiritual and emotional depth of maqams leaves a powerful impression on the audience. When vocalists perform maqams, they connect with the listeners on an emotional level, evoking deep feelings linked to national music.

In the creative work of vocalists, maqams are not only a tool for enhancing performance skills but also a vital factor influencing their artistic direction. Therefore, teaching maqam art and its broad application in vocalists' work is of great importance for the development of national music.

The influence of Uzbek maqams on instrumentalists is profound, playing a significant role in enhancing their technical skills, fostering creative exploration, and advancing national musical culture. Maqam art serves as a source not only for improving performance techniques but also for enriching instrumentalists artistically, aesthetically, and spiritually.

The complex melodies of maqam instruments, along with the modes and rhythmic structures within maqams, broaden the technical capabilities of instrumentalists. Each musical instrument (such as the tanbur, dutar, doira, nay, and others) has unique requirements in maqam performance, which helps develop the performers' mastery to a high level.

The melodies and structures of maqams inspire instrumentalists to engage in creative exploration. They create new compositions based on maqams, harmonize them in modern instrumental ensembles, or blend them with other musical genres. This helps maqams gain a broader acceptance among audiences. Maqam instruments hold a unique place in ensembles and orchestras. Each instrument ensures the melodic richness of the maqam and enhances the harmony in the performance. Especially in maqam ensembles, instrumentalists perform together, further amplifying the artistic and aesthetic impact of the music.

Through maqams, instrumentalists have the opportunity to promote national music culture not only in Uzbekistan but also on an international scale. The performance of maqams is met with great interest by foreign audiences, and during these performances, instrumentalists explore ways to expand the capabilities of their instruments and improve sound quality. This leads to the enhancement of musical instruments and elevates maqam performances to a new level.

In the creative work of instrumentalists, maqams hold significant technical and artistic importance. They actively work to preserve, develop, and promote national music culture based on the maqam art. Therefore, the study and development of maqam instruments plays a vital role in ensuring the continuity of national culture.

In the work of composers, Uzbek maqams serve as an important source of inspiration and a compositional foundation. For composers, maqams are not only a base that incorporates

elements of national music but also a source of creative ideas for creating new works. By incorporating maqam elements into their compositions, composers preserve national identity and reflect the culture of the people through music. This also contributes to the recognition of national music on an international scale.

When maqams are adapted to modern music genres, they create a foundation for the formation of new directions and genres. For example, the melodies of maqams, when incorporated into symphonies, opera, or pop music, give rise to unique styles. Composers create orchestral works based on maqams, enhancing their musical expressiveness. Particularly, maqam melodies provide new technical possibilities for orchestral string instruments. This also contributes to the development of the symphonic maqam genre. The deep spiritual meaning of maqams adds emotional richness to the composers' work, allowing them to express emotions and spirituality more broadly in their pieces. Through works created based on maqams, composers promote national music culture on the international music scene. This not only showcases the allure of Uzbek music but also highlights the appeal of the broader Eastern musical heritage.

4. Discussions

Maqams are a powerful source in the creative work of composers, as they combine national identity, creativity, and modernity. By incorporating maqams into their compositions, composers have the opportunity to preserve, enrich, and present the national music heritage to the world through new works. Therefore, the role of maqams in the creative process of composers is extremely important and holds significant value.

For instance, in the composition “Music for Oboe and Percussion” by the young composer Nurali Erkeyev, rhythm is another important means of expression, on equal terms with timbre.

The image shows a musical score for a piece titled "Music for Oboe and Percussion" by Nurali Erkeyev. The score is written for three parts: Bass Drum, Oboe, and Percussion. The Bass Drum part is in 2/4 time and is marked "Rubato 1/45" and "Senza misura". The Oboe part is marked "mp". The Percussion part includes "Whit fingers" and "Piatti on BD" marked "mf". The score is written on a single staff with a key signature of one sharp (F#) and a common time signature of 2/4. The Bass Drum part is written on a single staff with a key signature of one sharp (F#) and a common time signature of 2/4. The Oboe part is written on a single staff with a key signature of one sharp (F#) and a common time signature of 2/4. The Percussion part is written on a single staff with a key signature of one sharp (F#) and a common time signature of 2/4.

If we analyze this rhythm, we can observe the presence of rhythmic tempos characteristic of national music. For example, the composer has used variants of the “ Mo’g’ulcha”, “Ufor”, and “Savt” rhythms in a form that is not strictly repetitive in his work.

Галкинча	
Чаландоз	
Кашкарча	
Сокийнома	
Уфар Уззал	
Уфар	

In addition, the given rhythmic tempo has similarities with the rhythm of the Uygur Segoh maqom.

The rhythm of the Uygur Segoh maqom is

№ 201

Тааза, маргули ва чушургиси

М.М. ♩ = 60



The rhythm in the composition “Music for Oboe and Percussion” is divided into two groups: one that constantly renews and one that repeats in an ostinato form. From a European perspective, we could refer to this as the refrain of a rondo form.



This refrain-like rhythm is maintained throughout the entire composition, changing three times with different “lavxa” (layers).

All maqom categories contribute to expressing the meditative contemplation characteristic of Uzbek monody. In turn, the chosen type of dramaturgy defines the thematic content, principles of formation, and determines the selection of the form.

It should be emphasized that the basis of maqom works is the gradual expansion of the theme, based on the modal principle, meaning that it grows from the “seed”.

By the 20th and 21st centuries, musical thought had significantly enriched and undergone many changes. In works, changes in dramaturgy, composition, unity, thematic development, and the shaping process serve as examples of this transformation. In musical works, due to the great attention given to maqom pieces and the renewal of the younger generation’s perception, works based on maqoms, or those inspired by maqoms, replaced the previously developed and individualized thematic subjects. In these works, not only new themes emerge, but other musical elements also develop based on maqoms.

On the other hand, the use of many new notation styles and compositional techniques has led to the individual appearance of the works. These trends began to be actively applied not only in European musical culture but also in the Uzbek compositional school. Specifically, the works of young Uzbek composer N. Erkayev found their reflection in his instrumental pieces, which is a natural phenomenon. The analysis of N. Erkayev's works suggests that the types of maqom melodies used by the composer, along with their development and formation principles, are more closely related to the interaction of monodic traditions. This is because the application of national monodic traditions in the context of other cultures and modern culture in general is linked to the ability to demonstrate their vast inner potential.

5. Conclusion

In conclusion, significant attention is currently being given to the development of musicology in Uzbekistan, particularly in the study of musical instruments. This trend is also evident across Central Asia. Musicology, along with the study of musical instruments, is being explored in higher and secondary music education institutions. Moreover, the field of musicology still requires further scientific and practical research. This work is presented as a modest scientific contribution to the field of musicology, intended for the attention of our colleagues actively engaged in the world of music.

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