



## **HISTORY OF THE FORMATION OF THE FERGANA-TASHKENT MAQOM ROADS**

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### **Abstract**

This article provides information about the origin and collapse of the Fergana-Tashkent maqoms.

**Keywords:** Teacher-student, performance style, voice, melody, Kokand Khanate, Fazli Namangoniy, Muhammad Umarchan, Ota Jalol Nasirov, Niyozkhodja, Khudoyberdi

### **Introduction**

#### **Аннотация**

В данной статье представлена информация о происхождении и распаде ферганско-ташкентских макомов..

**Ключевые слова:** Учитель-ученик, манера исполнения, голос, мелодия, Кокандское ханство, Фазли Намангоний, Мухаммад Умархан, Ота Джалол Насиров, Ниезходжа, Худойберди.

When it comes to the Fergana-Tashkent maqoms, historical books, musical treatises and literary treatises often mention the names of accomplished singers and musicians from the Fergana Valley and Tashkent. Their art is much wider than the local circle and is famous throughout the Central Asian region. In general, the development of classical music in these places has its own long history. In particular, by the end of the 18th century, with the formation of the Kokand Khanate as a separate state, the Fergana and Tashkent oases began to form a single cultural and administrative circle as its main core. In this environment, the groundwork was laid for the emergence and improvement of a unique style in poetry, music, architecture and other applied arts. The results of the development of this style were especially noticeable in music and poetry. In particular, during the reigns of Muhammad Umarchan (1809-1822) and his



son Muhammad Alikhan (Madalikhan) (1822-1842), the Kokand poets and musicians became widespread.

At the end of the 18th century - the beginning of the 19th century, many court poets worked in Kokand under the leadership of Fazli Namangoni. At the same time, great attention was paid to music, and talented singers, musicians and composers were involved in the service. Most importantly, the scientific and practical foundations of maqom paths were developed in the palace environment in the harmony of classical poetry and music. The names of the musicians who were at the forefront of this process have also been preserved in history. If we say that the documented history of the Bukhara shashmaqom begins with Ota Jalol, and that of the Khorezm maqoms with Niyozjon Khoja, then it should be recognized that the Fergana-Tashkent maqom paths can be summarized from Khudoyberdi Ustaz, according to the genealogy compiled by Ghulom Zafari. According to various documents, in the science of maqom, Khudoyberdi Ustoz studied at the school of Niyozjon Khoja of Khorezm. This evidence is reflected in Khorezm and Kokand sources, and in the "History of Music of Khorezm" Khudoyberdi Ustoz is mentioned among the prominent maqom scholars who studied under the students of Niyozjon Khoja. According to M. Rakhmonov's book "History of the Uzbek Theater", memoirs of artists from Fergana who lived at the beginning of our century, and the Genealogy of Ghulom Zafari, it is noted that Khudoyberdi Ustoz created the current order of Fergana maqoms and that he studied maqom in Urgench, one of the largest cultural centers of Khorezm, for 18 years. Some sources also mention a musician nicknamed Zebo Pari (his name was Khudoyberdi). He was a brilliant Hafiz from the Fergana School (Isfara). One of the most beautiful climaxes of Shashmaqam is named after him. The conclusion that can be drawn from this is that the roots of Fergana-Tashkent classical music are not only connected with Bukhara Shashmaqam, but also with Khorezm maqams.

If we summarize the above information, Khudoyberdi Ustoz was the head of the court musicians in Kokand. His disciple AŞurali, after being expelled from the court, first worked independently. This is the form used by Fergana musicians and composers. The principles of the parada and usul are similar, but the melodies and ashulas clearly show the peculiarities of the Fergana-Tashkent dialect. Moreover, it is not correct to say that this style appeared suddenly. After all, the fact that the foundations of the Fergana-Tashkent maqom paths were thoroughly worked out and deeply rooted in the



minds of the musicians and listeners indicates that the roots of these traditions go back a long time.

“In the periods after the creation of the Shashmaqam, several musical works, hundreds of melodies and ashulas appeared in Tashkent and the Fergana Valley in the form of certain variants of maqams. This is, of course, a result of the wide possibilities for composing maqam lines in various circular methods and using their melodic or rhythmic variations.” Among the musical works used in this maqam, three maqam series stand out in terms of their characteristic features in the form of melody and structure. “These are the Tashkent-Fergana maqam lines - Bayot, Dugohi Husayniy, Chorgoh. Each of them has up to six branches and is separated from each other by numbers. For example, Bayot is called I- II-III- IV-V, Chorgoh I- II- III- IV-V.

It is noteworthy that the Tashkent-Fergana maqom paths were developed in the same order as the maqom branches that were included in the first and second parts of the Shashmaqom ashula section - Sarakhbor, Nasr, Savt, and Mogulcha, that is, they have similarities in their tact-rhythm meter, circle method, movement of the ashula path, and poetic meters specific to them.”

For example, Bayot I, Dugohi Husayni I, Chorgoh I, and Shahnozi Gulyar (its structure differs from the above maqom lines, therefore we have taken similar maqom lines as three) are written in the Sarahbor order, their time-rhythm meter is in the 2/4 circle method, the Sherlar meter used for them, and the melodic movements in the aShula line are the same as in the Shashmaqom.

These maqom series, which are popular in Tashkent-Fergana, mainly consist of aShula yulls, which do not have instrumental yulls like in ShaShmaqom. However, musicians also performed these aShula yulls as instrumental works, and the Bayot, Dugohi Husayniy and Chorgoh yulls were created based on the Shu-named branches of ShaShmaqom, while Shahnozi Gulyar was created based on various maqom branches, especially the Rost and Ssgoh maqom branches. This indicates that in the musical maqom, two different traditions, the palace and the outside, developed equally in the past.

The second important point is that in the middle of the 19th century, during the reign of Khudoyar Khan, a terrible event occurred against art. A number of famous artists, including maqomists, were executed with the erroneous idea that "the Shahism in the country was increasing and religion was beginning to undermine Islam." As a result, soz parties were banned in the palace, and maqom masters worked far from the center



(in Margilan, Isfara, Khujand, Tashkent and other places). In our opinion, all this, in turn, led to the spread of the Tashkent-Fergana maqom paths in the form of separate melodies and songs, rather than merging into large groups like those of Bukhara and Khorezm. Finally, another noteworthy piece of information is the connection of the chain of masters to the hafiz Mulla Tuychi. This document, on the one hand, indicates that the Fergana-Tashkent routes are a single method, and on the other hand, the master-disciple lineage in maqomism, the succession of traditions, and the consistent development of schools and methods.

The origin of the Fergana-Tashkent maqom paths is a topical topic, and its structural features have been little studied scientifically. The scarcity of reliable written sources on the historical roots of the Fergana-Tashkent maqoms, the almost complete absence of critical texts of the melodies and ashulas that were performed, and the fact that the heritage came through the traditions of the master and disciple create serious difficulties in analyzing the topic.

On this issue, a special chapter of I. Rajabov's book "On the Issue of Maqoms" is considered reliable information. Since the appearance of this book, in order to present the maqom as a unified system, the term "Fergana-Tashkent maqom routes" has been used along with "Shashmaqom" and "Khorezm maqoms". It reveals that the Fergana-Tashkent maqom routes are an independent tradition that continues in the maqom system with its own internal laws, regulations and signs. Most importantly, I. Rajabov's research states that the Fergana-Tashkent maqoms differ from the Bukhara Shashmaqom and Khorezm maqoms in their history and practical principles.

Fergana-Tashkent maqom paths are not copies of Shashmaqam, Khorezm maqoms or any other system. If they are compared with maqom paths from the point of view of melodic phrases and movements of local (regional) composers on the basis of a common maqom, the issue of their relationship to Shashmaqam can be resolved differently. Many maqom paths popular in Tashkent and Fergana can correspond to Shashmaqam branches not only in terms of the internal melodic movements of these phrases, but also in terms of the overall appearance of these phrases. "In the 1920s and 1930s, master musicians and singers used the term "Chormakom" (i.e., totir makom) in reference to the Fergana-Tashkent maqom routes, similar to "ShaShmaqom" and "Olti yarim maqom", and included in it the combinations known as "Bayot", "Dugoh Husayniy", "Chorgoh" and "Gulyar-Shahnoz."



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