

# Structure and Development Processes of Bukhara-Samarkand Music

Sardor Homidov

Concertmaster of the "National Singing" department of the Uzbek State Institute of Arts and Culture

Phone: +998 99 997 02 92

Gmail: [shamidov868@gmail.com](mailto:shamidov868@gmail.com)

**Abstract:** This article provides basic information on the traditional art of Uzbek singing, from the gods to major works. Each genre focuses on its form, impact, timing, genre, content, and tradition. That is why music, traditional songs and maqom performances have played an important role in the daily life of the Uzbek people and in the spiritual development of the people.

**Keywords**—shashmaqom, the art of music, the power of influence, the genre, the traditional song,

## 1. INTRODUCTION

The Bukhara-Samarkand traditional art of singing was the basis for the creation of makoms, the most perfect genre of classical music heritage of the Uzbek people. It should be noted that under the influence of Bukhara maqoms, Uzbek classical music was formed and developed in other oases, influenced by various genres and gained classicism.

In the second half of the 19th century, music scholars such as Mirzo Hidoyat, Mullaboy, Abdurahmonbek, Abdulkhair Mahmud, Mirbobob, and Mirvose were involved in the practice of music creation and performance in Bukhara.

It should be noted that the art of maqom was formed in Bukhara in Central Asia. The process of its formation is determined by a number of peculiarities. The perfect series of masterpieces is a legacy of mature and skillful performances that go through a series of stages. The influence of performance traditions on the composition of works is incomparable. Performance has been and continues to be an important source of inspiration for the formation of the musical heritage. Because they take examples from each other, take color and enjoy other features and qualities, in the formation of maqoms and classical music samples through creative methods such as "Imitation", "Savt", "Nazira", inspiration, processing, adaptation. has a special place.

Father, Jalol Nosirov, an artist who lived in the second half of the 19th century and the beginning of the 20th century and

is known in history as a scholar of master's music, is one of the brightest representatives of the Bukhara school of composition.

Father, Jalol Nosirov, a scholar of Bukhara maqoms, a skilled drummer and a great hafiz, was born in 1845 in Bukhara. His father, Nasir, worked as a muezzin in the main mosque. He was well acquainted with the heritage of folk music, especially the branches of maqom. From an early age, he loved music, and in order to study the profession, he became a student of one of the most famous singers of his time, the famous singer Tillaboy Hafiz.

## 2. Main Body

**Time.** Father Jalal learns from his teacher the parts of Shashmaqom that belong to the Nasr section. Father Jalal is accepted to the palace guard at the age of 20. With his unique talent and juicy voice, he soon won the attention of the courtiers. He was then appointed chief musician of the palace. He became one of the most influential maqom masters of his time and led a group of maqom players in the palaces of Amir Muzaffar Khan, Abdullah Khan and Alim Khan. Throughout his career, he has developed as a skilled drummer and singer. Shashmaqom's instruments and songs can be performed in an orderly manner.

Father Jalal takes a creative approach to Shashmaqom during the performance. Some sources say that he had a creative relationship. In particular, he associates a savt with the status of "Segoh" and calls it "Savti Jalaliy". In this regard, A. Fitrat in his pamphlet "Uzbek classical music and its history" states the following: "Savt" was composed in 1922 by the famous musician Father Jalal on my initiative [2]. "

**Permission.** Father Jalal works at the Oriental Music School, which opened in Bukhara in the 1920s. He taught the art of maqom to the most influential musicians and singers of his time. "In 1923, The old teacher also played a key role in Uspensky's recording of Bukhara's Shashmaqom. V.A. Uspensky's "Shashmaqom" is based on the performances of famous musicians such as Father Giyos Abdugani, Abdurahmon Tanburiy (Umarov), Domla Halim Ibodov, Marufjon Toshpulatov.

**Variety.** The Bukhara Shashmaqomi was transcribed in 1924 at the initiative of Abdurauf Fitrat, together with Father Jalal and Father Giyas and V.A.Uspensky, and published in Moscow under the title Six Musical Poems. Father Jalal teaches at the Research Institute of Music and Choreography, opened in 1928 in Samarkand. In this school he teaches a number of artists such as Halim Ibodov, Hoji Abdulaziz Abdurasulov, Shodi Azizov, Shonazar Sohobov, as well as well-known composers M. Ashrafiy, M. Burhanov, T. Sodikov, Sh. Ramazonov and others. Father Jalol Nosirov died in 1928 in Samarkand at the age of 83 [3].

**Activity.** Father Giyos Abdugani is a brilliant representative of the Bukhara School of Performing Arts, a famous tanbur player and musicologist. During his career, he has mastered

the performance of many melodies belonging to the troubled department of Shashmaqom. Father Giyas was a court musician for many years. He teaches music at the Oriental School of Music, which opened in Bukhara in the 1920s. He mainly taught Shashmaqom musical instruments and tanbur.

**Risk.** Father Giyas also graduated from V.A. Uspensky in 1923. He took part in the recording of "Shashmaqom" led by Uspensky. He worked with the famous hafiz of that time, Father Jalal, and the maqam scholars Mirzanazrullah Tanburi. As a result, the Bukhara Shashmaqom was published as a collection and was published in 1924. Father Giyas founded a unique school of tanbur in his time.

Haji Abdulaziz Abdurasulov is a brilliant representative of the Uzbek art of composition, who lived in the second half of the XIX century - the beginning of the XX century. Haji Abdulaziz Abdurasulov was born in Samarkand [4].

**Appreciation.** From an early age he was brought up by Samarkand tanbur player Haji Rahimberdi. Folk ways, especially the instrumental and singing ways of Shashmaqom, have reached a creative perfection through diligence. Haji Abdulaziz Abdurasulov performed dutar and tanbur. He was especially good at playing the dutar and had his own style of playing the dutar. His voice had a unique timbre, strong, intense and, most importantly, impressive. He studied Shashmaqom in Bukhara with the famous artist Father Jalal.

**Value.** During his career, he was a great artist of his time, a skilled musician, singer and composer, as well as a teacher brought up by a number of well-known students. "Vola Muhammasi", "Samarkand Ushshoghi" - Zebuniso's ghazal songs are distinguished by their perfection and originality. The composer's melodies such as "Tarannum" and "Sayli Kalandariy" are a good example of dutar. It should be noted that the works of the composer have become an example of the Uzbek musical heritage and are performed with great enthusiasm and love by the younger generation. His "Guluzorim" - Amir Navoi's ghazal to A. Navoi."

Haji Abdulaziz Abdurasulov's musical knowledge is reflected in his works. He has managed to create works that are influenced by any genre or local style of Uzbek musical heritage. His work "Baby" is typical of the Fergana Valley, "Bozurgoniy" is rich in Khorezmian melodies, "Kurban Ozlan" - based on the style of Azerbaijani mugam, and "Guluzorim" - a real Samarkand oasis. It is valuable because it embodies the traditions of performance [5].

**Exchange of views.** The form and system of development of the song "Guluzorim" are typical of the maqom. We can see this in the structure of the melody, the mode and the method. The work is written in maqoms-specific (re) miksolidiy mode. The rhythmic basis of the measure is based on the classical method of measuring 3/4. The technique itself is uplifting [6].

### 3. Conclusion

From the point of view of passion and charm, it is possible to note that there are possibilities of artistic approach depending on the speed of the work. The income part of the

work shows that the status is based on all the main aspects of the way of singing. In terms of the theme of the play, you can see that the composer has created an original melody with a folk style. Mauritius is a genre of men's and women's folklore typical of the Bukhara musical tradition. The term "Mauritius" comes from the word "Mauritius", which refers to the Iranians who migrated to Bukhara from all over Khorasan, especially the Mauritians (now Mari, Turkmenistan). More precisely, during the reign of the Bukhara Emirate, the musical creativity of the Iranians who migrated from the Moors became widespread among the people of Bukhara and was shaped and changed under the influence of local cultures.

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