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## DISTINCTIVE FEATURES OF THE HUSAYNIY MAQOM

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### ABSTRACT

*Husayniymaqom is well known as the distinctive maqom among the twelve maqoms' system that dominated the music culture in the Middle East during the XIII-XVII centuries. Although it has not retained its original form to present day, there is a possibility to apprise with some samples of it through the notable Shashmaqom cycle and the Fargona-Tashkent maqoms.*

**KEYWORDS:** *Maqom, Husayniymaqom, Shashmaqom, Fargona-Tashkent Maqoms, Twelve Maqoms System.*

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### 1. INTRODUCTION

The famous Fargona Valley and Tashkent region (oasis) maqoms such as Bayot, Dugoh-Husayniy, Chorgoh, Gulyor-Shahnoz, Segoh and Nasrullovi attract attention with their form, melody structure, harmony, tune and usuls, rhythmical fill-ins. Therefore, it is expedient to study the specificity of each of them from a scientific, theoretical and analytical point of view.

Below, we will highlight as many peculiarities as possible of the Dugohi Husayniymaqom that is considered as one of the major Fargona-Tashkent maqoms. As for the lexical meaning of the term Husayniy, a maqom researcher Iskhok Rajabov interprets it as a "composer's pseudonym", while the scholar Oqilkhon Ibragimov, who studied the maqoms in connection with mysticism, describes it as "lover's guide". [1]

### 2. THE MAIN PART

Maqoms, named after Husayniy, have been included in the Navo and Dugoh maqoms of Shashmaqom cycles. Mainly, in the instrumental section of Navo, there is a musical melody named Muhammadi Husayniy and in the vocal section, there is a cycle (shuba) Husayniy Navo. In particular, when we listen to the song of Muhammadi Husseini, we see that it has been created in the style of Husseini as it was quoted in the sources.

In our opinion, this melody was formed at the same period when Shashmaqom was formed, and it was composed especially for the instrumental section of Navo maqom in Husayniy harmony. However, there is no information that there was an instrumental section in the Twelve Maqom system. It is generally known that the maqom "Navo" of the Shashmaqom series encompasses Bayot, Oraz and Husayniy maqoms in addition to Navo, while the maqom Dugoh includes Chorgoh, Oraz and Husayniy maqoms in addition to Dugoh. This feature is also characteristic for other maqoms of the magnificent Shashmaqom cycles. [2]

As I. Rajabov noted, the cycle of Husayniy Navo of the Shashmaqom cycles in the maqom "Navo" begins with melodies similar to the melodies of Navruz Saba which is part of maqom "Rost". In the peak, the melodies harmonize with Bayot. They can also be called an advanced type

of Husayniy at the octave level. If we pay attention to the fact that Navruz Sabo is a part of the cycle of the Twelve Maqom system in the Busalik status, and Bayot is a part of the Kuchak status, then as expected the maqom performers, who formed Shashmakom, emphasized the specifics of the category. That is, each piece included in the Shashmaq cycles is interconnected, and their common roots go back to the Twelve Maqoms system.

Based on the results of academic researches, one of the main maqom groups of the Fergana-Tashkent oasis- Dugohi Husayniy, and Husayniy Navo as well as Husayniy Dugoh belong to Shashmaqom and have common roots. However, it should be noted that they are subject to two different creative styles and directions, characteristically expressing themselves in two different musical themes and reflecting different tones and manifestation of the style. This is the absolute difference between the figurative structure and the nature of these patterns.

The cycle Dugoh from the Twelve Maqoms system is an integral part of autonomous maqom Husayniy. While Bukhara composers considered it as a cycle of Shashmaqom, maqom experts of the Fergana-Tashkent oasis shaped it as an independent maqom called Dugohi Husayniy. In other words, Husayniy maqom of the Twelve Maqoms system, along with Shashmaqom, served as the original source in the formation of Dugohi Husayniy. [3]

The Fergana-Tashkent maqoms are calm and dignified as Dugohi Husayniy I and Sarakhbor. They are also based on Gmyxolidian harmony and connected to the popular doira usul in a simple 2/4 time. The local traditions are vividly reflected in its melodic movement. At the same time, the melody tends to develop broadly and freely, attracting attention with its intensity and wide range of sounds. At the culmination of the piece, which consists of VII "khat" (letters) with two sentences in each, the tunes of Dugohi Husayniy reaches its apogee.

The singing ways of maqoms change and develop as the main theme moves from piece to piece.

It should be noted that the components of Dugohi Husayniy cycles are based on Dugohi Husayniy I and embody its unique features. In particular, Dugohi Husayniy II was created in the savt doira usul, which represents the changed development of the melody-theme base in Dugohi Husayniy I. First of all, there is a change in tune and usul, measurement, which is also observed in the melody structure of the subject. The melody of Dugohi Husayniy II, as Dugohi Husayniy I, is rich in high-pitched sounds, in which the original melody's framework, pitch and melody lines are preserved, which makes it possible to distinguish the melody of Dugohi Husayniy I in Dugohi Husayniy II.

Dugohi Husayniy III undergoes further changes, which is typical of songs in the style of suvora. This, of course, is achieved through the means of tune, usul, measurement, and tone. Comparing the theme in Dugohi Husayniy III with the theme in Dugohi Husayniy I, it becomes clear that its characteristic melody -upward movements returns to the keynote with its subsequent descending fillings.

It should be noted that Dugohi Husayniy is also diverse with its harmony association, in which Dugohi Husayniy I, II, III and the final Dugohi Husayniy VII (ufar) correspond to the Gmyxolidian harmony, while the middle parts- Dugohi Husayniy IV, V, VI were created in the G dorian harmony. The next part, Dugohi Husayniy IV, is also connected to doira usul in 3/4 time. Here, the theme demonstrates a certain variation of the original theme with all its forming tools (harmony-tone, tune-usul, measurement). Dugohi Husayniy IV was composed in the form of melodies and is compact in size compared to the main cycles. However, the melody of the song develops respectively as a cycle (shuba). Thus, interlude is the first of the "khat" (letters), each of which consists of two sentences, the second is middle letter that sounds a quarter higher, the third and fourth are the peak part of the melody, which do not exactly repeat interlude, but consist of tones that resonate above the octave. The melody structure of these letters has the same shape, they move toward the main keynote with its step-by-step descending motion. The work ends with

“suspension” melodies given in the sarakhbar usul. [4]

As mentioned above, Dugohi Husayniy V, VI corresponds to the G dorian harmony as the previous part. Their melody has the same structure, form, size and is connected to the Qashqar doira usul. The form of these parts is remarkable for their peculiarity: they consist of four “khat”(letters)with five sentences each, which do not correspond to the form of a cycle. It is known that such a form is characteristic of colorful songs. Dugohi Husayniy V, VI shows that it has a melodic character as an integral part of the main cycle.

The last part Dugohi HusayniyVII is performed in the style of ufar and officially completes the series. In turn, it creates a direct connection that binds the parts of the series together in tone.Unlike the Dugohi Husayniy, Husayniy Navo and Husayniy Dugoh melodies have been created in the spirit of the main cycles of Shashmaqom. They are characterized by calm development, frequent repetition of base sounds, and melodiousness.

The structure of the HusayniyNavo cycle of Shashmaqom is almost the same as Husayniy Dugoh, except the changesobserved in terms of the harmony. That is, while Hussein Navo corresponds to the F ionic harmony, HusayniyDugoh is played in Dmixolidium-ionic-mixolidiumharmony. Both of these cycles consist of VII “khat”(letters): “khat” I is introduction, “khat” II-III are middleletters, “khat” IV-V are “dunasr” and “khat” VI is the culmination part based on “dunasr” tones. The 1st sentence of the last “khat” VII is dunasr, the 2nd sentence is middle letter tones, and the 3rd sentence is “furovard”, which ends with suspension.

From the above analysis, it can be concluded that the stability of the thematicism in theHusayniymaqom is clearly reflected in both categories of the oasis. This maqom is part of Shashmaqom series, which further enrichescycles of Shashmaqom with its perfect melody and harmony. In particular, Navo and Dugoh maqoms ofShashmaqom correspond to the ionic and mixolidianharmony belonging to the major group, while Husayniy creates a variety of harmony in the category with the association of eolian, frigidian harmony, which is prone to minor group. Overall, Husayniymaqom has a significant role in the formation of Uzbek maqoms.

Dugoh Husayniy and Husayniy Dugoh cycles are actually variable views of a single melody foundation. The differences between them are explained by the local characteristics of both Fergana and Tashkent oasis and important aspects of the performance traditions.

When studying the interactions, commonalities and differences between the Shashmaqom and Fargona-Tashkent maqoms, in particular, the Husayniy cycle of the Navo and Dugoh maqoms, and the Dugoh Husayniy maqom cycles, we first focus on information about the period of their formation. In this regard, R. Yunusov, a maqom scholar, notes: “The creative practice of applying maqoms in Central Asia has led to further innovations and changes since the 18th century. In particular, Bukhara maqoms or Shashmaqom, Khorezm maqoms, Fargona-Tashkent maqom cycles have been formed on the territory of Uzbekistan. Although there are many differences between them, their basic similarities prevail. [5]

It should be noted that the available sources do not specify that the Fargona-Tashkent maqoms was formed after Shashmaqom. Therefore, it would be inappropriate to conclude that Dugoh Husayniy was also created on the basis of the Husayniy cycle of Dugoh maqom. In fact, the theoretical analysis shows that although there are certain similarities between Dugoh and Husayniy cycle, theirspecific features show that it is an independent from other oases maqom group.

### **3. CONCLUSION**

To conclude it should be added that the Fargona-Tashkent maqoms, which have a unique stylistic integrity, belongs to the category of high works of art of the classical category. The fact that they

are as distinct as the Bukhara and Khorezm maqoms, and that the beginning and the end are not defined, is another peculiarity of the Fargona-Tashkent local maqoms. The exact number of Fergana and Tashkent maqoms as well as Bukhara and Khorezm ones remains unknown, this is their originality, they can be more than we assume, or less. Each sample, named after the Fargona-Tashkent maqoms, is a unique work, distinguished by the fact that its foundations have been carefully worked out and polished during long periods of development.

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