



MAQOMSHUNOS ALLOMA

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Annotasiya: *Ushbu maqolada atoqli Ozarbayjon musiqashunosi, mohir ijrochi, hofiz va mashhur bastakor, maqomshunos alloma Safiuddin Abdulmo'min Urmaviyning ilmiy faoliyati xususida so'z boradi. Olimning maqom ilmi bo'yicha olib borgan tadqiqotlari atroflicha tahlil qilinadi.*

Kalit so'zlar: *maqom, bastakor, musiqashunos, ijrochi, tovushqator*

Xalqimiz madaniy merosining ajralmas qismi bo'lgan milliy maqom san'ati o'zining qadimiy tarixi, teran falsafiy ildizlari, betakror badiiy uslubi va boy ijodiy an'analari bilan ma'naviy hayotimizda muhim o'rin egallaydi. Asrlar davomida ulug' shoir va olimlar, mohir bastakorlar, hofiz va sozandalarning mashaqqatli mehnati va fidoyiligi, ijodiy tafakkuri bilan sayqal topib kelayotgan ushbu noyob san'at nafaqat yurtimiz va sharq mamlakatlarida, balki dunyo miqyosida katta shuhrat va e'tibor qozongan.

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Safiuddin Urmaviy Sharq musiqqa ilmini, Forobiy va Ibn Sinodan keyin, eng yirik namoyandasi hisoblanadi. Safiuddin Abdulmo'min Urmaviy buyuk Forobiy kabi musiqqa ilmi va amaliyotida barobariga zabardast bo'lgan. U qadimiy Ozarbayjonning Urmiya shahrida (Tehrandan 120 km, janubda) tug'ilgan. Uning deyarli butun umri Abbosiylar saltanatining poytaxti Bag'dodda o'tganligi sababli arab tadqiqotchilari uni Safiuddin Urmaviy Bag'dodiy deb ham yuritadilar. Safiuddin Urmaviy 19 yoshligida mohir ijrochi, hofiz va mashhur bastakor bo'lib tanilgan. Safiuddin Urmaviy musiqqa san'ati, bilim va mahorati haqida o'z davrida va keyingi zamonlarda ko'plab rivoyatlar yuzaga kelgan. Safiuddin boshqa ilmlarda, xususan, aniq fanlar borasida ham katta shuhrat qozongan. Zamonasining yirik matematigi Nasriddin Tusiy asarlari Safiuddin ijodiga zo'r ta'sir ko'rsatgan va uning musiqaviy qarashlarida rasionalistik g'oyalarni yuksak cho'qqisiga ko'tarilishiga olib kelgan.

U o'zidan oldin o'tgan olimlar Forobiy, Ibn Sino meroslarini ijodiy o'zlashtirib, musiqqa ilmini yangi pog'onaga ko'targan. Safiuddin



Urmaviyning musiqaga oid mashhur risolalari: «Sharafiya» («Kitob al-Sharafiya») va «Davrlar kitobi» («Kitob al-advon»).

Urmaviyning ilmu ta'lif borasidagi qarashlari Sharq musiqasida hozirgacha o'z ahamiyatini saqlab kelmoqda. Bu ta'limotning xususiyati nimada? Agar Forobiy va Ibn Sino musiqaning parda tuzilish sistemasini empirik asosda (ya'ni tajribaga tayanib) tuzgan bo'lsalar, Urmaviy bu jihatdan mafkuriy g'oyalarni oldinga suradi. U Forobiy va Ibn Sino tovushqatorlari asosida katta-kichikligi turlicha bo'lgan pardalar yotsa, Urmaviy ularni bir xilda teng taqsimlashni joriy qiladi. Oldingi nazariyaga ko'ra, jins pardalari turlicha bo'lganligi sababli, ularning faqat mos keladiganlarnigina o'zaro ulash mumkin bo'lgan. Safiuddin sistemasida jins intervallar yagona negizdan hosil bo'lganligi uchun ularning barchasini bir-biriga qo'shish imkoniyati turiladi va shu tufayli jinlardan hosil bo'ladigan ja'mlar doirasi nihoyatda kengayadi.

Safiuddin Urmaviy tovushqatorida, oldindan ma'lum bo'lgan I baqiya (nisbati 243/256) intervali asos qilib olinadi. Jinsning butun pardalari (mutlaq-sabboba va sabboba — binsir oralari) uning yordamida bo'linadi. Har bir butun pardadan ikki baqiya va kichik qoldiq — fazla intervali hosil bo'ladi.

Muhim tomoni shundaki, fazla mustaqil parda sifatida qo'llanilmaydi, balki boshqa intervallarning tarkibiga qo'shib, ularning mohiyatini o'zgartiradi. Fazlaning ahamiyatini ma'lum darajada rus alifbosining yumshatish va ayirish belgilariga qiyos qilish mumkin. Bu belgilarning mustaqil fonetik ahamiyati bo'lmasa ham, boshqa harflarga qo'shib, so'z mazmunini tubdan o'zgartiradi. Fazla yordamida butun va yarim pardalarning katta va kichik variantlari hosil bo'ladi. Baqiyayi sirar Baqiyayi kubar Mujannab Taniniy

90 sent 114 sent 180 sent 204 sent.

Shunday qilib, xilma-xil pardalarning o'rniga, ularni teng bo'lingan variantlari ishlatiladi. Ushbu intervallarning turli tartibda joylashuvidan Safiuddin Urmaviy to'rt pog'onalik jinslarning 7, besh pog'onalik jinslarning 13 turini hosil qiladi.

Yuqorida qayd qilinganidek, Safiuddin sistemasida barcha jinslar o'zaro ulanishi mumkin. Demak, nazariy jihatdan jamlarning soni 91 ta bo'ladi (bu raqam to'rt pog'onalik va besh pog'onalik jinslarning ko'paytiruvidan kelib chiqadi $7 \times 13 = 91$). Lekin bularning hammasi ham amalda ishlatiladigan jamlar emas. Amalda ishlatiladiganlari esa o'zining ohangdorligiga qarab turlarga bo'linadi. Jamlar mutanosibliigi esa undagi sof intervallarning miqdoriga qarab belgilanadi. Agar jamdagi



sof intervallar (oktava, kvinta, kvarta) yig'indisi bosqichlar soniga teng yoki undan ko'p bo'lsa, bu toifa — maqomlar deb yuritiladi. Shu tariqa 91 jamning 12 tasi maqomlar kategoriyasiga kiradi. Musiqa ilmida jamlarning eng oliy navlariga nisbatan qo'llaniladi.

Maqom iborasi birinchi bo'lib Safiuddin Urmaviy tomonidan ishlatilgan. Sharq musiqasida keng tarsalgan "12 maqom" sistemasi ham ana shundan boshlanadi. Keyinchalik atoqli tojik mutafakkiri Abduramon Jomiy (XV asr) 12 maqomni professional musiqaning eng qadimiy yo'llari deb biladi.

Urmaviyning zamondoshi Qutbiddin Sheroziy (1236—1311 yillar) o'z zamonasining ulkan musiqashunosi va olimi edi. Urmaviy va Sheroziylarning musiqaviy qarashlari ko'p jihatdan yaqinligi sababli, Sheroziy nazariyasiga batafsil to'xtalib o'tirmasdan, ular bayon etgan doiralarning qiyosiy jadvalini I.Rajabovning "Maqomlar masalasiga doir" kitobidan ko'rib ko'proq ma'lumotlar olish mumkin.

O'n yetti pog'onalik tovushqator to'g'risida zamonamiz musiqashunoslari orasida turli baxslar haligacha davom etib kelmoqda. Ayrimlar "Sharq musiqasi, jumladan, o'zbek musiqasining xususiyatlarini faqat shu o'n yetti pog'onalik tovushqator aks ettirishi mumkin va uning nazariy asoslari ham shunga tayanib, ochib berilishi lozim" - deb tushunganlar.

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