

## HISTORY OF MAQOM ART AND ITS DEVELOPMENT

Qudratullayeva Ehtiromkhan.

OzDSMIFMF Folk art

Professional training: Instrumental performance and  
3rd stage student of theoretical musical sciences

Rafiqjon Ahmedov

Scientific supervisor: OzDSMIFMF cotta teacher

### Abstract:

This article deals with the role of Asian peoples in the world science culture and art, and the history of Uzbek makomlik art and its development stages.

**Keywords:** shashmakom, professional music, scientific treatises, palace culture, cholguchi, sheet music.

The peoples who lived in Central Asia, one of the centers of ancient culture, made a significant contribution to the treasury of world science and culture. They also have a very rich ancient heritage in the field of musical culture. Ancient written sources on the history of the music culture of the peoples of Central Asia and monuments found by archeologists serve as proof of this and confirm that these peoples have had a high culture since ancient times. Many valuable resources have been lost due to the processes, changes and attitudes of the ruling powers to the national culture of the local people. For this reason, only written sources related to the history of the culture of the Central Asian peoples of the last thousand years have reached us. In the second half of the 9th century, as a result of the rise of the people's struggle for freedom in Movarunnahr and Khorasan, as a result of the strong resistance and revolts of the land peoples against the invaders, the rule of the Arab caliphate was overthrown, and the state of the local Tahirites and then the Somanites was established. During this period, certain conditions were created for the development of culture and art. During the same period, a number of scientists from Central Asia became world famous with their scientific works in the history of medieval science. Therefore, for the time being, we will be content with briefly mentioning the available information on music sources in the 10th-19th centuries. Most music treatises explain the theoretical foundations of the scales. Abu Nasr Farabi was one of the great figures who founded the music theory of the peoples of Central Asia. Pharoah. The great philosopher and scientist, one of the founders of medieval



Eastern music theory, Abu Nasr Muhammad Farabi, was born in 873 in the city of Farab on the banks of the Syr Darya River, and died in 950. He comes from the Turkic tribes of Central Asia and receives his first education in his hometown. Farabi, who is a well-educated person, goes to the cities of Baghdad, Damascus, and then to Egypt, where he increases his knowledge. Farabi was also a great musician and music theorist. He played all the musical instruments available in his time. He especially performed the tunes on flute and tanbur instruments with great skill. According to some sources, Farabi invented the instrument of law and did a lot of work in improving the oud, which was popular at that time.

The term maqam is derived from Arabic and represents concepts such as origin, rank, rank, position. Maqom is a complex of instrumental melodies and songs created by the combination of perfect curtain association and circle techniques. There are three types of status in Uzbekistan, and they are named as follows:

1. Six statuses (Shashmaqom or Vukhara statuses)
2. Khorezm proverbs
3. Fargona-Tashkent status paths Shashmaqom was expressed in Bukhara in the middle of the 18th century by court professional musicians and musicologists in the form of a series of six statuses. Shashmaqom refers to the association of six perfect curtains. Maqom instrumental music and song series are created as a result of the combination of these perfect curtains with certain circle methods. Each status in Shashmaqom consists of two main parts - instrumental and aytim (singing) tracks, which are performed only by qualified professional instrumentalists and singers who have studied in the traditional school of the master student. Maqams have been passed down from generation to generation mainly through the oral method. Although the Eastern scientists have invented unique ways of writing musical notation, they have not been widely used in practice.

What is status? What ideas or teachings are expressed in the categories of salat status? What is the reason that the art of maqam has been around for many centuries without losing its essence, that is, its artistic value? In fact, such questions are inextricably linked with cultural-historical-theoretical issues, and as a result, it is difficult to answer them in one way or at the moment. Therefore, it seems appropriate to seek answers to our questions from these art forms. Any musical culture is described not only as a material-acoustic phenomenon, but also primarily as a social-historical phenomenon necessary to understand.

The art of maqam has a centuries-old history and is an example of professional music that is passed down from generation to generation through the pineapple of a mentor.



Palace culture played an important role in the formation of professional music, and talented musicians who grew up among the people served as musicians in the khan's palaces. From this period, professional music developed. Professional musicians are mainly engaged in the art of status. Statuses are the most important and complex part of professional music. Maqams are a very good example of art in terms of form and structure. Therefore, many thinkers who lived and worked in the sixties, such as Abu Nasr Farabi, Abu Ali ibn Sina, Sayfiddin Urmawi, Qutbiddin Shirozi, Abdurakhman Jami, and others, wrote scientific treatises on status. Thus, the science of status performance, creativity and status theory developed. Recordings based on the five-line notation system of maqams were made several times during the 20th century. The well-known composer and ethnographer V.A. Uspensky (1879-1949) in the 20s of the 20th century in Bukhara, in the performance of maqam teachers Hafiz Ota Jalal Nasir and tanbur player Ota Ghiyos Abduganiy, put down the salubrious Alti maqam system in sheet music for the first time. Academician Yunus Rajabiy (1897-1976) published the Six Status System twice in musical notation during the 1950s and 1960s and 1970s. According to the current views among scientists, the most ancient examples of maqam were inherited from the prophets. In particular, our compatriot, famous musician and scientist Darvish Ali Changi, who lived in the second half of the 16th century and created in the first quarter of the 17th century, reported in his treatise entitled Tuhfatus-surur that at first there were seven statuses associated with the names of seven prophets. Here are the narrations about the inheritance of Rostmaqomi Adam alayhissalam, Ushshaq Nuh alayhissalam, Nawa Dawood alayhissalam, Hijaz Ayub alayhissalam, Husseini Yaqub alayhissalam and Rahavi Muhammad sallallaahu alayhi wassalam. The author also states that in conveying this information, he relied on the opinion of highly respected teachers such as Khwaja Abdulqadir ibn Maroghi, Khwaja Safiuddin ibn Abdulmomin, Sultan Uwais Jalair. In this way, the perfect chord associations inherited from the ancient world became an important foundation in the emergence of status systems, as well as in the development of composers and folk music.

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