

HISTORY AND DEVELOPMENT OF MAKAMA IN UZBEKISTAN**Tilepova Gulayim**

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ABSTRACT

The art of national makam, which is an integral part of the cultural heritage of our people, with its ancient history, deep philosophical roots, unique artistic style and rich creative traditions, plays an important role in our spiritual life according to history.

Key words. Makam, Ushshaq, dugoh, segoh, chorgoh, Uzbekistan

INTRODUCTION

What is makam? What ideas or teachings are expressed in the categories of authority? Why has the art of makam not lost its essence, and therefore its artistic value, for many centuries? In fact, such questions are inextricably linked with multifaceted and interconnected cultural-historical-theoretical issues, as a result of which it is difficult to answer them one way or another. Therefore, it seems expedient to look for answers to our questions in these art salsa. Indeed, "any musical culture should be understood not only as a material-acoustic phenomenon, but, first of all, as a socio-historical phenomenon." The history of status can be divided into two major periods. The content of the first period is the study of the very ancient roots of the maqoms from the point of view of space and time, the layers of the first melody. Of course, at that time there were no literal positions known to us. The process of formation of the system of authorities, which has already reached us, is conditioned by a certain stage of socio-cultural development, about which (the second period) we will move on to a more detailed conclusion.

MAIN PART

It should be noted that although there are no special musical pamphlets that help to study the ancient layers of maqom melodies, the most basic and important sources in this regard have survived to our time. It is "Shashmaqom", "Xorazm maqomlari" and "Farg'ona-Toshkent maqom yollari", which have inherited a great spiritual heritage from our ancestors. On the basis of a competent understanding and analysis of the special "language" structures (syntax) of maqom melodies, it is possible to identify the musical layers of different periods that are harmonized in them. At the same time, we can draw the necessary conclusions from the content of known narrations.

At the same time, if we look at the music of maakms in Uzbekistan (Shashmaqom, Khorezm makoms, Fergana-Tashkent makam roads), each of them has the most perfectly organized curtain (sound) structures on the basis of unique melodies. It attracts our attention. Who and when created these nagamot associations, the 7 main curtains of which are built on the ratio of harmonious, melodic sounds? Based on the logical considerations in this regard, it is possible to assume that the time of their formation dates back to later times, that is, to the centuries when the art of music developed. But the history of world music denies such a conclusion. This is because the main step (curtain) sound systems, similar to the maqom curtains, have been known to the East-West music culture since ancient times. In particular, the ancient Greeks not only knew several types of such associations, but also noted their special role in human education. The sage Pythagoras (Pythagoras) studied the causes of the extraordinary effects of perfect curtains on the human soul by mathematical methods (these methods were later used by medieval Eastern musicologists). In the end, they

contain a sufficient proportion of harmonic sounds (octave, quintet, quartet) and their numerical expression corresponds to the first four digits (octave-2: 1; quintet-3: 2; quartet-4) : 3) detected. This means that perfectly organized curtain structures were not originally created on a scientific and theoretical basis, but the beautiful melody harmonies in them were discovered on a scientific basis.

According to scholars, the earliest examples of makams were inherited from the prophets. In particular, in the second half of the XVI century - the first quarter of the XVII century, our compatriot, famous musician and scientist Darwish Ali Changi in his pamphlet "Tuhfatus-surur" reported that at first there were seven statuses associated with the names of seven prophets. The status of "True" is from Adam, "Ushshaq" is from Noah, "Nava" is from David, "Hijaz" is from Job, "Husayn" is from Yaqub, and "Rahawi" is from Muhammad. are given. The author also states that he relied on the opinion of such highly respected teachers as Hodja Abdulkadir ibn Maroghi, Hodja Safiuddin ibn Abdulmomin, Sultan Uvays Jaloir.

It should be noted that the terms "spirit", "tariqa", "ravish", which mean "way" before the term "makam" in the music of makams, can be used to support the information stated by Darwish Ali Changi. The prophets, who were the messengers of God on earth, showed people the way to true happiness. The examples of spiritual teachings left by them were highly valued among the communities and passed down from generation to generation as a beautiful spiritual heritage. The perfect curtains, which are most pleasing to the human ear and perception, were first created on the basis of this heritage (or through theoretical study), and then various melodies were developed on the basis of these (curtains) "ways". (or new samples of melodies have been created).

This means that as a result of the gradual development of simple-looking ancient melody structures along the seven main curtains of certain statuses, which were originally in the range of two (Dugoh), three (Segoh) and four (Chorgoh) sounds, it can be said that new levels of quality (ie status) had emerged. It was at the level of these qualities that they were included in the new system of authorities (Shashmaqom, Khorezm makams - Dugoh and Segoh, Fergana - Tashkent makams Dugoh, Segoh and Chorgoh makams). The logical conclusion is that in this process, the double names, such as Segohi-Hijaz, Dugohi-Husseini, Chorgohi-Zangula, which were used earlier, gradually lost their meaning. This is because the branches (tunes) were so naturally absorbed in them during the development of the makam curtains that the names of these branches represent not only new melodies that are considered only within these curtains, but also these perfect curtains themselves. had become concepts. Therefore, it should be noted that the "life" of the curtains of the status of Husseini, Hijaz and Zangula continues in the context of the examples of status known today as Dugoh, Segoh and Chorgoh.

a) Therefore, based on the results obtained, it became possible to imagine the ratio of "tax-leech" in mysticism in the system of Twelve Statures as follows:

b) each of the Twelve statuses, classified as perfect curtains, appears in place of the "leech" (musical "path");

c) the simple structure (Dugoh, Segoh, Chorgoh, Panjgoh, Navruz Bayot, etc.) belonging to the ancient layers of folk music gives a distinctive image of the tax "passenger";

d) in the practice of music, subdivisional melodies develop to the required (perfect) level of quality, based on the curtain stages of a particular status. Therefore, in this process, the seven main sound-stages of the perfect curtains are used as makam (i.e., the base curtains of the melody structure).

This means that "status" also means a certain creative style of development in music, "from imperfect to perfect." Summarizing the above, we add the following to the definition of status:

I. Status is the wisdom reflected in the sounds. At the heart of these wisdoms is man's ascension to spiritual maturity and thus the attainment of truth.

II. Makam is a perfect combination of curtains, which is a unique musical expression of the stages of the sect, and a method of developing the theme of the melody in a certain way (from bottom to top).

CONCLUSION

These definitions of makam apply not only to the Twelve maqoms, but also to the Shashmaqom, Khorezm maqoms and the Fergana-Tashkent maqom roads. In this case, along with the word "maqom" in their components, there are also "samo", "gardun", "kalandar", "samandar", "girya", "nola", "charkh", "faryod", "saqiynoma". The use of many mystical terms, as well as the singing of ghazals with high love (Hafiz, Jami, Sakkoki, Lutfi, Navoi, Mashrab, Bedil, etc.) in the main verses, as well as Musically, on the basis of perfect scenes (as an artistic reflection of the processes of the sect), the themes of melodies can be developed in a consistent manner, and the principle of showing their peak qualities can be cited as evidence. But the most important proof is the music of makams, which is run with great love. Because in the content of music the real beauty of the pure spirit, the spiritual attack on the True Truth is expressed. Therefore, one of the main reasons why makams have not lost their artistic value over the centuries and, at the same time, has taken root in the hearts of millions of people, is explained by their beautiful melodies and unique forms, which are full of deep meanings. . After all, any beauty deprived of spirituality is ultimately unpleasant.

This means that makams have become a great event not only for the music culture of the East, but also for mankind. After all, maqams are our spiritual melodies that awaken in people pure, sacred feelings, and encourage the soul to rise above its barriers to lust.

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