



Scientific Views on the History of the Development and Popularization of the Makomot System

Ahmadjon Abdurakhimov ¹

¹ Fergana regional branch of Uzbekistan State Institute of Arts and Culture

Abstract: This article discusses the history of the development of the makomot system and the main criteria for melodies and the main criterion of songs is mentioned.

Keywords: Shashmakom, music, makom, vocal cords, mentor-pupil traditions, instrument, melody.

The Uzbek people, like all other peoples, have their own national musical culture. This culture is increasingly developing and enriching. Its uniqueness is growing. The development of Uzbek musical art is associated with the process of complementing each other, characteristic of the art of all peoples. The enrichment of musical cultures with each other and the interaction does not negate the national, specific features of Uzbek music.

The large-scale exchange of spiritual wealth is the law of the development of National relations. In general, none people stood aside from this process. The decades of literature and art, tours of national theaters and band, exhibitions of paintings, mutual translations of books and forms of artistic activity reflect national relations in the field of spiritual life. Uzbek musical art was performed on a wide on stage. Uzbek musicians and singers, folk ensembles have successfully demonstrated their skills both in different republics and in foreign countries. Their performances everywhere aroused lively interest in the audience. The process of enrichment of the musical culture of the Uzbek people is multifaceted and complex. For example, the appearance of Uzbek opera and ballet represents a high level of Uzbek musical culture. Traditional performance, which is a complex and embodied form in Uzbekistan, served for the development and improvement of art.

In order for our people to grow our children as a harmonious person in a short historical period of independence, it is of particular importance to educate them as people devoted to the ideas of high spirituality and national independence.

"Therefore, Emphasizes President I.A.Karimov,-the task of educating people who recognize their right, rely on their own strength and capabilities, who can independently approach the events taking place around them, who at the same time see their personal interests in harmony with the interests of the country and the people, who are competent in all respects, has become a decisive issue for us in the years.¹

The above tasks of restoring national values in a renewed society, raising the spirituality of the individual are the decision of a healthy social environment; the rise of the issue of ensuring the spiritual and moral maturity of citizens to the level of public policy; Education is carried out with the emergence of such factors as the purposeful, systematic, continuous and consistent conduct of education, orientation towards the implementation of the capabilities of the younger generation.

From history it is known that all peoples living on Earth have their own culture and art, as well as their musical culture, which was considered their spiritual wealth. Especially the musical culture of the peoples of the East formed the basis of the National Music of each people, had a school of

¹ Karimov I.A. High spirituality is an invincible force. - T.: Spirituality, 2008. - B 77.

theoretical and practical performance. The exact series of musical performances, such as maqam, mugham, navba, raga, kyui, which are the musical wealth of the peoples of the East, have been performed and developed at different times with different appearances and directions.

Status categories, "Shashmakom" are also considered a great musical wealth of Uzbek and Tajik people, formed and enriched as a result of the work of folk composers. Nowadays, we can say that we have the exact form, character and traditional styles of execution of this series. Of course, this is the result of the great creative work of the mentor of the makom and composer in this regard. Since makom performances form the basis of our musical culture, it is advisable to dwell more on this topic.

The lexical meaning of the word "makom" comes from Arabic, which means "place", "space". In a musical sense, one can understand the meaning of a place or a clear veil that forms a sound. Of course, without a sound or a clear veil in the performance, the performance will not be formed and will not be able to discover a clear musical tone. The meaning of the word "makom" is natural from this. Because the status represents a complex of melodies and begin and end precisely from the veil.

The history of the development of the makom system can be conditionally divided into two stages.

The first is nominal, that is, there is a name, a definition, a tafsif, but there is an inanimate, in other words, "the name is there, it is the information itself. Two-written on Note notes, referring to the melodies and chants whose sounds are embedded in the allure bands or that still live today in the form of vibrant traditions. There is an inextricable link between these "live" and "lifeless" layers of traditions. But in scientific reflection, one has to take into account the specific aspects of each of them.

For example, let's take the concept of "Bukhara Shashmakom". Its original space is Bukhara, it is Bukhara cultural fan, it is the multilingual and multilingual conditions of the city, the dialect of melodies and melodies, the styles of performance that have come from time immemorial, the instrumental lyrics of the tradition have had a significant impact on the formation of unique polishes of the charm of Shashmaqom. The general principles of shashmakom were formed in Khorezm. But Khorezm maqdari is not a copy of Bukhara Shashmakom, as it is. The fact that the status templates are decorated with different paints in Khorezm, these land tones are the first hear from; clearly noticeable. The makom of Bukhara and Khorezm is each in its own way.

They are ancient makom in this way, circles (modules) have become independent melodies and chants with these oasis musicians, finding content based on patterns, methods and form templates.

The new forms of shashmakom, which originated in Uzbekistan and Tajikistan, also go back to these common roots. Their shaped chamois are adapted to the conditions of today, the tone and methods are filled with the spirit of modern melodies and chants. Now it is these modern execution options that are more responsible and enjoyable. According to this, for almost a century we can observe that the com manifests itself in different manifestations from the point of view of time and space. The most important thing is the introduction of new, which does not negate previous traditions. On the contrary, the variety of statuses, the enrichment of each other creates the conditions for their natural development.

Stemming from the process of non-stop renewal, we set out their following specific historical forms, aiming to consider the samples known to us as a whole makom system through the musical notes, allure bands and live traditions of statuses: Bukhara Shashmakomi; Khorezm makoms; Fergana-Tashkent makoms: new styles of Shashmakom introduced in Tashkent and Dushanbe. In turn, Fergana-Tashkent makoms have historically developed in two streams: "makoms ways" in a secular manner and "mention makoms" associated with holy themes. In terms of general appearance and division into categories, the makom of Bukhara and Khorezm is close to each other. There are also close ties between the direction of Fergana-Tashkent makom. In any of the mentioned types of makom, including modern ones, it turns out that, on the one hand, they are a single system, on the other hand, they go to the general foundations. It is these general principles and the representation of

the relationship of identity (method and form) that are the main objective of the second part "makom fundamentals".

The third section, which is relatively not large in size, is devoted to the topic of poetry. Usually until now, the role of poetry in the art of makom has been limited to mediating issues of the relationship of nazm and melody, the interplay of musical and poetic weights. And in this study, makom poetry is observed as a separate layer formed in direct connection with classical melodies from the side of its artistic means and the world of images.

The study of the relationship of music and poetry is not a new topic in science. The meaning has long been known. However, the language of music is somewhat different from colloquial speech. Melody-expressed by means of soundgal "unspoken observation", with the exception of the reality world of emotions. Music tones express the meaning in a kind of hidden, "hide language". The meaning of the saying" from where the word is the end, the melody begins, " must be so. It is no coincidence that in this place Ibi Sino used the analogy that "the superiority of the melody over the word is equal to the advantage of word over silence." Such a feature of music resembles the bottom of poetry, or rather, poetic aspects of speech. Especially lyrical poetry, filled with symbolic-figurative meanings, stands very close to music. That is why makom tunes seem to form a common unity with classical ghazal.

If we look at the traditions of makom, which are passed down from generation to generation, then it is observed that music with poetry combines form and content and turns into a whole work of art. At the moment, there is also a custom to put another word on a certain status path, to replace one text with another. The current situation is referred to as "contamination" in some Russian-language studies. In our opinion, the concept of traditional manzuma (nazmlash) seems better in this place than "contamination" (in Latin it means "mixed talk").

Replacing poems (manzuma) is what is in the experience of execution. But in any case, the word texts that correspond to the psyche of status melodies were chosen. This took into account not only the correctness of their weight, the melody and fluency of the poem, but also the focus on the musical theme in its content. That is why it is not for nothing that khophysicists have long settled in the programs poems on such topics as Melody, melody, instruments of tool, mutrib and mutanniy.

In addition, in the old original texts of Bukhara Shashmakom, poetic sketches dedicated to each status category have been preserved. They also act as special poetic devotions directly related to the content of this makom, without the presence that they simply sing. Each series plays an important role in understanding the symbolic content of the statuses expressed by the brave teachers themselves, who will be told at the end. It is interesting to note that such texts are reminiscent of the definitions of old statuses that are found in classical ghazal, even in terms of artistic style. In particular, of all the verses, which are told in every single series of Shashmakom, are very similar to the beginning part of Najmiddin Kavkabi's poetic treatise, known as "twelve makom about", which gives twelve makom, six votes and twenty-four branches of artistic definition of all. In general, this provides good opportunities for a deeper and more thorough study of the category information, for a more consistent study of the relationship of poetry and music on makomot land.

Two-way observation of the direct connection of instrumental melodies and chants used in makomot performance is possible. On the one hand, instrumental words are an inic of practice, a product of musical thinking that has been formed over the centuries, and on the other, they appear as a very important factor that directly affects the performance process.

There are two main criteria for melodies and chants in the composition of the makomot: veil and method. These two leading factors in the makomot classification are considered to be decisive. The theoretical basis of the makoms comes from this double basis, and all the parts in it are also mentioned by adding the names of this veil (makom) and method. For Example, " Classification Buzruk", " Sarakhbori Navo", " Mukhammas Ushshak", "Interpretation Is True". The first of them is the method, and the second is the names of the veil(melody). In other words, it is a system of classical (classical) melodies and methods, formed in the history of statuses, decided on the basis of certain traditions. Accordingly, in makom performance, two instruments – a circle and a tanbur-are

embodied as leading instruments. The circle is an instrument typical of all old and new styles of makom instrumentation. It reflects not only the method accompaniment of the makom's, but also the weight measurements that form the basis of the kuy movement, as well as the most subtle aspects and fundamental features of the iyko's associations. The departure of status tunes in percussion instruments other than the circle is perceived as a state alien to supernatural traditions. And Tanbur is a makoms symbol in general. Therefore, makom ways, unlike other types of our classical music, are sometimes referred to as "tanbur makoms".

The way of the mentors is a makom of the art of status. The life of the performer is short in relation to the life of traditions. But it is precisely the continuity, succession in this mentor-pupil that ensures the continuity of traditions, a whole. The legacy of the teachers is divided into two or three generations, forming a specific school. The lively tradition likes that the teacher's path is exactly repeated by the disciple. Every new generation should add something to itself and improve the path of the master. In this way, a permanent renewal occurs – the law of residence in traditional art. Tradition is not just a repetition of existing things, but a deep digestion of past heritage and its re-birth, giving it a new life. Therefore, the reading of the work of teachers, from which the folk look falls, gives an opportunity to study the traditions of ancient makom on the example of their liveliness.

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