

HISTORY OF THE DEVELOPMENT OF UZBEK MUSIC AND MAQOM ART

S. Q. Murodova

Independent researcher of Karshi institute of engineering and economics

Annotation: This article provides information about the historical development stages of Uzbek classical music and the art of status, its meaning. At the same time, the information about the music festivals held in our country, the importance of their works, the attention paid to the art of music and status, has been summarized.

Keywords: status, treatise, classic, music, Shashmaqom, festival, Shaybani, enlightenment, culture, art, instrument, performance, great scholars, middle ages.

Maqom is considered to be the cradle of the Uzbek people's art of singing, and the term Maqom is originally an Arabic word that has many meanings, including "place", "place", "career", "rank", "destination".

Its original roots are related to the names of our great ancestors such as Navoi, Fuzuli, Ogahi, Sakkoki, Rumi, Jami, and their rich scientific heritage related to music, which they left us, indicates that the history of Uzbek music goes back to the distant past. For the first time, in the VII-VIII centuries, the basis of folk music and the development of local professional performance traditions led to the formation of a large series of genres.

In particular, on the basis of the "Khusravani" series belonging to Borbad's work, status-like musical and musical-instrumental works and series were developed in the 9th-10th centuries. From the 11th-13th centuries until the 17th century, the "Duvozdah maqam" series of 12 maqam was widely spread and used in the practice of musicology in the Near and Middle East.

During the period of Amir Temur and the Timurids, culture and the art of music, which is part of it, also developed. After the Movarounnahr territory was united under the authority of Amir Temur, from the middle of the XIV century, culture, especially the art of singing and music, began to rise here. People of science kept artists close to them.

No matter what trade or profession, if there is any virtue and honor in it, the master would have great love for the owners of this profession. During this period, Amir Temur sponsored the development of culture, art and science. He paid special attention to the development of the art of singing. Palace parties, folk ceremonies, and weddings did not pass without songs. Skilled singers, dancers, and musicians gathered around him, and they were shown respect.

The existing political stability in this period, the prevention of internecine wars, the emergence of large cultural centers such as Samarkand, Bukhara, and Herat created a foundation for the development of the art of singing. After all, it was on the initiative of Amir Temur that the organization of musical poetry competitions was formed. Creative groups consisting of musicians, singers and poets mainly relied on folk and classical traditions. Abdulatif al-Dimghani, Maulana Alauddin Mahmud al-Musriq, Jamaluddin al-Khorazmi, among the most reciting hafiz, and Abdul Qadir al-Maroghi, who was a great teacher in the field of music, further developed the art of traditional Uzbek singing.

During the Timurid period, together with Abdul Qadir Maroghi, his son Safiuddin, his son-in-law Nasri and Ardasher al-Changi's art became famous among the people.

Sohibkiron also brought many singers and musicians from the regions he conquered, especially from Iran, Khorasan, and Syria. Sumptuous palace ceremonies were held to the accompaniment of music. Especially in the cities of Samarkand, Bukhara, Tashkent, Urganj, Qiyat, Khojand, the art of singing developed rapidly. At the same time, each city had its own direction and school in singing. It was during this period that the musicologist Abdulkadir Maroghi created the musical work "Miattain" in the content of the anthem.

Several types of music, such as tarje' and peshrav, expressed in it, are still known.

This period had a unique, special place in the development of culture, especially singing. Because during this period, the creativity of talented musicians and singers such as Khwaja Abdulkadir Maroghi, Darvesh Ahmed Qonuni, Sultan Muhammad Udi Samarkandi, Khoja Muhammad ibn Abulhasan Samarkandi, Khojai Ja'fari Samarkandi Qonuni flourished.

After the disintegration of the Timurid state, the city of Bukhara, which became the capital of the Shaybani state, a worthy successor of cultural traditions, became a place where prominent intellectuals, writers and artists of their time began to aspire. In it, the style of poetry, music, and visual arts, named "Bukhara school", developed in new historical conditions. Mavlano Kavkabi, known as a connoisseur of poetry and music, lived in the late 16th - early 17th century.

In his time, Ubaidullah Khan praised him as a beauty of the palace. Kavkabi is the author of several musical treatises. His "Music Booklet" and "On the Twelve Statuses" have arrived. His works constitute a special period in the development of music science. With the accession of the Mangit dynasty to the throne of Bukhara (1746), the territory of the country narrowed, and in art and literature, local styles began to prevail over the Eastern features. In such a period, Bukhara shashmaqom began to settle.

The expression "Shashmaqom" as the name of a new form of our classical music appears in other sources related to the field in the middle of the 19th century. At the end of the 19th century and at the beginning of the 20th century, information about shashmaqom can be found in the works of such authors as Ahmed Donish, Sadriddin Ainiy, Abdurauf Fitrat. Abdurauf Fitrat's work "Uzbek Classical Music" consisted of twelve maqams until the 18th century, and about the great artists who organized the art of maqam and brought it to perfection and made a great contribution to recording shashmaqam tunes, Ota Jalal Nasir Oguly, Ota Ghiyos Nabi Oguly and V. Uspensky. important information is provided.

In the article published after the death of Sadriddin Ainiy, the following is reported about the appearance of Shashmaqom. In the XIX century, Ahmad Mahdumi Donish (1827-1897), Iso Mahdum (1827-1888), Abdulkadir Khojain Savdo (1823-1873) and others achieved great success in the theory and practice of Tajik and Uzbek classical music. The history of Shashmaqom is closely related to the political history of Central Asia, and its development was strongly influenced by the whims of rulers and political life.

But even today, the existence and development of this art in Central Asia largely depends on the support of the state, as well as on the enthusiasm of traditional musicians and the work of dedicated musicologists. Speaking of Bukhara shashmaqom, this art form is one of the main types of classical music in Central Asia, which was formed in the context of ancient musical traditions of Bukhara for several centuries.

The essence of Bukhara shashmaqom cannot be limited only to Bukhara art. Its formation was influenced by maqam traditions from Iran, Kashgar, Afghanistan, North India and other regions and countries of the Islamic world. Bukhara shashmaqom influenced the formation of other local types of Ferghana-Tashkent maqom tunes and Khorezm maqoms in Central Asia.

Scientific, historical and theoretical studies of status began to take shape one after the other from the 20s of the 20th century. Mulla Bekjon Rahmon ogle and Muhammad Yusuf Devonzoda's "musical historian of Khorezm" V. Uspensky's "classical music of Uzbeks", G. Zafari's articles on Uzbek classical music and "Family tree of Fergana and Tashkent teachers", articles by Cholpon, N. Mironov's "Uzbek music" and The books entitled "Essays on the musical culture of the Uzbeks and other Central Asian peoples" testify to the emergence of a new turn in the history of musicology and ethnology.

In 1963, Ishaq Rajabov's book "On the Status Question" was one of the first studies that laid a new foundation for the science of the field. In addition, his large pamphlet entitled "Maqomlar" was published by UNESCO in 2007. In the special issue of the French communication service and television company Khabarlar magazine called "The image of today's culture of Central Asia", Jean Duren's article "Uzbek music and musicologists" tells about the history of Uzbek music, the secrets of shashmaqom, the work and repertoire of Uzbek hafiz who create in its way.

Information was also given about the history of Uzbek music, modern directions, national music and its connection with the life of the people. It can be seen that Uzbek music has a special place in the world of world music. After Uzbekistan gained its independence, a number of important works aimed at further development of learning, mastering and promotion of the musical heritage of the Uzbek people were carried out. At this point, the decree of the President of the Republic of Uzbekistan "On improving the activity of musical education, culture and art educational institutions in the Republic" of December 1996 became important.

Our national music has been introduced as a special subject in schools and universities. Scientific research works on music by our scientists, monographs and educational manuals are also noteworthy. The attention given to the music culture did not stop, on the contrary, it became more and more polished year by year and faced the world. In 2018, the international "Maqom" festival will be held in Shahrisabz, one of the beautiful corners of our country, and the "Maqom" festival will be held in Bukhara region.

In particular, based on the decision of the Cabinet of Ministers dated November 16, 2021, the Youth Affairs Agency of the Minister of Culture of the Republic of Uzbekistan "Maqom" Uzbek National Art Center, as well as the Bukhara Regional Government were appointed as the organizers of the "Maqom" festival to be held in Bukhara. The initiative to hold the status festival in Bukhara was put forward by the President of the Republic of Uzbekistan Sh. Mirziyoyev during his visit to Bukhara in October 2021.

So, the Uzbek state art has traveled a long historical path, developed and polished in its own way in each period. It is no secret that many good works are being done today to preserve this spiritual heritage and pass it on to future generations. Bringing the Uzbek musical heritage to the world, surprising the people of the world with the originality and beauty of this art form, being included in the list of intangible cultural heritage of UNESCO and recognized, testify to the uniqueness of Uzbek art.

LIST OF USED LITERATURE:

1. Ibrohimov O.A., Khudoev G'. "History of Music". T., 2018, p. 313. Used-214 p.
2. Abdurauf Fitrat. "Uzbek classical music and its history". Samarkand, 1926, p. 55. Used - 52 pages.
3. Otanazar Matyokubov. "Maqamat". Music publishing house. T., 2004. Page 445. Used-pages 60-64.
4. Murtazova S.B. Amir Temur and the musical culture of the Timurid era./Republican scientific-practical conference dedicated to the birth of Amir Temur. Opposite, 2020.
5. <https://www.caa-network.org/archives/14245>
6. Zarafshon newspaper. November 29, 2001 issue.