

## ANALYSIS OF MAKOM ART IN THE WORKS

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### Annotation

In this article, the history of the origin of makom art, the stages of the development of makom art in the society of individuals, the famous musician and scientist Darvish Ali Changi, who lived in the second half of the 16th century and the first quarter of the 17th century, were written in the treatise “Tuhfat us-surur” “Navruzi Ajam”, “Navruzi Horo”, “Navrozi Sabo” status works are given

**Keywords:** makom, art, interest, task, work, spirituality, spirit, sound, melody, analysis, music analysis, methodology, tradition.

## MAQOM SAN'ATINING ASARLARDAGI TAHLILI

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### Annotatsiya:

Ushbu maqolada maqom san'atining kelib chiqish tarixi, maqom san'atining kishilik jamiyatida rivojlanishidagi bosqichlari, XVI asr ikkinchi yarmi XVII asr birinchi choragida yashab ijod etgan mashhur musiqachi va olim Darvish Ali Changiyning “Tuhfat us-surur” nomli risolasida “Navro'zi Ajam”, “Navro'zi Xoro”, “Navro'zi Sabo” nomli maqom asarlari haqida ma'lumot berilgan

**Kalit so'zlar:** maqom, san'at, qiziqish, vazifa, asar, ma'naviyat, ruhiyat, ovoz, kuy, tahlil, musiqa tahlili, metodika, an'ana.

## АНАЛИЗ МАКОМСКОГО ИСКУССТВА В ПРОИЗВОДСТВЕ

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### Аннотация

В данной статье история зарождения искусства макама, этапы развития искусства статуса в обществе отдельных личностей, известного музыканта и ученого Дарвиша

Али Чанги, жившего во второй половине 16 века и первой четверти 17 века, в трактате “Тухфат ус-суруп” под названием “Навро» зи аджам”, “Наврози хоро”, “Наврози сабо” даны макамные произведения

**Ключевые слова:** маком, искусство, интерес, задача, работа, духовность, дух, звук, мелодия, анализ, музыкальный анализ, методология, традиция.

The attention paid at the state level to the development of national culture in the construction of a new Uzbekistan is of great importance. In this regard, the President of the Republic of Uzbekistan According to Sh. Mirziyoyev, “The level of development of our people is assessed primarily by our national culture. In this sense, culture is the image of our people, our society. As we begin to create a new image of Uzbekistan, we must begin with the development of our national culture.”[1].

The Uzbek Center for the Study of Cultural Heritage Abroad and the Center for New History of Uzbekistan are being set up. Great attention is paid to the development of reading culture, culture and art, and creative schools and centers named after our great artists are being established in the regions. Systematic measures are being taken to further popularize folklore and amateur arts, and to develop innovative areas of culture and the arts. In this regard, President Shavkat Mirziyoyev said, “If culture and art do not develop in the country, society will not develop. It is important to develop the field of culture and arts, to increase the prestige of the Uzbek national culture and art in the world, to realize the potential of young talents. Indeed, when art and culture live, the nation and the people, the whole of humanity, live in peace”.[2]

Over the past period, the Republic of Uzbekistan has adopted a number of normative and legal acts on the development of culture and arts. In particular, the Resolution of the President of the Republic of Uzbekistan No. PD - 3391 of November 17, 2017 “ On measures to further develop the art of the Uzbek national makom”, August 26, 2018 Resolution No. PD - 3920 “ On measures for innovative development of the arts ”, Resolution No. PD-4038 of November 28, 2018 “ On approval of the Concept of further development of national culture in the Republic of Uzbekistan”, 2019 Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 1019 of December 19, 2019 “ On approval of the Program for improving the activities of museums in the Republic of Uzbekistan in 2020-2021”, November 23, 2019 Resolution of the Government of the Republic of Uzbekistan dated July 26, 2019 “ On approval of the activities of the Erkin Vakhidov Memorial Museum and the Treasury House-Museum” Resolution of the Cabinet of Ministers No. 630 [3] of May 30, 2019 “ On the organization of the activities of the state museum-reserves Sarmishsay ”, “Shakhrisabz”, “Termez” and “Kokand” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 443 of April 21 [4] , 2020 “On measures to further increase the efficiency of the fine and applied arts” Resolution No. PD - 4688 of May 26, 2020 “Culture Decree No. PD-6000 of

May 23 [5], 2020 “On measures to further enhance the role and influence of the arts in society” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 325 of June 9, 2021 and “Martyrs’ Memory” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 357 of February 2, 2022 “On support of the Moat Fund” The normative legal acts adopted, such as Resolution No. PD – 1 2 of the President of the Republic of Kazakhstan [6] are becoming increasingly important.

The history of status can be divided into two major periods. The first period consists of the roots of the ancient origins of the makoms, the first layers of melody. Naturally, there were no statuses in the literal sense during this period. Already, the formation processes of the authority systems that have reached us are related to a certain stage of socio-cultural development, which constitutes the second period. There are no special musical treatises that help to learn the ancient layers of makom melodies. But Shashmakom, "Khorazm Makomlari" and "Fergana - Tashkent Makom Yollari" are important sources that give an idea in this regard. After all, the special "type" structure of makom tunes allows to determine the musical layers of different eras that are combined in their structure. According to the opinion among scientists, the most ancient examples of makom were inherited from the prophets. There is information about this in the treatise "Tuhfat us-surur" by our compatriot, famous musician and scientist Darvish Ali Changi, who lived in the second half of the 16th century and the first quarter of the 17th century. An important musical layer in the makoms is made up of old examples of folk music creativity. The surprising thing is that the "traces" of even the most ancient samples of folk music have been preserved in the makoms. In particular, we can see these traces in the makom works called "Navrozi Ajam", "Navrozi Khoro", "Navrozi Sabo" which have reached us. In the melodic foundations of these works, the lower-flow melodies, classified by experts as "the most ancient sample of the folk melody" ("primary line" - G. Shenker), are clearly visible. This is not a coincidence, of course. Many peoples of the East have performed certain tunes and songs in connection with the celebration of Nowruz since the distant past. It is clear that this category of tunes, which took place in the traditional life of the people as a kind of seasonal ceremonial music, were later included in status systems and acquired their highly developed forms. Among the sources of status, "goh" (i.e., "Dugoh", "Segoh", "Chorgoh", "Panjgoh") melody structures are noteworthy. Most scholars assume that these melodies are related to the tradition of reading ancient books in certain tones, including the "Gothic" hymns of the Avesta. Here, the word "Catheha" in Avesta was later transferred to the Daric (Persian) language in the form "Gah" and a number of other circumstances are taken into account. But the latest results in the field of ethnomusicology show that the roots of "goh" tunes are more ancient than assumed. In particular, from the Fergana-Tashkent makoms, there are two base-part melodic tu zil mas based on the tune "Dugoh-Husayni I", Segoh instrumental melody, as well as "Tasnifi Segoh" of Shashmaqom, and "Tani Maqom" of the Khorezm "Segoh" makom.

There are melodic structures. Such samples of tunes with different sounds are the first shoots of folk musical thinking.

Although elements of many ancient musical monuments can be found in makoms, there is no guarantee that they will be revived in their original form. So, the most ancient history of makoms is actually not the history of makoms in the literal sense of the word, but rather refers to the layers of ancient melodies that are the sources of their origin. The history of classical statuses begins directly from the periods of formation of artistically integrated musical systems based on the same musical samples of different layers. We do not have accurate information about when and in what form the first status systems were formed. In this regard, the creative heritage of the famous musician Borbad (d. 627), who served in the Sasanian court (during the reign of King Khusrau Parviz - 590-628), especially the "7 Khusravoni" system attributed to him, attracts attention. Musicologists assume that the "7 Khusravani" system was the basis for the emergence of later makomat systems, and that it influenced the formation of makomats. In fact, the emergence of healthy status systems is conditioned by a certain stage of the development of human society. In particular, Ishak Rajabov, a famous maqomist scientist, doctor of art studies, writes in this regard: "Maqoms arose in a period when the consciousness and level of people with perfect musical-aesthetic views and understanding of music increased... Formation of the system of maqoms It is also closely related to the development of world science. Eastern music scholars have taught that music is related to medicine, philosophy and mathematics. It should be said that the necessary factors for the emergence of status systems in the Eastern Muslim world were created in the 9th-10th centuries. After all, it was during these times that exact sciences developed, as well as the great merits of our compatriot Abu Nasr Farabi (871-950) in musicology, the foundation of Eastern musicology was laid, and professional music practice rose to a new level. Under the influence of these factors, the system of twelve statuses was created in the large (central) cities of the Middle East. This classification of the system was first developed in the works of Safiuddin Urmavi (ca. 1230–1294) and Qutbiddin Shirozi (1236/37–1310) on the science of music. It was creatively continued by practitioners and theoreticians such as Husayniy (XV), Najmiddin Kavkabi (XVI), Darvishali Changi (XVI-XVII).

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