

**HISTORY OF FORMATION AND PRESENT OF MAKOM ART****Ibragimov Abdupatto Akhmadjonovich**

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**Annotation:**

This article provides detailed information about the history of the origin of the art of status, the stages of the development of the art of status in the society of individuals, the opinions about status in the works of Eastern scientists, and the role of the art of status in human development.

**Keywords:** makom, art, interest, task, work, spirituality, psyche, voice, reader, analysis, methodology, tradition, education, attention.

**MAQOM SAN'ATINING SHAKLLANISH TARIXI VA BUGUNI****Ibragimov Abdupatto Ahmadjonovich**

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**Annotatsiya:**

Ushbu maqolada maqom san'atining kelib chiqish tarixi, maqom san'atining kishilik jamiyatida rivojlanishidagi bosqichlari, sharq olimlari asarlarida maqom haqida berilgan fikrlar va inson kamolotida maqom san'atining o'rni haqida batafsil ma'lumot berilgan.

**Kalit so'zlar:** maqom, san'at, qiziqish, vazifa, asar, ma'naviyat, ruhiyat, ovoz, o'quvchi, tahlil, metodika, an'ana, tarbiya, diqqat.

**ИСТОРИЯ ФОРМИРОВАНИЯ ИСКУССТВА МАКОМ И СЕГОДНЯ****Ибрагимов Абдупатто Ахмаджонович**

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**Аннотация:**

В данной статье представлена подробная информация об истории возникновения искусства статуса, этапах развития искусства статуса в обществе индивидуумов, мнениях о статусе в трудах восточных ученых, роли искусство статуса в человеческом развитии.

**Ключевые слова:** маком, искусство, интерес, задача, работа, духовность, психика, голос, читатель, анализ, методика, традиция, воспитание, внимание.

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 Arabic term makom (place, place, sound, veil, degree, etc., plural form makomot -) has been used in different meanings in the past. "In musical terms, the makom is the place where the sounds that make up the tunes and chants are located on musical instruments, i.e. the frets... The makom is a set of melodies and chants that correspond to a certain key and start from a certain fret. Until now, the status has expressed the meaning of the series of melodies and songs" [7].

The makoms, which are high examples of professional music, constitute a significant part of the classical music heritage of most of the Muslim countries of the East. The art of status has a centuries-old history. This history can be divided into two major periods. The content of the first period consists of the very ancient origins of statuses from the point of view of space and time, and the issues of studying the first layers of melody. Of course, there were no literal statuses in this period. Because the formation processes of status systems are conditioned by a certain stage of socio-cultural development. In fact, makoms, which have very ancient sources, "were created by professional musicians and singers based on the unique musical wealth of the peoples and emerged as an independent musical genre in the course of a long cultural-historical development." Palace culture also played an important role as a necessary objective factor. So, in the early days, talented musicians who grew up among the people were recruited to serve as musicians in the palaces of khans (houses of officials). Therefore, from the times when musicians (creators-singers, musicians) who were specially engaged in the art of music and lived in this way appeared, the layer of professional music began to be established. [8]

It is natural that the musicians of the ancient times lost the artistic experience and musical wealth accumulated in the folklore when they created musical works in accordance with the "palace aesthetics". In this case, it is logical that they tried to show their more complex and perfect forms by creatively reworking known melodies and sayings spread among the people. In turn, the compositional traditions that began to form in this way were creatively mastered by the musicians of the next generation (creator-singer and musician) through the "teacher-student" tool. An example of this can be the Nazira artistic traditions that arose in Eastern culture. Due to similar processes and other factors, status systems, which are the most salutary and most perfect manifestation of classical professional music, began to emerge in the course of many centuries of history. Literally, the history of makoms actually begins with the formation of sound musical systems based on musical samples of different eras and layers (ancient and medieval folk music, compositional creativity, etc.). In this place, the following opinions of the famous maqomist scientist, master Ishak Rajabov are noteworthy: "The emergence of the concepts of "maqom" in the literal sense, both melody and tune, dates back

to the times when the musical culture of the Eastern peoples was much more developed. will come. Emergence of statuses is the result of long-term researches of human thinking.

The makoms were created in a time when people's understanding of music, musical-aesthetic views were perfect, and people's consciousness and level rose. The formation of the status system is closely related to the development of world science. Eastern music scholars have recognized that music is related to medicine, philosophy and mathematics. In fact, the results of scientific research conducted in recent years show that these opinions of teacher I. Rajabov are justified. Therefore, the emergence of healthy status systems is conditioned by a number of factors related to a certain stage of the development of human society, of which the following five factors are necessary:

1. Developed urban culture.
2. Development of exact sciences.
3. The formation of philosophical thinking (theory of Sufism) and its reflection in artistic creativity.
4. The existence of a professional music layer (composing, playing instruments, singing).
5. Development of music science.

It is not without reason that the city culture is shown as the first of these items. After all, the achievements of every people and nation in the fields of science and culture are created in many ways according to the existing conditions in developed cities. Among other things, opportunities will be created for the development of the field of professional music as well as various directions of crafts. In a word, "developed urban culture" as an important objective entity is a convenient cultural space for bringing out the factors mentioned in the remaining clauses. It should be said that the necessary factors for the emergence of status systems in the Eastern world were created in the 9th-10th centuries. After all, by these centuries, cities of a new type, such as Baghdad, Damascus, Samarkand, Bukhara, Urganch, Fergana, and Tashkent, which combined scientific and creative forces in one place, were gradually formed. It should be noted that the cities of Central Asia were also centers of universal literacy [9].

Social feelings of pride in the city in which they live were formed among the population, and it was from these times that scholars, artists, and poets were given the name of the city where they were born and raised (Bukhari, Termizi, Samarkandi, (such as Shoshi, Nasafi, Zamakhshari) tradition was born. Encyclopedic scholars such as Khorezmi, Farghani, Farobi, and Beruni, who made a great contribution to the development of world science, grew up in the land of Movarounnahr. Due to the scientific activities of our great compatriots - Abu Abdullah Khorezmi Ahmad Farghani and Abu Rayhan Beruni, the exact sciences (algebra, astronomy, geometry) developed, and the philosophy of love among the peoples of the East. The doctrine of perfect man was spread widely, and its positive influence began to be seen in the fields of artistic creation as well. It was during these times that the practice of samo' (pleasant listening) spread widely in the circle of the refined, and subtle definitions were given

to music by representatives of Sufism. For example, the phrase "song is the strength of the soul and the strength of the soul" of the well-known Muhaddith Sheikh Abu Bakr Bukhari-Kalabadi is an important basis for many views on music that are being formed. Idi This phrase is still known and famous among the beautiful definitions given to music with a deep meaning. At the same time, the layer of professional music has risen to a new level, and music science has gradually formed as a separate discipline. By this time, we can witness the high status of professional musicians. In particular, it became common for singers and musicians-composers whose names were famous in the Eastern world to perform in the palaces. There is a lot of information in written sources about how the caliphs showed them examples of respect. In particular, according to al-Isfahani's "Kitab ul-Aghani" ("Book of Songs"), Ibrahim al-Mawsili, Ishaq al-Mawsili, Ibn Renowned artistes like Jami have won much acclaim for their unique singing and composing talents. Also, during this period, special auditions aimed at choosing the best song were held. The high status of professional musicians in our country is confirmed by such artists as Abu Abdullah Ja'far Rudaki (860-941), Alibek Tanburi, Abulabbas Bakhtiyor, Abu Nasr Mutrib, who worked in this choir at the end of the 9th century - the first half of the 10th century. can be seen in the example .

In particular, Abu Abdullah Rudaki, a talented poet, a skilled musician and a cheerful singer, served in the palace of Nasr II ibn Ahmad Samani (914-943), governor of Bukhara. The name of Abu Nasr Farabi (873-950), the founder of the science of Eastern music and, at the same time, a skilled music practitioner, was famous in the big cities of the whole Eastern world. When Farabi was in Damascus, Amir Sayfuddawla ibn Hamdan treated him well. According to the information given by Ibn Khallikon (1211-1282), Farabi gained great prestige under Sayfuddawlah ibn Hamdan (916-964), who was the emir of the city of Aleppo. The following famous narration is also narrated by Ibn Khallikon: "Sayfuddawla mutribu calls the mashshakhs." No matter what melody the musicians practice, Abu Nasr points out its shortcomings, saying, "You made such and such a mistake in such and such a place." Seeing this, Sayfuddawla asked Abu Nasr, "Do you know about this art?" - Yes, - said Abu Nasr, he opened his bag on his waist, took some sticks from it, joined them together, and then he started to practice playing, those sitting in the circle felt themselves they started laughing uncontrollably. Then the scientist connected the sticks in a different way, and the gathered people began to cry. The scientist played the sticks in a different arrangement, and everyone, from the emir to the goalkeeper, fell fast asleep. Abu Nasr took advantage of the opportunity and left the palace".

The science of music. In this period, the universal laws of classical music were established in the Eastern Muslim world, and the science of musicology played a significant role in its rapid formation along with musical creativity. The works of the ancient Greek scientists were also the basis for the development of Eastern music science. For example, scholars of the "Baytul-hikma" Academy in Baghdad have published a number of works on the science of music by

ancient Greek scholars - "Kitabur-ru-us" (Archay), "Kitabul-iyqo" (Book of rhythm), Pseudo-Euclid's "Kitabun-nagam" (Introductio Harmonica), "Kitabul-kanun" (Sectio canon), "Kitabul-musiqā al-kabir" (Opus Major on Music) of Nicomachus, "Kitabul-musiqā" (Harmonica) of Ptolemy - o' They translated it into Arabic, which had the status of the language of science in the 19th century. This situation, in turn, was an important factor in the wide spread of ancient musical views not only in the Eastern world, but later also in the West. So, status systems began to emerge in the large (Central) cities of the Middle East in accordance with the factors mentioned at the moment.

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