

## History of Maqom Art and its Place Today

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### ANNOTATION

In this article, the promotion, achievements, problems and shortcomings of the Uzbek people's intangible cultural heritage in the development of the art of status among the young generation are highlighted.

**KEYWORDS:** status, cultural, shashmaqom, music, singer, art, series, traditional, generation, heritage, teacher, treatise, national, performance.

The art of music has been developing for centuries, improving and polishing on the basis of various genres. Cultural heritages that have been handed down from generation to generation in oral and written forms form the basis for the formation of today's musical art. Every nation has its ancient musical heritage. Also, in the Uzbek music art, "Shashmaqom", "Khorazm maqomlari", "Fergana and Tashkent maqom" are the great cultural heritage of the Uzbek people, which have been developed from our ancestors on the basis of teacher-disciple traditions. "Ilari" is an affirmation of our word.

The word maqam is derived from the Arabic language and means place, place, space. The word status is one of the main concepts in the music of the Muslim East. Originally, it was used in the sense of a fret, a place on the handle of a stringed instrument to be pressed with a finger to produce a sound of a certain pitch. Later, in the course of the development of Eastern music theory, the meaning of maqam expanded and began to mean other related meanings:

- lad structure, lad system;
- form, genre;
- melodies created on the ground of certain curtains;
- one-part or series instrumental and singing tracks;
- musical style, etc. [1].

Statuses were created at a time when people's understanding of music, musical-aesthetic views were perfect, and people's consciousness and level rose. It should be said that the great merits of our compatriot Abu Nasr Farabi, who lived in the 9th-10th centuries in musicology, laid the foundation for the science of Eastern music and raised the professional practice of music to a new level. Under the influence of these factors, in the Middle Ages, in the large cities of the East, a twelve-status system was created. The classification of the twelve status system was originally developed in the works of Safiuddin Urmawi on the science of music. On the basis of the twelve maqam, various national and regional maqam types and categories were later created. In Uzbeks and Tajiks, they are called maqam, in Turkmen and Uighurs they are pronounced as muqam, in Iranian peoples, Azerbaijanis and Armenians they are

pronounced as murom or dashkah, in Turks they are pronounced as makam, and in Arab peoples they are pronounced as maqam [2].

By the 17th century, the system of twelve statuses was in crisis, on the basis of which national and local forms of statuses began to emerge among the peoples of the East. In the middle of the 18th century, in the city of Bukhara, one of the major cultural centers of Central Asia, in the creative activities of court musicians, singers and composers, Shashmaqom was formed, and it was also known as Bukhara status, Bukhara Shashmaqom. Shashmaqom consists of "Buzruk", "Rost", "Navo", "Dugoh", "Segoh" and "Iraq" maqams, and consists of more than 250 tunes and songs of various forms. Each of the maqams that make up the shashmaqam consists of two major sections: instrumental (mushkilot) and singing (prose). Instrumental sections have parts of the same name, with tones specific to the status tune they belong to, and circle patterns are the same. The main ones are called Tasnif, Tarje, Gardun, Mukhammas and Sakil. These pieces are added to the status names (for example, Tasnifi Buzruk, Tarjei Dugoh, Garduni Segoh), and some of them are mentioned together with the names of the composers (for example, Mukhammasi Nasrullayi). Instrumental parts such as Tasnif, Tarje, Nag'mai Oraz, Samoi, Khafif are similar and small in size; Gardun and Peshrav are somewhat developed; Mukhammas and Saqil roads are made on the basis of long and complex circle methods.

After the instrumental parts of Shashmaqom are played in one piece, it goes to its "Prose" section. Ashula parts consist of more complex branches, their tarona or branches. These are also performed as a series. Shashmaqom singing sections are composed of two types of branch groups that differ from each other in terms of structure; the first includes branches known as Sarakhbor, Talqin, Nasr and the final part of Ufar, and the second mainly includes branches named Sawt and Mongolian and their branches. Although the tunes of the branches of the same name (Sarakhbori Buzruk, Sarakhbori Navo, etc.) are different, the poem's weight is the same according to the circle method and tunes. In the second group of branches, there are branches called Talqincha, Kashkarcha, Sokinoma and Ufar, and they sound in their own circle methods of the same name. In the Shashmaqom songs, ghazals of Uzbek and Persian classical poets Jami, Lutfiy, Navoiy, Babur, Fuzuliy, Amiriy, Nadira, Ogahiy and others with romantic lyrical, philosophical, instructive, religious content, as well as folk quatrains were performed [3].

Shashmaqom was mainly passed down orally from generation to generation in the tradition of teacher and student. In the 1920s, special music schools and educational institutions were established in the cities of Bukhara, Samarkand, and Tashkent, where attention was paid to the mastery of status and classical music. Musicians and hafiz like Otaghiyos Abdug'aniyev, Ota Jalal, Abdusoat Vahobov, Shorahm Shoumarov were involved to give lessons to young people. Since the 1950s of the 20th century, great attention has been paid to status studies in Uzbekistan. In 1959, the 5-volume Uzbek Folk Music and the 6-volume Shashmaqom (1966-75) were published by Yunus Rajabi. Also, many singers, musicians and musicologists have contributed to the development of Uzbek maqom art by creating collections and pamphlets explaining the basics of maqom. Uzbek composers and composers from the 20th century to this day they are widely using the art of music. For example: musical drama "Farhad and Shirin" by V. Uspensky, "Layli and Maj-nun" by R. Glier and T. Sodikov, operas "Dilorom" by M. Ashrafi, "Ode to Alisher Navoi" by M. Burkhanov, "Ode to Alisher Navoi" by M. Mahmudov Navo", M. Tojiyev's symphonies 3, 9 and 11, and the works of major composers

and composers, we can witness that the art of maqam took a great place in the improvement of modern music. One of the attentions paid to our national classical music, since 1987, the "Maqam" research group under the International Association for Traditional Music (IFMC) under UNESCO has been operating. Since 1991, the republican competition of performers named after Yunus Rajabi has been regularly held every 4 years.

Presently, one of our main goals is to deliver the cultural wealth of the Uzbek people to the next generation. Wide opportunities are being created in our country for this goal. But today's growing young generation hardly hears national traditional songs and statuses. It's no secret that listening to and singing light songs and music is on the rise among young people today. We are forgetting our great history, customs and traditions, our national music, indulging in today's modernity and imitating Western culture. This is a very sad situation. It is the duty of every child of the Uzbek nation to protect and know the great history and heritage left by their ancestors, preserving their identity. Of course, all the conditions for this have been created today. It is no exaggeration to say that measures are being taken to introduce our national music to every young generation, keeping up with the times, and to arouse their interest. It is a bit more difficult not only to perform, but also to listen to the status and Shashmaqoms inherited from our ancestors. From a scientific point of view, we know that music affects the human psyche, aesthetic education, and mood. National classical music, statuses not only give a person peace of mind, but also teach them to be hardworking and patient. Maqam music is important in the formation of youth in the national spirit. Young people are the foundation of the future. The vast potential of maqam music is not used enough to help them realize their national identity, educate them in the spirit of high human feelings, and shape their aesthetic taste and thinking.

In order to eliminate the above problems and shortcomings, in order to develop the traditional performing arts and status art in our country and develop it at a new stage, according to the decision of the President of the Republic of Uzbekistan No. in progress. It should be noted that the Maqom Ensemble named after Yunus Rajabi, Maqom ensembles in the regions, a special department in this direction is operating at the State Conservatory of Uzbekistan, national Maqom schools, Maqom Institute named after Yunus Rajabi are being established and qualified specialists are being trained, and scientific research is being conducted in the field. [4]. We believe that the plans and opportunities created for the wide promotion of the art of Uzbek national status will bear fruit.

As a proposal, we would like to say that in keeping with today's young generation, organizing contests, challenges, master classes that highlight various traditional singing and status art through social networks that are now popular, national intangible education among young people. We think it will help promote our ros.

## References

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