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HISTORY AND STAGES OF DEVELOPMENT OF THE FORMATION OF THE MAKOM QUO IN BUKHARA

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ABSTRACT

In this paper, resources and historical literature are analyzed through Shashmakom the processes and historical stages of development of makom art in Bukhara. Ancient written sources on the history of music culture of the peoples of Central Asia and monuments found by archaeologists serve as evidence of this and confirm that these peoples have been the owners of high culture since ancient times. One of the great master figures of the music culture of the peoples of Central Asia was Mawloni Najmiddin Kawkabi Bukhari (who was punished in 1576 year), a prominent poet, scientist, composer of his time. Such ornaments are now preserved on the tray of the Great Arch of Bukhara, the main gates of Khiva.

KEYWORDS: *Makom, Shashmakom, Twelve Makom, Musical Folklore, Professional Music, Buzrug, Rost, Nebo, Dugoh, Segoh, Iraq, Instrumental Section, Singing Section, Tone, Weight Characteristics, Circle Methods.*

INTRODUCTION

The art of national makom, which is an integral part of the Uzbek people's cultural heritage, has its place in our spiritual life with its step-by-step, repeated artistic style and rich creative traditions and has been appreciated for centuries.

In the VII-VIII centuries, that is, in the first Middle century, folk music negizi and Rivage of local professional performing traditions led to the formation of large-scale genres. In particular, in the history of the art of music of the peoples of Turon and Iran belongs to the creativity of the poet Borbad, a legendary singer, musician, composer, theorist of music, the series "Khusravani".



In the IX-X centuries, the development of works and categories of maqom musical and singing-musical is noticeable. Since the XI-XIII centuries, until the XVII century in the near and Middle East, the Duvozdahmakom (12 maqom) series was widely distributed and applied to music practice.

The peoples who lived in Central Asia, one of the foci of ancient culture, added a significant element to the treasure of world science and culture. They also have a very rich ancient heritage in the field of music culture. Ancient written sources on the history of music culture of the peoples of Central Asia and monuments found by archaeologists serve as evidence of this and confirm that these peoples have been the owners of high culture since ancient times. But among other cultural monuments during the Arab invasion (VII-IX centuries), written sources on music were also burnt and lost. Therefore, only written sources on the history of the last millennium culture of the peoples of Central Asia have reached us.

In the second half of the IX century, as a result of the escalation of the people's liberation struggle in Mavarounnahr and Khorasan, the hard resistance of the land peoples to the invaders and the uprisings, the Arab Caliphate khukmronism was overthrown, the local Tahirids and then the state of Somoni were restored. During this period, some conditions were created for the development of culture and art. A number of scientists from Central Asia created a number of masterpieces in the same period.

The great scientists who created immortal scientific works in other fields of Science: Abu Nasr Farabi, Ibn Sina, Khorezmi and their followers created scientific works on the theory of music "Ilmi musiqi", as well as opened a whole period in the history of the development of Oriental music.

It should be said that the history of music culture of the peoples of Central Asia has not yet been sufficiently studied, including the creation of holistic works that consistently shed light on the path of development of makomes. Initially, one of the great figures that the peoples of Central Asia based on the theory of music was Abu Nasr Farabi.

The issue of maqom was first commented on in Abu Nasr Farabi's music treatise. In the study of makomes, which became popular in the X-XI centuries, his works serve as the only source. At the same time, the Arabic phrase "maqom" began to expand in Central Asia. His musical works "Kitabul musiqi al-kabir" ("The great book on music") "Kalam fil-musiqi" ("The word on music") "Kitabul musiqi" ("The book on music") "Kitabun li-insa'il-ulum" ("The book on the classification of Sciences") dedicated to music. "Kitabun fi-insa'il-iko" ("Music rhythms-a book about the classification of Iko") and others. Among the works of Farabi is the inscription ilad

(makom) in the work "Kitabul-musiqi al-kabir" with this, the emergence of note writing in the East, having invented samples he became the founder of his coming.

Abu Nasr Farabi and Ibn Sina in their treatises commented on the theory of Oriental music, in particular, they theoretically substantiated the issues of makom, and in their works this issue found its classic definition. Their consistent teaching of the makom revealed the content of the fundamentals of music theorists who lived and worked, XIII-XV century of this issue. This is evident in the works of Urmavi, Sherozi, Huseyni and Jami.

It should be noted that the Urmaic is the first to systematize in its works the issue of twelve statutes ("Duvzdahmakom"), "Ovoza" and "Shubalar".

Makom creativity began to expand during the Timur and Timurids. "With the enthusiasm of specialized scholars who came from all sides by the order of Timur, this art (twelve statutes) suddenly revived, stepped on its feet. The melodies from all sides of the Islamic East served the rise, the rise of our classical music to this day." Historical chronicles that the art of classical makom occupies an important place in the cultural life of the palace, the famous composer, singer, musician and music theoretician Hoja Abdulkadir Maragiy, who served in the Sahibqiron palace, his creative activity, musical treatises written in the XIV-XVII centuries, especially Alisher Navoi. We can find out on the basis of the works of Jami on music. In the time of Navoi and Jami, a lot of music theorists, musicians, singers, composers and musicians reached the makom. The composers, who worked in the XIV-XV centuries, opened a whole era in the history of the development of makomes and played an important role in their improvement and enrichment.

The main part.

In the XVI century, the kingdom of Temurids was overthrown, and in Movarounnahr the Sheybanid state was ruled. Its capital is transferred to Bukhara. Unlike the era of the temurids, the musical science develops in the Sheybanids and subsequent times. This is also evidenced by the famous works of his time. One of the great master figures of the music culture of the peoples of Central Asia was Mawlono Najmiddin Kawkabi Bukhari (who was punished in 1576 year), a prominent poet, scientist, composer of his time. He was born in Bukhara. Complete information about the life and work of kavkabi is not preserved. Sources indicate that he studied at Herat and wrote scientific treatises in various disciplines, including music theory, rhythm, aruz rules.

Inside his works, he has reached us "Risolai musiqi". This treatise was created on the basis of the special assignment of Ubaydullokhon (who ruled from 1533 to 1559 years) from the Shaybani dynasty, which speaks of the origin of twelve statutes (Duvzdahmakom), makom, branches, voices, methods of the circle. The booklet consists of 12 chapters.

Mawlono Kavkabi was also a salty composer, who created shrines, deeds and peshwars on the basis of makom paths. Especially he chose poems and skillfully attributed them to songs.

He was one of the largest master figures of music culture of the peoples of Central Asia. The content of the music brochures created in 2 XVI - XVIII centuries was close to each other and was written following the work of Kavkabi.

Another major manifestation of the art of music of the XVI - XVIII century was the Steam Dervish Ali Changi. He created the work "Risolai musiqi". Darvish Ali's treatise shows that he is

a great music scientist, musician and composer. In the work of Dervish Ali, it is said that he gave a brief account of himself, admired music from a young age, enjoyed it, played it in a dusty instrumental and was later invited to the palace.

In the XV - XVII centuries, the existing composer tradition laid the foundation for the improvement of the makom genre and the process of formation of Shashmakom and became decisive in this area.

It is not surprising that works of historical and literary character, especially in the treatises written in the XV - XVII centuries on music, have become rich material about the creation of forms of melodies and songs, and about their creators, compared to previous periods. This is evidenced by the fact that even in the XV - XVII centuries after the further development of the composer's tradition, which played a decisive role in the development of makom forms, this tradition continued. Not only in the XV-XVII centuries, but also in the discovery of new means of invention in the composition. During the XIV - XV century, Shashmakom was created as a basis for continuous formation and decision-making. This can be evidenced by the issues of commonality and composing art in the name of twelve makom and Shashmakom roads. Because such a large-form genre as Shashmakom can be created only in the fate of mature professional (professional) musicians, who have a rich theoretical and practical experience in generating makoms based on the wealth of folk music created over the centuries.

Shashmakom, a classical example of the music of the Uzbek - Tajik peoples, appeared in the first half of the XVIII century as a genre of independent music.

Since the first half of the XIX century in Central Asia, collections containing the texts of poems, which were told in the singing Department of Shashmakom, began to appear. Most of the collections of manuscripts, which reached us with the white name of Bukhara Shashmakom, are dated to the XIX and early XX centuries. One of them was attached to the Emir of Bukhara, Mangit Nasrullokhon (1826-1860).

In this collection, among the texts of the poem mentioned in Shashmakom were used Gazals of Uzbek - Tajik classical poets - Bedil, Mashrab, Sayido, Zebuniso, Nozim etc., who worked in the XVII - XVIII centuries. It is possible to acquire valuable information about the makom and its part names, structural structure, as well as from such whitepapers, which served as a tutorial.

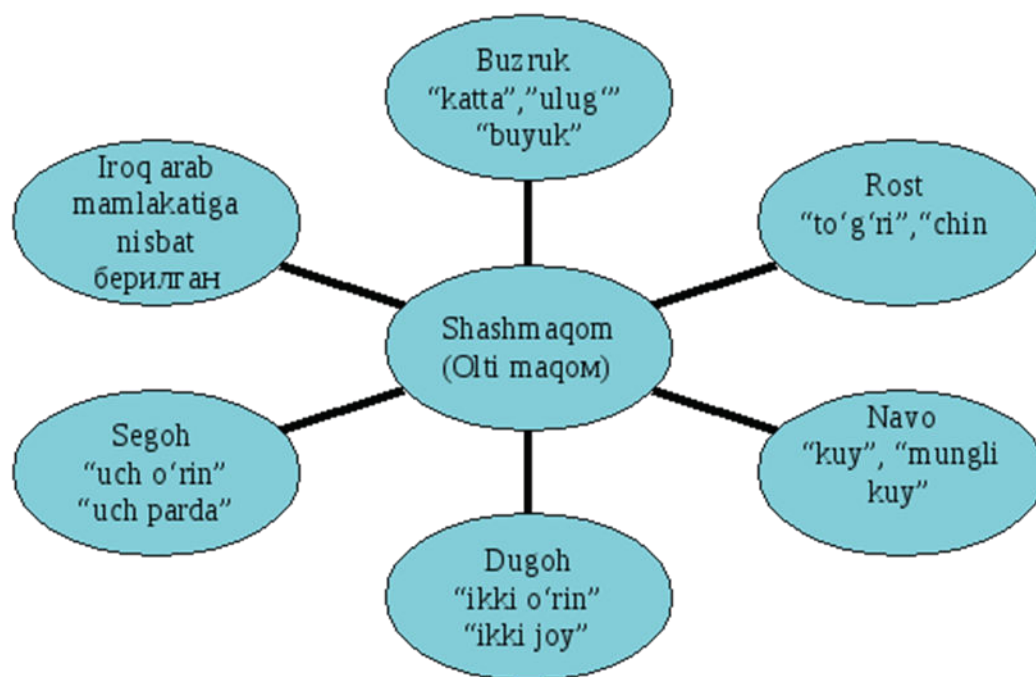
One of the centers of ancient culture - Bukhara has become the capital of many dynasties and states. In the music culture, too, Bukhara served as the central city, where the peoples of Central Asia embodied the wealth of music. Therefore, Shashmakom was formed in Bukhara and was called "Bukhara Shashmakom".

Bukhara Shashmakom, short-form name-Shashmakom is one of the main types of the makom art of Central Asia, the makom category of which the Uzbek - Tajik Peoples occupy a central place in the art of music. Shashmakom Su came from the words Persian - Tajik "shash" – "six" and Arabic "makom" – "place", "Space", "Place". The Arabic phrase "makom" began to be popular in Central Asia approximately in the period of Pharoism.

And the phrase "shashmakom" is vomiting for the first time in a musical treatise written on Steam in 1847.

Among the Bukhara makom category there are local makom forms in Khorezm Oasis, Fergana Valley and Tashkent Oasis. Apart from the main ones, dutor makom for Khorezm, "wild" makom for Fergana Valley and Tashkent the makom of folk trumpet for both Oasis are unique.

Considering the structural structure of Bukhara Shashmakom, Shashmakom includes: the makom of Buzruk, Rost, Navo, Dukah, Segho and Iraq. Each of the six makoms are multi-storey series of works, each of which contains approximately 20 to 44 floors and small makoms. Now in the books published, the instrumental and singing parts of the makom go from 208 to 250 soles.



The makom of the Buzruk in the system of Shashmakom is decided in the place of the first makom in the late XIX century. Amir Abdulahadkhon, who was sitting on the throne at the end of the XIX - beginning of The XX century, was a poet and thin-hearted music fan who graduated from devon under the pseudonym "helpless". His poems also took place on the paths of shashmakom.

According to some historical data, during the reign of Amir Abdulahad (1885-1910) and during the reign of Amir Alimkhon (1910-1920) the Palace musicians were like father Jalal (1845-1928) Mehtar (leader). According to tradition, everything that the Palace saw was carried out with the desire and need of the head of makom "Shashmakom" in this place.

Amir Alimkhon, like his father, expressed a bitter admiration and compliments to poetry and music. Fitrat wrote that while standing as governor of olimxon Karshi, he studied music and took lessons while playing dutor. If the rich nobles around him want to express respect and dignity, they would like to organize a banquet with the participation of famous musicians and Musicianstirib, calling for a cocktail party.

Thus, Amir Abdulahadkhan and Amir Alimkhan were encouraged to increase the prestige of Shashmakom as a "palace seer". Mehtar father Jalal took into account their wishes and desires in the formation of a new andose of Shashmakom.

As you know, each of the five obligatory prayers has its own time clock. Sources noted that in the past, there were special carvings on the fortress gates. Such ornaments are now preserved on the tray of the Great Arch of Bukhara, the main gates of Khiva. Once upon a time, in these ornamental houses, the drummers, during the five-time prayer with the accompaniment of the drums, sang the appropriate makom tunes. These tunes are also referred to as "hours". The people of Islam, who have habituated their ways of singing, have carried out their prayers in due time by looking at them. This means that Shashmakom was created by professional musicians and singers on the basis of specific musical riches of the peoples of the East and appeared as an independent genre of music in the course of a long cultural historical development.

At the beginning of the XX century, the Uzbek - Tajik peoples first profiled the wealth of musical art. A. Uspensky began to make notes, and the Masterpiece, which he took on the note, was published.

Shashmakom this is the first step in the study, and this task is taken for the first time in the history of the Shashmakom series with the initiative and support of the minister of Education Abdurauf Fitrat in the people's Republic of Bukhara in the early 1920s. The performance of this task is entrusted to the well-known music ethnographer and composer Viktor Aleksandrovich Uspensky, who lives in Tashkent city. He will be able to go to Bukhara and bring down a total of six notes from the performances of the old maqomdon – Hofiz father Jalal Nozirov, who was in the service of the Amir Palace in the past, as well as tanburchi - father Giyos Abdugani. This entry is from Fitrat and N.N. Mironov in the edition of the name "Shashmakom, shest muzikalnikh Poem" was published in 1924 year in the city of Moscow in 5000 copies.

The services of Abdurauf Fitrat (1887-1938) in the study of Bukhara Shashmakom are of particular importance. His work "Uzbek classical music and its history" was one of the scientific researches on the makom. In this small monographic work, the author tried to illuminate the structure of Shashmakom and its recent past history on the basis of sources. The makom roads were well occupied.

Fitrat tried to describe the makom by comparing it with folk music works, although it is partial in his work. In the alternative part, it is recognized that "although the study of Uzbeks has managed to produce good results by collecting a little bit of information about the Uzbek language, literature and history in recent years, Uzbeks could not be divided into serious tatabbu'at related to our music". The main reason for this is noted with regret that "in the absence of music musicians who are able to work in this field, that is, in the original sense, bilaterals the theory of music and the characteristics of oriental music". Since this treatise does not lose its historical and scientific value, it was also re-published in the cyrillic alphabet in 1993 year. In the following years, the well-known music specialists V. Uspensky, V. Belyaev, E. Romanovskaya, X. Kushnaryov, Ilyos Arabov and the great orientalist scientist A.A. Semyonov scientists, such as, wrote articles about the makom and expressed valuable thoughts about Shashmakom.

Shashmakom, which for several centuries has been adopted as a norm in oral form on the basis of the tradition of teacher shogird from generation to generation, established oriental music schools

and educational institutions in Bukhara, Samarkand and Tashkent in 1920, teachers taught young people the makom and samples of folk music. Later, secondary specialized music educational institutions were opened. In 1928, the Institute of music and choreography of Uzbekistan was founded in Samarkand. Attention was paid to the study and assimilation of the norm of makom in this educational institution. Old teacher and one of their parents Jalal, father Giyos, domla Halim Ibadov, Shorahim Shoumarov, Abusoat Vakhobov, Shodi Azizov, Matyusuf Harratov were invited to give lessons to young people.

The formation and development of shashmakom as a musical system was also faced with various political upheavals and obstacles.

An open mindset has been imposed on issues related to our national musical norm and its root roots. In the 40-ies of the last century, the well-known orientalist A.A.Semyonov wanted to restore the idea of the existence of communication between the "musical masterpiece" and the "Kulliyot of Kavkabi", which is described in the pamphlets and anthems of Bukhara. But politicians who are far from the musical science have failed their effective views by accusing the selfless scientist of their product "in caves". In the years of stalinist politics, many musical treatises were made from Persian to Russian by the teacher A.A.Semyonov. On the head of a lot of reproaches. It was forbidden to add to his opinion ideas and even to pronounce his name. For this reason, the issue of kulliyot and Shashmakom relations was also forced aside from the scientific circle.

The teachers, who lived and worked in the middle of the XX century, Fazdindin Shahobov (in Tajikistan) Ishaq Radjabov (in Uzbekistan) tried to move forward the science of the makom science, which is inextricably linked to the needs of practice. Fazdindin Shahobov, who was born in Bukhara and received an elementary musical education here, was the first to return to the original of the science of Shashmakom, a series of shows that he conducted on Tajik television in the early 60 - ies. The scenario texts of these shows have been preserved, and today they have not lost their relevance with importance.

Isaac Radjabov's book "on the issue of makoms" shed light on the lightning at a time when the statehood remained in the whirlpool of Shura's policy. As we re-read this work, which is written in Uzbek literature, we will have valuable information related to our classical musical norm. Fiduciary people such as Isaac Radjabov and Fazdindin Shahabov also faced a lot of difficulties. They could not fully realize the noble intentions associated with the musical norm in their hearts.

The Bukhara Shashmakom note collection, the result of many years of creative research by Ari Bobokhonov, the representative of the Bukhara generation of comedians, was also published in 2010 in Germany. The meaning of this work V.A. Uspenskysummarizing the information contained in the note collection and the book of Fitrat, it is aimed at restoring musical and poetic texts close to the original of the Bukhara Shashmakom in the case of comparing them to live traditions. This work serves as an important source for the study of Bukhara Shashmakom in foreign countries.

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