



HISTORICAL DEVELOPMENT OF STATUS

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Annotation

The makom genre has been a leader in Uzbek classical music. Maqoms have existed in the musical culture of the peoples of the Near and Middle East since ancient times; created by mature musicians and singers and developed in the IX-X centuries and enriched with new instruments. The word "status" is derived from the Arabic word meaning "place", "place", "stage", "degree". The word is widely used in literature, mysticism, and other fields, and is used as a special term in the art of music in the most diverse and varied senses. Maqom belongs to the category of classical music as a large series and genre of works. It differs from other types of music by its artistic perfection, its melody and form structures, its systems of tones and methods, and its well-developed scientific and practical foundations.

Keywords: Category, genre, "Shashmaqom", "Khorezm maqoms" and "Fergana-Tashkent maqoms", "place", "stage", "degree".

Introduction

In the Uzbek classical music, the genre of maqom has a leading, perfect place. It is known that maqoms existed in the music culture of the peoples of the Near and Middle East in ancient times, were created by leading musicians and singers, and were developed in the IX-X centuries and enriched with new instruments. The word "status" is derived from the Arabic word meaning "place", "place", "stage", "degree". The word is widely used in literature, mysticism and other fields, and is used as a special term in the art of music in the most diverse and different meanings. In music, "maqom" refers to specific stages of the melody - certain structures (fret units) fret systems, a separate piece of music (instrument or song); music genre is a genre that combines musical instruments and songs. In the culture of different peoples there are works and categories with the phrase "maqom": maqom (in Uzbek and Tajik),





mugham (Azerbaijani), muqam (Uyghurs), dastgoh (Iran), nu'ba (west). options are common.

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Maqom is a common artistic process that combines music, poetry and dance. Maqom works and collections in Uzbekistan - Bukhara "Shashmaqomi", "Khorezm maqomlari" and "Fergana-Tashkent maqom yollari" series, as well as its local variants - Tashkent Iraq, Qo There are Iraq Irogi, Samarkand Ushshogi, Fergana "Surnay maqom yollari", Khorezm "Dutor maqom turkumi", "Feruz" and others.

The status quo has a long history. It is based on unique traditions and systems, and is based on the interconnectedness of local styles. From the expressions of the individual styles of the maqoms to their unique features, they have been formed under the artistic and aesthetic ideas of each particular historical period. For the first time in the VII-VIII centuries the basis of folk music and the development of local professional performing traditions led to the formation of a large series of genres. In particular, the series "Khusravoniy" by Borbad. In the ninth and tenth centuries, maqom-like instruments and chants developed. From the XI-XIII centuries to the XVII century in the Near and Middle East "Duvozdahmaqom" -12 series of maqoms were widespread and used in musical practice. To this category - Ushshak (lovers), Rost (correct, matching), Navo (melody, melody), Busalik (famous horse - from Abu Salih), Hijaz (low plain), Husseini (person's name), Isfahan (relative to the city), Zirafkand or Kuchak (jumping down, landing and bedding), Rohavi (one of the Greek cities), Zangula (bell, bell), Iraq (relative to the name of the country), Buzurg (big, great), as well as six voices (used in response to voices, maqoms or nazira, for example, Navruz, Shahnoz, etc.) and 24 branches (branches of maqoms, including Dugoh, Segoh, Chorgoh, Panjgoh, Uzzol). , Muhayyar, Sabo, etc.).

In the XVIII century in Bukhara a new series - "Shashmaqom" was formed. In the XIX century the series "Khorezm maqoms" and the Fergana-Tashkent maqom roads appeared. Later, on the basis of "Shashmaqom" and other series, new styles and forms of maqom works developed in modern interpretations. The status of Bukhara and Khorezm is close in terms of general structure and division into categories. There are close links between the two directions of the Fergana-Tashkent status. Oral records were recorded in the 1980s. The series "Khorezm maqoms", "Dutor maqom series" was written by Kamil Devoni Khorezmi on the notation of an eighteen-line "tanbur line" adapted to the tanbur, and was used as a valuable source in the study of maqoms.





According to sources, twelve positions are associated with the twelve constellations (months) of the year, and 24 branches are associated with the 24 hours of the day. The playing time of each status is also divided into 12 parts per day. See: Ishaq Rajabov. "On the question of status." Tashkent, 1963. p.97.

Issues related to the interpretation, justification, theory and practice of music in the art of maqom have been reflected in "musical pamphlets" since the ninth century. Music theorists such as Abu Nasr Farabi, Abu Ali Ibn Sina, Safiuddin al-Urmavi, Qutbiddin Sherozi, Abdulkadir Maroghi, Abdurahman Jami, Najmiddin Kavkabi, Darvesh Ali Changi have made great contributions to the development of musicology, including the art of maqom. Information on the services of Safiuddin al-Urmavi and Shirazi (VIII century) in the systematization of maqoms, especially in the 12th series of maqoms used in the science and practice of music in the most advanced period of music culture of the peoples of Central Asia, Khorasan, Azerbaijan valuable.

It is known that in the twentieth century, the art of makomchi developed and became part of the works and repertoires of leading musicians, singers and composers. They were published as collections using modern music notes, and theoretical and practical mastering was carried out. In 1923 in Bukhara "Shashmaqom" was written by the Russian composer and folklorist VA Uspensky from the famous masters Ota Jalal Nosirov and Ota Giyas Abdugani. was published. In the 1930s, V. Uspensky and V. Belyaev published "Fergana-Tashkent maqom yollari" and E. Romanovskaya "Khorezm maqom instrumental yollari". 1950-1961 "Shashmaqom" as a complete 5-volume collection by B. Fayzullayev, Sh. Published by Sohibov and F. Shahobov (edited by V. Belyayev) in Moscow (in Tajik).

In 1959, "Shashmaqom" was published in Uzbek by Yunus Rajabi in Volume V of the anthology "Uzbek folk music" (edited by I. Akbarov). "Khorezm maqoms" was published in 6 volumes of the anthology "Uzbek folk music" by Matniyoz Yusupov (1958). A six-volume collection "Shashmaqom" (edited by F. Karomatov), reworked and supplemented by Yunus Rajabi in 1966-1975, and "Khorezm maqoms" in 1978-1991 by Matniyoz Yusupov (edited by I. Akbarov).) was prepared for reprint and published as a collection of five books in three volumes.

In recent years, the work on recording the status has been accelerated, including the recording of sections and units of the Bukhara "Shashmaqomi".

In particular: Ari (Ariel) Bobokhonov, Sulaymon Takhalov, Rahmatilla Inoyatov, Ozod Bobonazarov, a Khorezmian musician, played an important role in comparing the versions recorded on the tanbur line "Khorezm maqoms" with the practice of maqom1.



At the University of Urgench, under the leadership of Botir Rakhimov, a number of qualified makoms - Rustam Boltaev, Samandar Khudoiberganov, Matrasul Matyokubov - began their scientific and creative research on the newly discovered "Khazarasp copy" and new notes are being prepared for publication.

The historical and theoretical study of the status quo was also formed in the 1920s. "Historical Music of Khorezm" by Mulla Bekjon Rahmon ogli (Bekjon Rakhmonov) and Muhammad Yusuf Devonzoda (Matyusuf Kharratov) (1925, in the Arabic alphabet), VA Uspensky's "Classical Music of the Uzbeks" (1927), Abdurauf Fitrat's "Uzbek classical music and its history" (1927, in the Arabic alphabet), articles by Gulom Zafari on Uzbek music and "Ferghana-Tashkent teachers' tree" ("Alanga" magazine, 1931, № 1) Cholpon's articles, N. Mironov's books "Music of Uzbeks" and "Essays on the musical culture of Uzbeks and other peoples of Central Asia" (1931) testify to a new turning point in the history of musicology and status studies. will give. In the 50s and 60s of the XX century there were great positive changes in the scientific and practical development of the art of maqom. Yunus Rajabi's and Matniyaz Yusupov's maqom records were published, and Ishak Rajabov's 1963 book, On the Status, was one of the first studies to establish a new foundation in the field. The book deals in detail with the theoretical issues discussed in medieval musical treatises, the process of formation and development of maqoms, the structure of "Shashmaqom" and other maqom series, internal laws and the basis of performance.

V. Belyayev was the first to translate the Khorezm maqoms into European notes written on the tanbur line in 1930-1940, and later Iiyos Akbarov continued this work and developed a compilation of the text on the basis of seven manuscripts. Manuscripts are kept in the libraries of the Institute of Art History and the State Conservatory of Uzbekistan). In the 1980s, Ozod Bobonazarov and Bozorboy Urinov prepared notes for live performances of "Khorezm maqoms".

Opening of the Department of Oriental Music (1972), competitions of maqom performers (1983), holding major international scientific conferences (Tashkent, 1975; Samarkand, 1978, 1983, 1987); Expansion of research topics in the field of maqom (F.Karomatov, T.Vizgo, TGofurbekov, O.Matyokubov, AJumaev, R.Yunusov, R.Sultanova, Yu.Plakhov, O.Ibragimov, etc.), theoretical issues of makom, local- local styles and regional relations, internal laws of Shashmaqom, Khorezm maqoms, Fergana-Tashkent maqoms (melody, mode, rhythm, form, method, etc.) and performance methods are reflected in scientific books and articles.

During the independence period, the focus on the art of maqom, its scientific and practical development has increased. Holding of the International Music Festival "Sharq Taronalari" in the field of traditional music (Samarkand, every two years since





1997), competitions of maqom performers and maqom ensembles (Tashkent, 1991, 1995, 1999, 2004), amateur maqom ensembles (Shahrisabz, 1995; Margilan, 2004; Urgench, 2006) competitions; major scientific-practical conferences, new publications, including I.Rajabov's "Fundamentals of Status" (T., 1992), R. Yunusov's "Statuses and Mughams" (T., 1992), Akilhon Ibragimov's "Status and Space" (T., 1996), R. Sultanova's "Rhythm of Shashmaqom singing parts" (T., 1998), O. Matyokubov's "Maqomot" (T., 2004), Akilhon Ibragimov's "Fergana-Tashkent maqoms" (T., 2006)), "Shashmaqom Lessons" collection of articles (T., 2005) and other publications prove that they are huge steps on the path of spiritual reform. In 2007, Ishak Rajabov's major pamphlet, Statuses, was published by UNESCO. In the past, the art of maqom was mastered in the traditional "teacher-student" style, but since the twentieth century, music schools have mastered the traditional style of performance, including the art of maqom. , hundreds of talented young status performers are being discovered.

Recognition by Shashmaqom in November 2003 as a "Pearl of the Oral and Intangible Cultural Heritage of Humanity" by UNESCO not only preserves and protects the treasures of this unique nation, but also contributes to its further development and prosperity.

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