ON THE DEVELOPMENT OF MAQOM ART

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Maqom xonandaligi kafedrasi o'qituvchisi.

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Abstract. *This article discusses the development of maqom art and the maqom art and performance styles of the peoples of the East.*

Keywords: *maqom, art, performance, culture, music.*

О РАЗВИТИИ ИСКУССТВА МАКОМ

Аннотация. *В статье рассматривается развитие искусства маком, а также стили искусства и исполнения макома у народов Востока.*

Ключевые слова: *маком, искусство, исполнение, культура, музыка.*

The peoples living in Central Asia, one of the centers of ancient culture, have made a significant contribution to the treasury of world science and culture. They also have a very rich ancient heritage in the field of musical culture. Ancient written sources on the history of the musical 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.

Under the influence of processes, changes in different eras, and the attitude of the ruling powers to the national culture of the local people, many valuable sources have been lost. For this reason, only written sources on the history of the culture of the peoples of Central Asia over the last thousand years have reached us. In the second half of the 9th century, as a result of the outbreak of the people's struggle for freedom in Transoxiana and Khorasan, fierce resistance and uprisings of the indigenous peoples against the invaders, the rule of the Arab Caliphate was overthrown, and the local Tahirid and then Samanid states were established. During this period, certain conditions were created for the development of culture and art. A number of scholars from Central Asia became world famous for their scientific works in the history of medieval science during the same period [1, 14].

The number and system of maqoms in the classical music of the Near and Middle East were not clearly defined until the 13th century. Safiuddin al-Urmawi developed a scientific classification of maqoms and created the "Twelve Maqom System". This system was used until the 17th century, and on its basis national and local maqom types and styles were formed in different regions. Today, Uzbeks and Tajiks call it "makom", Turkmens and Uyghurs call it "muqom", Iranians and Azerbaijanis call it "dastgoh", Turks call it "makam", and Arabs call it "maqam".

The art and performance styles of the makom of the Eastern peoples have been enriched over the centuries by the influence of folk, national local traditions. In Uzbek classical music, the Bukhara Shashmaqom, Khorezm makoms, Fergana-Tashkent makom yollari, surnay, dutar makom yollari have been formed and have survived to this day. The makom instrument and singing yollari constitute a significant part of the national musical heritage and have served as a source of inspiration for the creativity of composers.

Maqam (Arabic for place, place, position) is one of the main concepts in the music of the Muslim East. Initially, this concept meant a place or fret that was pressed to produce a sound of a certain pitch on a stringed instrument. Over time, in the process of developing the theory of Eastern music, the meaning of the maqam expanded and became a concept that included a certain fret structure, system, form, genre, musical directions and performance styles. The prominent representatives of the classical music theory of the Muslim East, Abu Yusuf al-Kindi, Al-Farabi, Ibn Sina, Ibn Zayla, Safiuddin al-Urmawi, Mahmud al-Shirazi, Abdulkadir Maroghi and other scholars, deeply studied the musical and aesthetic aspects of the maqam and presented their theoretical explanations. Therefore, for now, we will suffice with a brief mention of the information available in musical sources in the 10th-19th centuries. Most of the music treatises comment on the theoretical foundations of the maqams. Initially, one of the great figures who founded the theory of music of the peoples of Central Asia was Abu Nasr Al-Farabi. Al-Farabi.

The great philosopher-scientist, one of the founders of the theory of music of the Middle East - Abu Nasr Muhammad Al-Farabi was born in 873 in the city of Al-Farab on the banks of the Syrdarya River and died in 950. He came from the Turkic tribes of Central Asia and received his initial education in his native city. Al-Farabi, who had a decent education, went to the cities of Baghdad, Damascus, and then to Egypt, where he improved his education. "Al-Farabi was also a wonderful musician and music theorist. He played all the musical instruments that existed in his time. He especially skillfully performed melodies on the flute and tanbur. Some sources indicate that Al-Farabi invented the qanun instrument and did a great deal of work to improve the ud, which was popular at that time. [2, 15] The great scholar was one of the leading scholars of his time, creating profound scientific works on philosophy, logic, mathematics, and other sciences. Musicology was considered one of the mathematical sciences.

Abu Nasr Al-Farabi in his treatises on music founded the theory of Eastern music. His musical works are “Kitabul-Musiqay al-Kabir” (“The Great Book on Music”), “Kalam fil-Musiqa” (“Words on Music”), “Kitabul-Musiqa” (“The Book of Music”), the part of “Kitabun fiihsa’il-ulum” (“The Book on the Classification of Sciences”) devoted to music, “Kitabun fi – ihsa’il-iqo‘” (“The Book on the Classification of Musical Rhythms – Iqo‘”), and others.

Among Al-Farabi's musical works, "Kitabul-Musiqay al-Kabir" is of particular note. This book was translated into French by the famous orientalist D'Erlanger and published in the "Arab Music" series [3, 15]. The work consists of an introduction and three volumes. In the introduction, the author discusses the definition of melody, theoretical and practical issues of music, the emergence of melody, musical genres, instruments, the definition of melodies, the performance of melodies, intervals, sound series, consonances and dissonances. The work consists of an introduction and three books. In the introduction, the author discusses the definition of melody, theoretical and practical issues of music, the emergence of melody, musical genres, instruments, the definition of melodies, the performance of melodies, intervals, sound series, consonances and dissonances. The first book discusses musical acoustics, the ratio of notes (sounds), types of intervals, the rules for their formation, rhythms and other issues. The second book discusses instruments such as oud, tanbur, nay, rubab, their frets, strings and range. The third book is devoted to the creation of melodies and maqams, rhythm, instrumental and vocal music, melodic ornaments, and other issues. The third book is especially important in covering the issue of maqams.

Here, the constituent parts of the lad (maqam), the types of tetrachords and pentachords, the many varieties of the maqam, and its branches are presented. It should be noted that Abu Nasr Al-Farabi, in his immortal work, laid a deep foundation for the emergence of musical notation in the East. Consequently, he invented the lad (maqam) writing patterns, which were directly related to the pitch of the melodies, and recorded them using letter symbols. It is also worth mentioning Al-Farabi's predecessor, the great physician and scholar Abu Bakr Muhammad bin Zakariy al-Razi (240) (born in 855 in Rayy). Al-Razi played a prominent role in the history of Eastern science and culture. In his youth, he practiced playing the oud and also loved to sing. Although there is no information about Razi writing a work on music, among his books on various scientific fields was the work "Twelve Books on Art" - "Al isna ashara kitaban fis-san'ati" [4,32-33]. One of these books probably discussed music theory. According to contemporary students of the scientific and theoretical works of Al-Farabi and other scholars, they were written in Arabic and comment on the fundamental issues of the theory of Eastern music. Abu Nasr Al-Farabi's musical treatises and books are among the most complete and most famous works written on this subject, and served as the basis for the writing of books by his followers, music scholars, who lived and worked in later periods. One of his followers was Abu Ali ibn Sina. Abu Ali ibn Sina. The great scholar Ibn Sina (980-1037), who came from Central Asia, was born in the village of Afshana, near Bukhara. He was a great philosopher, naturalist, famous physician, and also a brilliant music theorist.

The music section of Ibn Sina's works such as "Kitabush-shifa'" ("Book of Healing"), "Donishnama" ("Book of Knowledge"), "Kitabun najat" ("Book of Salvation"), and treatises such

as "Risalatun fi-ilmil-musiqi" ("Treatise on the Science of Music"), along with the works of Abu Nasr al-Farabi, occupy a special place in the history of world musicology and culture.

One of Ibn Sina's main works, "Kitabush Shifa"', is philosophical in nature and reflects the author's natural and scientific views. The author comments on the natural sciences of his time in 13 parts. In particular, the theory of music is covered here. In the monograph of Maqams by the maqam scholar Is'hoq Rajabov, it is written: "The work consists of 4 large sections: 1. Logic 2. Physics (Nature) 3. Exact sciences 4. Metaphysics One of the exact sciences is music" [5,17]. Ibn Sina here gives a comprehensive interpretation of the theory of music. The issues of musical acoustics, sounds, intervals, genders and plurals, maqams, rhythms and melodies are scientifically and theoretically substantiated in depth. Another of his works, the part devoted to music in "Kitabun-najat" [6,14], provides a brief theoretical explanation of the elements of music. This work devotes little space to the issue of positions. In Ibn Sina's work "Donishnoma" written in Tajik, some theoretical issues of music are also commented on in the section dedicated to mathematics. His other philosophical work - "Kitabul-ishorat" ("Guidebook") is also noteworthy from the scientific point of view of music.

According to Ibn Sina, philosophy is a complex of sciences, that is, a science about the whole of existence. As a great follower of the Greek scientist Aristotle, he did not blindly follow him, but used only the part of his teacher's ideas that was acceptable to his own beliefs and philosophical system. Ibn Sina divided mathematics into 4 sciences: arithmetic, geometry, astronomy, and music. Ibn Sina's musical views also differ from the path of Greek scientists. In the chapter on music, he tried to connect theory with practice and generalize this issue with its help. This was one of the great scientist's great services in the field of musical culture. Ibn Sina did not limit himself to writing special scientific and theoretical works on music, but also reflected his works on music in medical books. This was no coincidence, of course. In his immortal works on medicine, Ibn Sina highly appreciated the emotional power of music, highly valued it in the treatment of mental illnesses and recommended it as a healing program.

In his book “The Canon of Medicine” [7,15], Ibn Sina, in one place, evaluates the spiritual influence of music and simply describes its importance in the upbringing of a child: “Two things are necessary for the development of a child’s organism: one is to gently move it and shake it, and the other is the mother’s song (allasi). The first belongs to the body (of the child), the second to the soul.” Al-Khwarizmi. In the history of musical culture of the 9th-10th centuries, the section on music of the great encyclopedist Abu Abdullah Muhammad ibn Yusuf al-Katib al-Khwarizmi, who came from Central Asia, “Mafatihul-ulum” (“Key to the Sciences”), dedicated to music, also occupies a special place. This work by Al-Khwarizmi is one of the important sources for illuminating the history of science and culture of the peoples of Central Asia.

In particular, the section on music of this encyclopedic book fully describes the musical instruments that existed at that time and provides detailed information about each of them. In general, Eastern scholars initially considered music to be one of the philosophical sciences, and therefore included it in their encyclopedia-style books. In doing so, they undoubtedly took into account the artistic and aesthetic power and socio-educational role of music.

Music was considered one of the sciences of mathematics. This is because the sounds that make up music are in a certain ratio to each other, and are explained by certain laws in mathematics. Initially, the pitch of the sounds that make up intervals was measured by the length or shortness of the string. In this case, the parts of the string are determined by geometry, and different intervals are extracted from certain parts of it. For example, the ratio of two to one (that is, the sound produced by half of an open string relative to itself) constitutes an interval in the octave circle and is expressed in mathematics as 2:1. In the same sense, the ratio of 9 parts of a string to 8 parts is a major second, its ratio of 4:3 is a fourth, its ratio of 3:2 is a fifth, 8:3 is an eleventh, 3:1 is a twelveth, and 4:1 is a quintet. There were many types of intervals, and the ratio of the sounds they formed was explained based on the rules of mathematics. Even the ratios of certain sounds (steps) that formed gender, gender, and status were explained using numbers. For this reason, along with arithmetic, geometry, and astronomy, music was considered one of the disciplines of mathematics.

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