Knowing the History of Makom – Knowledge

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Abstract

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 number of genres. In particular, the series "Husravoni" by Borbad. In the IX-X centuries makom-shaped instruments and songs-musical works and series developed. From the XI-XIII centuries to the XVII century in the Near and Middle East "Duvozdahmakom" - a series of 12 makoms were widely used in music practice. In the XVII century in Bukhara a new series - "Shashmakom" was formed. In the XIX century the series "Khorezmmakoms" and Fergana-Tashkent makom roads appeared. Later, on the basis of Shashmakom and other series, new styles and forms of makom works developed in modern interpretations. This article gives you a brief overview on the makomquo and how it has progressed to this day.

Keywords: makom, melody, form, genre, series, philosophy, encyclopedic scholar, Bukhara Shashmakomi, Khorezmmakoms, Fergana-Tashkent makom roads, national traditions, customs, values.

INTRODUCTION

Makom - (Arabic: place) is one of the basic concepts in Muslim Eastern music. Originally, the place where a finger was pressed on the handle of a stringed instrument to create a sound at a certain pitch was used as a curtain. Later, in the course of the development of Eastern music theory, the scope of the makom expanded and began to take on other interrelated meanings: lad structure, lad system; tones that form on the floor of certain curtains; form, genre; one-piece or series instruments and songs; Abu Yusuf Yaqub ibn Yaqub ibn Ibrahim (731-798), a jurist, was well versed in the theory and musical aesthetics of music and other subjects. He was well versed in Greek philosophy. The great thinker and encyclopedic scholar Farabi (pseudonym; full name Abu Nasr Muhammad ibn Muhammad ibn UzlugTarhanFarobi) (873, Farab - 950, Damascus), Ibn Sina (Abu Ali al-Husayn ibn Abdullah ibn alhasan ibn), who made a great contribution to the development of world science. Ali (980.8, Afshona village - 1037.18.6, Hamadan, Iran) and encyclopedic scholar, musicologist Ibn Zayla (Abu Mansur Husayn bin Muhammad bin Tahir bin Umar Zayla (? - 1048), oriental music theorist, composer, musician and singer Sufiuddin al-Urmavi (SufiuddinAbdulmomin bin Yusuf al-Urmavi (1215, Iran, Azerbaijan, Urmia - 1294, Baghdad), Mahmud ash-Sherazi and AbdulkadirMaroghi (14th century), Jami and Persian ad poet, poet Zaynulobiddin Husseini (full name Amir BurhaniddinAtollah Mahmud Husseini Nishopuri) (approx. 40s of the 15th century, Nishapur - 1513, Mashhad), the great thinker of the Islamic world, the great muhaddith, the imam of hadith scholars, the sultan of the science of hadith NajmiddinKawkabi Bukhari (Imam al-Bukhari (real name Abu Abdullah Muhammad ibn Ismail al-Bukhari) (810.21) .7, Bukhara - 870.31.8, Khartang village near Samarkand), musicologist, composer, musician, hafiz and poet Darvishali Changi (full name: Darvish Ali Changi al-Khaqani ibn Mirzo Ali Changi ibn AbdulaliQanuni ibn Khoja Abdullo Muhammad Marvarid; 16. It was studied in the musical treatises of Herat, 17th century, 17th century, Bukhara) and other scholars. The classical music theory of the Near and Middle East did not specify the number of makoms until the 13th
century, developed a system of two makomes. This system was used with some improvements until about the 17th century. On the basis of twelve makomes, various types of national and regional makomes and later series were formed. They are called makom in Uzbek and Tajik, mıqam in Turkmen and Uyghur, murom or dastgah in Azerbaijani and Armenian peoples, makam in Turks, and maqam in Arab peoples. Influenced by popular, national traditions, the musical and performance features of the makomes are enriched with new features, and there are certain commonalities and differences in the total number, nomenclature, order and structure.

The treatises of Najmiddin Kavkabi and Darvish Ali Changi, scholars of the 16th and 17th centuries, tell about the Twelvemakoms introduced during the Bukhara Khanate and the artists who composed melodies based on them.

As for the attitude of the twelve makoms to Shashmakom, the names of their makoms and branches are often the same. This indicates that some of the twelve Makomes and divisions were merged into six Makomes into a single category. Taking into account the fact that the names of the Twelve Makomes meet in the structure of the Shashmakom, here we list the Twelve Makomes and their branches. The complex of twelve makoms includes the following makoms, their known forms - voice and branches: Ushshak, Navo, Buzriqk, Rost, Hüsseimi, Hijazi, Rohavi, Zangula, Iraq, Îsfahan, Zirafkand, Buzruk.

Votes: Navruz, Salmak, Gardonia, Gavasht, Moya, Shashnoz.

The branches of the twelve maqams are as follows: Dugoh, Segoh, Chorgoh, Panigoh, Ashyran, Bayati, Navruz Arab, NavruzKhoro, NavruzBayoti, Gissar, Nuhufit, Uzzal, Avj, Nayriz, Mubarka', Rakb, Navruz Saba, Humayun, Zovuli, Îsfahanak and Royi Iraq, BastaiNigor, Nihovand, Javzi, Muhayyar.

Today, makoms, with their weight and content, form a major part of the musical heritage of many Muslim Oriental peoples. They consist of colorful melodies and songs in form and style. In particular, in Uzbek classical music there are Bukhara Shashmakom, Khorezmmakoms, Fergana-Tashkent makoms, as well as wild makom, trumpet, dutarmakom. Makom instruments and aytims, which form an important part of the national musical heritage, are a classic product of the past, and have survived in the oral tradition for centuries.

From the beginning of the 20th century to the present day, Uzbek composers and composers have been using makoms effectively. Haji Abdulaziz, Sodirkhan Hafiz, Melodies and songs of Yu.Rajabiy, F. Sodikov, K. Jabborov, S. Kalonov, O. Hotamov, F. Mamadaliev and others, musical drama "Farhod and Shirin" by V. Uspensky, "Layli and Majnun" by R. Glier and T. Sodikov, M. Ashrafi's operas "Dilorom", M. Burhanov's "Poem to AlisherNavoi", M. Mahmudov's "Navo", M. Tadjiev's 3rd, 9th and 11th symphonies, as well as poems, suites, oratorios, cantatas, choirs The laws of the Uzbek makom and the specific means of expression served as an important factor in the creative assimilation. Ancient makom art has regained its harmonious artistic and aesthetic significance and demonstrates its incomparable creative, executive and scientific potential as an integral part of the modern musical process. In particular, since 1983, republican competitions for makomperformers have been held every four years. Numerous scientific and creative conferences on makomissues ("Rajabiykhanlik", 1993, 1996, 1999), seminars, international symposiums on musicology (Samarkand, 1978, 1983, 1987, 2001; Berlin 1988, Finland 1996, Istanbul 1999). The scientific-theoretical and practical bases of the MAKOM are taught in primary, secondary special, higher music and art educational institutions of the country, and qualified specialists are trained. The Makom Scientific Group under the International Association of Traditional Music (IFMC) under UNESCO has been operating since 1987.

We will provide more information later in this article.
FROM THE HISTORY OF MAKOM

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 "Husravoni" by Borbad. In the IX-X centuries makom-shaped instruments and songs-musical works and series developed. From the XI-XIII centuries to the XVII century in the Near and Middle East "Duvozdahmakom" - a series of 12 makoms were widely used in music practice.

In the XVIII century in Bukhara a new series - "Shashmakom" was formed. In the XIX century the series "Khorezmmakoms" and Fergana-Tashkent makom roads appeared. Later, on the basis of Shashmakom and other series, new styles and forms of makom works developed in modern interpretations.

From the ninth century onwards, issues of interpretation, substantiation, and theory and practice of the laws of the art of maqam were reflected in musical treatises. Music theorists such as Abu Nasr Farobi, Abu Ali Ibn Sino, SafiuddinUrmavi, QutbiddinSherazi, AbdulkadirMaroghi, Abdurahman Jami, NajmiddiKavkabi, Darvesh Ali Changi have made great contributions to the development of musicology, including the art of makom. Urmavi and Sherazi (XIII-XIV centuries) played an important role in the systematization of positions.

In the twentieth century, the art of makom 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 2007, IsakRajabov's major pamphlet Makomlar was published by UNESCO. In November 2003, Shashmakom was recognized by UNESCO as a “Pearl of the Oral and Intangible Cultural Heritage of Humanity”. In 2008 it was included in the World Representative List.

On November 17, 2017, the Resolution of the President of the Republic of Uzbekistan "On measures to further develop the art of Uzbek national makom" was adopted.

NARRATED.According to sources, Khoja AbdulkadirMaroghi, who lived during the reign of the Timurids, lived alone for some time after the wrath of Sahibkiran.

Days passed. The Emir set out to march on Iraq with his army. Upon learning of this, Abdulkadir decided to compose a poem that would reach Amir's ears. With such a dream, he finished a poem and began it. Then he went to the blacksmith and made bells of different sizes, which formed these melodies. He also agreed with Sarbon on which camel the bells should be hung, and hung the melody on the camels in such a way as to create an error. The caravan set off. As the camels began to move, the melody began to play as planned. Amir was well versed in the science of music and understood music well. This pleasant melody from the bells did not leave Amir indifferent. The song was composed in the style of the Iraqi maqam and was called "Amalitarona" by the composer. Amir paid attention to the melody, and the melody did not deviate from its tone. He then summoned Hoja Abdullah Lori, a leading musician of the palace, who was also the lead singer, and who was aware of the event, and said to him:

- Singer, do you hear that these bells are ringing a beautiful melody?
"My lord," said Lori, "if you forgive an innocent man, I will tell you the secret."

Amir:
"That's enough, I've forgiven him," he said.
"Khoja Abdulkadir will start this tune on the way to the MAKOM of" Iraq "in order to show his loyalty to you," said the mehtar and began to sing a new ghazal written by Abdulkadir in the presence of the Amir.
Chun miravisoqi Iraq faromushmanakun…
(Synopsis: On the way to Iraq, don't forget me when you leave).
As a result, Amir Abdul Qadir did not doubt his loyalty and began to bless him as before.

**MAKOM DIRECTIONS.** The main directions of Uzbek classical music are:
- Yalla (yallas based on the genre of authority)
- Great song.
- Bukhara “Shashmakomi”.
- “Khorezm makoms”.
- Fergana-Tashkent MAKOM roads.

**UZBEK NATIONAL STATE ART CENTER.** The center was established by the Decree of the President of the Republic of Uzbekistan dated November 17, 2017 "On measures to further develop the art of Uzbek national makom."

Its main purpose is to thoroughly study the art of Uzbek national makom, to promote it in accordance with the traditions, to provide our people with the best traditions of our musical heritage.

The YunusRajabiMakom Ensemble is part of the Uzbek National Makom Art Center.

**MAKOM ENSEMBLE NAMED AFTER YUNUS RAJABI.** The first professional makom ensemble in Uzbekistan was founded in 1959 by folklorist, People's Artist of Uzbekistan, academician Yunus Rajabi under Uzteleradio.

In 1960-1962, the ensemble recorded and published for the first time a gramophone record of instruments and mainly songs included in the series "Shashmakom" and "Tashkent-Fergana makomyollari". This process continues to this day.

In 1976, after the death of the ensemble's leader, academician Yunus Rajabi, People's Artist of Uzbekistan Arif Alimakhsumov, Uzbek artist Shavkat Mirzayev, People's Artist of Uzbekistan Ganijon Toshmatov, People's Artist of Uzbekistan Isroil Vahobov led it. Currently, the leader of the ensemble is the People's Artist of Uzbekistan, holder of the Order "For Great Services" and winner of many state awards Abduhoshim Ismoilov.

To date, members of the Makom ensemble have toured several foreign countries and performed. For many years, this school has been served by leading singers and musicians.

**INTERNATIONAL STATE ART CONFERENCE**

The conference will be held every two years from 2018 in Shahrisabz, Kashkadarya region.

The following events will be organized as part of the conference:

- Scientific-practical conference on "Makom music and its role in world civilization";
- Solo concerts of world and Uzbek masters of organ art; makom ensembles, competitions for singers and musicians; festivals, performances of modern and creative programs about the life and creative activity of world-famous people of our country;
- An exhibition on the history of the art of makom, scientific and educational works published in Uzbek, Persian, Arabic, English and Russian languages, as well as a display of scientific and educational literature.

**MAKOM MUSEUM**

According to the government's decision, a makommuseum is being established in Shakhrisabz.
One of the main tasks of the museum is to create a fund of classical and modern performances of Uzbek makom art, as well as to strengthen the scientific research of museum objects and collections and to publish its results.

**PREPARATION**

At the same time, preparations for the conference are in full swing.

In particular, the symbolic symbol of the conference was approved. Samples of diplomas, certificates, statuettes to be awarded to the winners have been developed.

National costumes, the location of the actors and their marches around the Oqsaroy, the distribution of squares across the region, the drafting of scripts and programs reflecting their national traditions, customs and values, the appropriate musical series and videos are being prepared. "What is makom?" In Uzbek, Russian and English. A book called.

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