



Trends in The Revival of The Uzbek Maqom School

Khayrullaev Bobirjon

lead teacher, Bukhara specialized Maqom School named Abdurauf Fitrat, department of traditional performance

Kuziev Islam

lead teacher, Bukhara specialized Maqom School named Abdurauf Fitrat, department of traditional performance

Toshev Behruz

lead teacher, Bukhara specialized Maqom School named Abdurauf Fitrat, department of traditional performance

Inoyatov Abdurakhman

Senior Lecturer, Bukhara specialized Maqom School named Abdurauf Fitrat, department of traditional performance

Abstract: Today, in independent Uzbekistan, due to the growth of national self-consciousness, the people's interest in their historical past is growing, and the tendencies of the revival of centuries-old traditions are increasing, accompanied at the same time by the processes of reassessment of artistic values. The spiritual significance of Uzbek maqoms is very high: the ancient art of maqoms continues its full-blooded life, forming the basis of the repertoire of many professional and amateur maqom ensembles and performers. Priorities - scientific study, popularization and development (education).

Keywords: poppy, makomat, tradition, protection, development, system, Shashmaqom, heritage, development, education.

Introduction. The culture of Uzbekistan is bright and original, it has been formed over thousands of years and absorbed the traditions and customs of the peoples who at different times inhabited the territory of modern Uzbekistan.

The ancient Persians, Greeks, nomadic Turkic tribes, Arabs, Chinese and Russians contributed to it. The traditions of multinational Uzbekistan are reflected in music, dance, painting, applied arts, language, cuisine and clothing. Uzbek culture is the quintessence of the cultures of Central Asia. Still, at the same time, each region of Uzbekistan has its unique shades, which are

most clearly manifested in national clothes and local dialects.

To get acquainted with this wealth, you need to travel all over the country, however, those who want to see the whole palette of the culture of Uzbekistan in one place should visit the festivals of Uzbekistan, which attract creative teams from all regions of the republic. It is here that you can see the whole flavor of Uzbek dances, music, applied arts, etc.

Painting in Uzbekistan reflects the country's history on the canvases of masters. One of the oldest paintings is a wall painting from the settlement of Afrosiab. With the advent of Islam, the image of a person became banned, and abstract painting developed. Later, the art of miniature appeared, eventually reaching perfection, and today is one of the most recognizable trends in the fine arts of Uzbekistan. Kamoliddin Behzod (XVI century), Ahmad Donish (XIX century), and Abdulkhalik-Makhmum (XIX century) are considered to be the best masters of Uzbek miniatures. In the 20th century, a colossal shift in painting took place under the influence of Russian ascetic artists, among whom Igor Savitsky is especially famous, who created a unique painting museum in Nukus. In the 21st century, the painting of Uzbekistan has joined the world trends while maintaining its unique features.

The history of literature in Uzbekistan originates from folklore - legends, epics and fairy tales. Legends about the hero Alpamysh and the resourceful Nasreddin Afandi are an integral part of the culture of Uzbekistan. In the Middle Ages, poets and writers appeared in Uzbekistan, whose names are known to every inhabitant of the country today - Ahmad Yugnaki, Alisher Navoi, Babur, Jami, and others. The literature of Uzbekistan of that era is full of poetry, and mostly the themes of the works are devoted to love, happiness and wisdom. Serious dramaturgy and satire appeared in the works of Uzbek writers in the 19th-20th centuries. The most famous writers of Uzbekistan of the 20th century are Furkat, Gafur Gulyam, Mukimi, Hamid Alimzhan, Zulfiya, Abdulla Kakhkhar, and several dozen other writers and poets. The modern literature of Uzbekistan is very diverse but, unfortunately, not as popular as the classical one.

The music of Uzbekistan is a unique manifestation of the ancient culture of the Uzbek people. Classical and popular music has similarities with generally accepted concepts of music in the world. Still, at the same time, thanks to the special sound of Uzbek musical instruments, they acquire their unique sound. The most famous musical instruments of Uzbekistan are karnay, surnay, dutar and doira. Musical genres have close ties with folklore and Uzbek poetry. Shashmaqom, a special genre of music in Uzbekistan and Tajikistan, deserves special and special attention, which was included by UNESCO in the list of masterpieces of the oral and intangible cultural heritage of mankind. Today, Uzbek folk music can be heard at weddings, celebrations and concerts, as well as at the famous Sharq Taronalari festival, held every two years in Samarkand.

Uzbek dances are the personification of the beauty of the Uzbek people. Uzbek folk dances differ from other oriental dances by emphasizing hand movements and facial expressions during the performance. At the same time, each region has its dance schools - in some, sharp movements prevail, in others - smooth ones, in some schools they use a short step, while others sometimes switch to a semblance of running. Today, there are three main schools of Uzbek dance - Khorezm, Bukhara and Fergana. It is quite easy to see Uzbek dances, not a single festival can do without them and everyone loves to dance! And also, the flavor of Uzbek dances can be appreciated at the folklore show, held daily during the tourist season in Bukhara, in the building of the Nadir Divan-begi madrasah.

The arts and crafts of Uzbekistan are the most popular part of the culture of the people, which gives a huge scope to tourists when choosing souvenirs. Uzbek artisans pass on the secrets of craftsmanship from generation to generation, and their work is of high quality and special

elegance. Blacksmiths, potters, weavers, carvers, and many others create works of art from silk, clay, wood and metal, recognizable worldwide due to their smooth lines, geometrically perfect patterns and harmony of form. The most famous masters of Uzbekistan are the ceramists of Gijduvan and Rishtan, the blacksmiths of Bukhara and Chust, the weavers of Margilan and the winemakers of Samarkand. Often, artisans can arrange master classes in their workshops and show collections of works in which you can get acquainted with the best creations of their fathers and grandfathers.

Discussion and analyses. Maqom art is a unique phenomenon of the artistic culture of the peoples of the Near and Middle East, which has ancient pre-Islamic roots of origin, the formation and development of which is associated with the era of the "Eastern Renaissance". It was during the Middle Ages (IX-XVI centuries) in the oral-professional layer of musical art

the maqom system occupied a leading position (the maqom system of 12 maqoms "Duvozdakh maqom"), evidence of this is the theoretical substantiation of maqoms in the "Treatises on Music" of scientists, thinkers, bastakors and poets, from Farabi to Dervish Ali Changi, from Borbad to Alisher Navoi, where the theory of maqomat developed by them, which is closely connected with musical practice, has had undeniable dominance in musical science and creativity for centuries. In the era of the late Middle Ages (XVIII-XIX centuries), processes take place that determined the paths for the further development of maqom art for a long time - the trend towards localization intensified, which led to the formation of specific features of the eastern maqomat system (maqam, mugham, maqom, muqam, dastgah, nuba).

Maqom art - formation (Bukhara "Shashmakom"), formation and development (cycles "Khorezm maqom" and "Fergano-Tashkent maqom", maqom varieties for dutar and surnay, instrumental and vocal works). A new attitude to maqom art - musical notation and publication of maqom collections; mastering the tradition with a new system of music education (from elementary to higher levels), while maintaining the traditional teaching methodology "ustoz-shogird" (master-student); research development and practical activities; use in bastakor (bastakor is the creator of music samples in the oral tradition) and composer's work [1, 56].

Uzbek maqom art is a priority direction in musical culture; preservation and protection of it as an object of intangible cultural heritage; "Shashmakom" - a masterpiece of the ICH of humanity (2003, 2008); revival and development under the status of "national" (million). The 21st century is a new stage in the further development of the Uzbek maqom art: Decree of the President of the Republic of Uzbekistan Sh.M. Mirziyoyev (November, 2017), where the main directions are provided - organizational, research and practical. The main trends are conservation and protection, development and popularization of the Uzbek national maqom art.

Organizational - the creation and functioning of the republican center of maqom art, which will be engaged in research (questions of the history, theory and performance of maqoms) and practical orientation (activities of the maqom ensemble, festivals, competitions, publications, educational process, etc.). Since January 2018, the entire direction has been coordinated by the republican and zonal centers of maqom art. At the center, a laboratory is being created to improve folk musical instruments, considering their specific performing traditions. And most importantly - the popularization of the Uzbek maqom art and its place in world musical culture. A significant event was the holding for the first time in the city of Shakhrisayabz (the birthplace of Amir Temur, September 6-10, 2018 year) International Festival of Maqom Art (participated by representatives of more than 70 countries), within the framework of which the International Conference "Maqom Art and its importance in the world civilization" with the participation of musicologists from foreign countries and the CIS, as well as a competition of maqom performance – maqom

ensembles and performers (instrumentalists and singers from 29 countries), the opening of the maqom museum, a fair of art crafts and demonstration of the musical heritage of all regions of Uzbekistan with the participation of folklore and maqom ensembles [2, 25].

The educational process - the living tradition of the Uzbek maqom was mastered by the traditional technique of "ustoz-shogird" (master-student), this in the musical practice of Khorezm used a kind of musical notation "tanbur notation", created in the last quarter of the 19th century in Khiva. XX century - a new attitude to traditional music; in the history of the musical cultures of the peoples of Central Asia, the era of the turning point of centuries-old traditions and the search for ways to update it, the introduction of a universal musical system, the creation of a new system of musical education. In this regard, in the 20s of the twentieth century, the opening of the Eastern Music School in Bukhara (the development of "Shashmakom") and the first recordings of "Shashmakom" by the Russian composer V.A. Uspensky, also their publication in Moscow ("Shast musical poems (makomov)", 1924), initiated by the well-known public figure of Bukhara, playwright and scholar Abdurauf Fitrat (author of the book "Uzbek classical music", 1927). In the presence of great masters of the maqom art, it contributed to the development of the traditions of performing the Uzbek maqom (cycles "Shashmakom", Khorezm and Ferghana-Tashkent maqoms) by students and students functioning during this period of the Turkestan People's Conservatory (Tashkent, 1919) and the Research Institute for the Study of Folk and classical music of the Uzbeks, originally also performing the functions of an educational institution (Inmuzhoruz, Samarkand, 1928; since 1932, the Research Institute of Art Studies in Tashkent). 30-60s - a crisis, traditional music is declared an obsolete heritage, although work on recording maqoms continues (recordings of "Shashmaqom" by B. Fayzullaev, Sh. Sakhibov and F. Shakhobov, 1950-1961; Yunus Rajabi, 1959, 1966 -1975; records of Khorezm maqoms by M. Yusupov, 1958, 1980-1988).

The opening in 1972 at the Tashkent Conservatory of the Department of Oriental Music made it possible for young performers to master and develop the musical traditions of the Uzbek maqom, organize professional and amateur maqom ensembles; hold republican competitions of maqom performers, as well as a large-scale scientific study of the maqom art of the State Conservatory (evidence of this is the International and Republican scientific conferences on maqom in Tashkent, Samarkand, Dushanbe, Almaty, etc.).

XXI century - the revival and further development of the Uzbek national maqom art, in particular, in the field of education - this is the organization of the faculty of maqom and the department

"History and theory of the Uzbek maqom", the introduction into the educational process of the musical education system (from elementary to higher) of new subjects on the history, theory and performance of the Uzbek maqom, respectively, the preparation and publication of textbooks and teaching aids, as well as the training of young cadres of musicologists-ethnomusicologists and performers on the basis of scientific and theoretical research and practical experience. All this is evidence that we are now on the verge of a "renaissance" of scientific study and practical development of the fundamental foundations of the Uzbek maqomat.

Uzbek national center of maqom art was established by the invitation of the President of the Republic of Uzbekistan Mirziyoev Shavkat Miromovich on November 17, 2017 in accordance with the Presidential Decree of the Republic of Uzbekistan № 3391 "On Measures for the Further Development of Uzbek National Art."

The main purpose of Presidential Decree, this is to perfect the study of the Uzbek national art, to promote the traditions of the Uzbek national musical heritage, and to enrich the most beautiful traditions of the Uzbek musical heritage.

The priority tasks set out in the Decree:

- Studying the creative heritage of artistic and creative schools, traditions, artistic heritage of singers, singers and musicians in the heritage of the Uzbek national classic music, the creation of a “golden fund” of the modern examples of the Uzbek national artistic art, research;
- Formation of the traditions of the Uzbek national art of makom;
- Restoration of the master- apprentice , the basis of which is the basis of the formation of musical creativity and formation and development of perfect creativity;
- Formation of the educational system based on master- apprentice tradition and development of necessary programs (scientific-theoretical, program);
- Formation and maintenance of educational literature.

The structure of the center consists of seven departments. These departments conduct scientifically-practical activities in their fields.

“The master- apprentice department”. Formation of the traditions of the Uzbek national art of makom in the ancient traditions and bring them to the next generation in a new style. “Department of scientific development of makom art”. The department of scientific development of makom art is envisaged to carry out scientifically-research work of scientists. It is planned to study all the sources belonging to the Uzbek national heritage, to rely on scientific foundations in the process of restoration of traditions, to record new plays and to conduct major research. “Department of Acoustics Studying Instruments”. Scientific-practical researches on restoration of an ancient curtain system of the Uzbek national art department are carried out by specialists of this department.

Department of historical exposition of makom art. It forms a set of exhibits of the historical process of Uzbek national art of makom art. The Yunus Rajabiy Makom Ensemble is makom ensemble in the center of the Uzbek National center of makom Art. The ensemble serves to the practical development of the art of maqom:

- a) restoration of the heretical traditions;
- b) formation of a new generation of performance;
- c) enrichment of the gold fund with new records;
- d) Promotion of makom in the republic and in the world.

There is a department “ Development Department of international relations. The main purpose of this department is the establishment and functioning of international contacts in the field of the development of makom art. The international recognition of the Uzbek national art, the involvement of all the people of the Makom system in Uzbekistan and their most famous representatives at the concert organization of programs, studying and promoting teachers’ experiences.

Conclusion. Maqoms have been and will be a peculiar phenomenon of the spiritual culture of Uzbekistan, and the key to this is their preservation, development and popularization. The originality of the Uzbek maqom is determined by the degree of mastering the universals of maqom art through the prism of the musical and artistic values of culture, which also determines the impulses for their functioning. Uzbek maqoms are a living tradition, thanks to the older and middle generations of musicians-singers who preserve and continue to develop this invaluable heritage of the people.

References:

1. Matyakubov O. Uzbek classical music. 1 vol. Tashkent, 2015.
2. Abdullaev R., Khakimov A. et al. Intangible cultural heritage of Uzbekistan (in Uzbek and English). Tashkent, 2017.