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## HISTORY OF UZBEK MAKOM

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### ABSTRACT

The Uzbek National musical art has a very ancient history. It can be known from the perfection of our national compositions, our melodies and songs. As shown by the discoveries of archaeologists and other historical sources, the ancient Khorezm, Bactrian and Sogdian elites had a rich and diverse musical art for several centuries BC. Samples of fine art found in such cities as Ayratan, Tuprokkala, Afrosiab, suggest that music is embedded in different aspects of life and has important social value. This article talks about the antiquity of the Uzbek makoms, especially about the history of Shashmakom. Research method used was historical method. Data were obtained through library research in order to get the historical data of Uzbek makoms. Research results show that Uzbek makom has been through a long journey with its various developments affected by various musical culture of other nations.

**Keywords:** Makom, Shashmaqom, Borbad, Khorezm maqoms, Makoms and Fergana – Tashkent.

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### 1. INTRODUCTION

The art of "Makom" exists in most of the musical heritage of many Eastern countries and is considered the basis of traditional music. Makoms, being a classification type of musical compositions created according to a certain order, are a unique art form of musical composition. Makom can be considered an encyclopedia of music. Because they, especially the Shashmakom, clearly reflect such features as tone, modes, rules of the national poetry and songs.

What does the word "Makom"

mean? "Makom" is translated from Arabic as "place" and "space". In music, it means a place where a melody is created with musical instruments. Makom defines a certain type of tone and the combination of music and songs that are created from that tone. The author of the book "Giyos-ul lûgat" Giasuddin describes the term "Makom" in the following way, according to the ancient scientists: "Makom is membrane music and songs". That is, he meant a line of tones that creates the basis of music and songs.

As it is known from ancient sources of music, makoms have historical, theoretical and practical features. Their theoretical characteristics have been deeply analyzed in scientific works of such scientists of the IX-XV centuries, as Cindy, Farabi, Horazmi, Avicenna, Urmavi, Sarosi, Maragi, Gomi and Husaini. It should be noted that the theory of music was almost the same in all countries of the East, except for a few differences. Even the names of the makoms were the same. However, they differed in their meaning, because each nation had its own feature.

## **2. METHOD**

The Research method used is historical method. History about the origin and development of Uzbek makom is very long that has been started since VII until XX century that's divided into several periods. Then every makom also has various traditional forms such as Temurids and Shashmakom produced by art composer and their development influenced by various musical cultures in Central Asia and other countries. To get that kind of data, I did library research toward various references such as books, research findings, and articles and it's also strengthened with my experience as the teacher of traditional music (vocal) in the Department of Singing, State Conservatory of Uzbekistan, Tashkent.

## **3. RESULT AND DISCUSSION**

In ancient works on the theory of music, opinions were discussed about the composition "12 makoms" (Duvoz-dah makom) and 24 sections and 6 melodies that it contained. It is known that in musical articles, historical and literary sources of the period of Timurids till XVII century there is data on composers, their compositions and songs, names of songs to which they belonged, and receptions of "doira". Works on music almost all converge on the same theory of 6 melodies of makoms.

In the works Najmiddin Kabkabiyeva and Darwish Ali Changi XVI-XVII centuries was mentioned about the 12 makoms, as well as songs and music, composed based on them. As for the relations of 12 makoms to the Shashmakom, the names of makoms and melodies are usually the same. This means that 12 Makoms were combined and harmonized as six Makoms. Given the fact that the names of 12 makoms again in 6 makoms, we would like to mention the names of the tunes: USOC, Navo, Buzruk, Rost, Husaini, Hijazi, Re-chavi, Sangola, Iraq, Isfahan, Shirafkan.

The form of Shashmakom is a product of composer's art. Traditions composition also proceed from very ancient times. From manuscript sources it is known that Temurids,

especially in the times of Navoi, and then in the XVI- XVII centuries, had a high level of compositional art. In the past, the activity of composers was diverse. First, they created unique melodies and songs based on makoms and folk music. Again, composers created new usuls on the basis of Makom notes, created new works, introduced new notes into the finished melody, or laid it in another circle, creating attractive and perfect works. In this regard, special importance was attached to the adaptation of the texts of poems to the form and content of the song. Of particular importance is the experience of composers with whom create cycles in Shashmakom. Some departments of Shashmakom, for example, Talkini Uzzol, Nasri Uzzol, Ufari Uzzol are melodic songs, differ only in usuls of doira and the form of the poem. Departments of shashmakom often improve with the establishment of the new versions of the product.

Thus, the Shashmakom emerged as a product of past composers traditions, based on rich experience in this way. Over the next two centuries, in the past period, in the process oral transition from one musician to another, Shashmakom increasingly has undergone huge changes and having until us. This is noticeable if we compare makom and the name of ancient makoms in the collections of poems composed and voiced in the XIX century as Makom's

works, with parts of this Makoms in the form of poems.

When it comes to the primitive art of makom, that is to find a point that summarizes its history is very difficult. Direct the roots of classical music, Makom ranges in the distant past. Among the archaeological sites found in Khorezm, Samarkand, Bukhara and their surroundings, found a lot of musical instruments, drawings describing the performers and listeners. For example, the history of Nai, found near Samarkand, is defined as the age of five thousand years. It is established that the age of "UDA Afrosiab" is more than two thousand years, the harp is found in ancient Khorezm land was created two and a half thousand years ago. Most importantly, experts note that most of these melodies are ideal and classical melodies that have come a long way. Obviously, they are inherently associated with the aristocratic traditions of classical music class, but they also can not directly illuminate the first point of formation of the art of Makom with fine branches.

Different opinions are expressed about the formation of Central Asian classical music. Musicologist Ishak Rajabov starts status history directly from the system of "the twelve maqoms". And Jumaev offers a broader periodic table of the development of Makom's. The scientist notes that in

the study of the centuries-old history of makomot we should not forget that it is a General process based on its specific traditions and systems, due to the consistent links of local styles with a relatively independent history. The sides of the individual styles of makoms, ranging from such expressions as "parda", "etti par- da", "UN Ikki parda" to the original, unique features, were formed under the artistic aesthetic ideas of each particular period. In the evolution of medieval Macoma there are three historical periods. The first era is from the 6-7<sup>th</sup> century to the early 13<sup>th</sup> century, the second era is from the 13<sup>th</sup> -15<sup>th</sup> century and the third from the 16<sup>th</sup> century to the early 20<sup>th</sup> century. Thus, in Central Asia, the system known as the "Melodies of Borbad" is recognized as the first example of sorted and reduced to a certain position in the literal sense of classical music. It is, in its internal order, very close to the classical music systems, such as "parda", "Macom" and so on in later periods. The main basis of this system is the timely embodiment in a single round of the original seven "parda", that is, Rost, Iraq, USOC, Shirafkan, Buzruk, Isfahan, Navo. Then around it begin to form complex and multifaceted circles of makoms – "makom", "EIA" and "Shuba".

At the next stage of the development of Macoma spirituality

and classical music, a joint system of notes will be introduced, consisting of 12 makoms, 6 "Ovoz" and 24 "Shuba", which form the basis of all Eastern classical music. This creates the most perfect category of the Makom system and thus begins to consume the concept of "twelve makoms". The third stage is related to the history of regional and local forms of Makom development. At this point there are makom with its bright local features. Each region is beginning to emerge a kind of classical music system. Developed systems such as Makoms of Central Asia – makomot, Uighur Makom – muamat, Azerbaijan mugam – destgah muamat. The of the Central Asian region is one of the foundations of this vast lineage. Makomot of Bukhara Shashmakom, Kho-rezm makom, Fergana Tashkent makom and new modern variations that occur on their soil.

Among Hafiz and musicians it is

widely believed that "the body of makoms is in Khorezm, branches in Bukhara, fruits in Fergana". These figurative definitions, aimed at understanding the essence of common traditions, show that the roots of makom and life manifestations of this art are reflected in the imagination of the people. In comparison with the three main historical schools of the makoms, first of all, such a landscape is mentioned: in the Khorezm

makoms, the features peculiar to ancient roots are more common. Not divided into branches, how the Bukharan Shash- makom, but his glory and not inferior to him. Bukhara makoms is characterized by a calm nature, an abundance of a lot of "suhba" and the fact that each of them divides into small and large pieces. Ferghana valley is characterized by its uniqueness and the fact that on its basis there are many melodies and songs associated with the work of folk musicians. In any case, the value of each style of makoms matter and they are stacking the pedigree of a single makomot.

#### 4.

#### CONCLUSION

Based on the archeologists' findings and past historical sources from the elite of Khorezm, Bactrian, and Sogdian, Uzbek makom has been existed since several centuries before Christ. Samples of fine art found in such cities as

Ayratan, Tuprokkala, and Afrosiab suggest that music is embedded in different aspects of life and has important social values. Those makoms development follows era development and receives influence from other nations that have contact with Uzbek musical culture. There are three important periods in the history of makom development namely first period was started from sixth century until thirteenth century; second period was started from thirteenth century until fifteenth century; and third period was started from sixteenth century until twentieth century. The important history noted are in the sixteenth century when 12 makoms for songs and musical instruments that become the creation basis of musical composition were found. In the next development, those 12 makoms have a very important relationship with Shashmakom because it is a place and space for creating the melodies of art composers' musical instruments.

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