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**Abstract:** *this article is about the history of the development of the eastern art of maqam and its origin, its musical layers and the scholars who contributed to the development of maqam.*

**Key words:** *maqam, eastern maqam, history of eastern maqam, eastern music, traditional music, music, national music, nations.*

It should be said that the necessary factors for the emergence of status systems in the Eastern Muslim world were gathered by the 9th century. After all, it was during these times that exact sciences were developed, the great merits of our compatriot Abu Nasr Farabi (871-950) in musicology, the foundation of Oriental musicology was laid, professional music practice rose to a new level, and religious-philosophical teachings and views began to spread. Under the influence of these direct and indirect factors, a twelve-status system was created in the large (central) cities of the Middle East. This system classification was first developed in the works of Safiuddin Urmavi (approx. 1230-1294) and Qutbiddin Shirozi (1236|37-1310) on the science of music. ), Najmiddin Kavkabiyy (XVI), Darvishali Changiy (XVI-XVII) were creatively continued by mentors, practitioners and supervisory scientists. history of Maqam can be divided into two major periods. The content of the first period is the study of the very ancient origins of Maqames from the point of view of space and time, and the study of the layers of the first melody. Naturally, there were no literal Maqames known to us during this period. The processes of formation of the authority systems that have already reached us are conditioned by a certain stage of socio-cultural development.<sup>20</sup>

The system of twelve statuses consists of several components, the main ones of which are 12 statuses, 6 votes and 24 branches. In this case, the seven-step perfect curtain structures from ancient times were classified into 12 status groups, and old folk tunes and sayings (Navrozi Ajam, Dugoh, Segoh, etc.) were classified into the category of branches. A number of issues related to this system, including the specific function of the components within the system and aspects of direct interconnection in music practice, remain a puzzle until now.

<sup>20</sup>Karomatov F., Elsner Yu. Makam I makom, kn: Muzika narodov Azii I Afriki. Vip . M., 1984, s. 91

The establishment of the twelve-status system in our country and its first classic manifestations date back to the time of Sahibgiron Amir Temur and his successors - the Timurids. Therefore, the system of twelve statuses was created as a result of the scientific and creative activities of master professional musicians and scientists who spent many years on making the musical treasures of the past and their times into an artistic whole in accordance with the classical requirements of the new era.

When talking about the twelve statuses, the issue of how the musical monuments of different historical periods gathered in them were combined and became proportional based on the system of priority ideas and meanings is of particular interest. When discussing this topic, it is appropriate to take into account the predominant ideology in the political-social-cultural life of that time, the "cultural environment" of the palace, from the leading philosophical views in it to the forms and symbols that were important in the music of statuses, and their system of meanings. As a result of research in this regard, it is known that the core of the meaning system of statuses is the ideas of the doctrine of "perfect man" (mysticism). A number of indirect and direct arguments can be given for this. First of all, it should be said that in the past, the science and practice of maqams was mainly practiced by Sufis who were within the framework of tariqat, or in any case by Sufism (mystics who accepted the ideas of Sufism). Sufisms in the style of "Music is a source of emotion" were mainly given by the sheikhs of Sufism. At the moment, the term "status" of Arabic origin and the meanings such as "career", "place", "address", "position", "rank" in many respects are the founder of "Yassawiya" sect. Yassavi's wisdom was widely spread among the Turkic peoples.

The occurrence of this term in many phrases in the text of proverbs ("the status of love", "the status of a strange situation", "slaves in love in the status of love", etc.) gives a certain basis to such an opinion. The beginning of the introduction of the term "Maqam" to music is largely due to the fact that the teachings of Sufism were widely spread in the Islamic world by this time (the social influence of the Yassaviya, Hojagon-Naqshbandiya and Kubroviya sects was high in our country). ), and during the rule of Amir Temur and the Timurids, it rose to the position of an almost official ideology, which can be explained by the strong ideological influence it had on court art, in particular, on the field of classical professional music. The word maqam is one of the most important concepts in Sufism terminology, and by means of it, seven main stages (stations, levels) of the path of spiritual perfection (tariqat) are understood. Therefore, the term "status" also refers to a certain process of action, and the content of this process is the journey of the tax (passenger, wanted murid) through the stages of the leech (road) and at the same time the spiritual journey towards his goal. is increasing. It should be said that within the framework of the twelve status system, the ideals of the "perfect person" take on a more serious form. In particular, the spiritual journey of a tax collector towards his beloved with the fire of love in his heart is also internalized to the "chain" of 12 statuses in this system.

According to this, the Dugoh branch was described and developed in the status of Husaynii, the Segoh branch in the Hijaz status, and the Chorgoh branch in the Zangula status curtains (N. Kavkabi classification). As a result of this, the process of natural absorption of the attached status veils of the branches took place. This can be evidenced by the following example. In the way of saying "Maqomi Segoh" from the Khorezm maqams, the Segoh melody device, which initially consists of three sounds, conquers seven main stages one after the other, starting with the "re" note. True, the flow of the melody periodically returns to the "conquered" stages with wave-like movements and repeats them, which is due to the specific characteristics of music in general. Similar musical processes occur on the "Segoh" road from Fergana-Tashkent status roads. When the association of sounds present at the base stages is compared to the twelve status veils, it is known that it is in accordance with hijaz. So, as a result of the step-by-step development of the old melodic structures, which initially ranged from two (Dugoh), three (Segoh) and four (Chorgoh) sounds, along the seven main stages of certain statuses, their it can be said that new levels of quality (that is, status) were created. It was at the level of these qualities that they were included in the system of the new maqamat (Shashmaqom, Khorezm-Dugoh and Segoh, Fergana-Tashkent maqamat roads Dugoh, Segoh and Chorgoh maqamat). The logical conclusion is that in this process, the double names that were used earlier, such as Segohi-Hijaz, Dugohi-Husayni, Chorgohi-Zangula, meaning combinations of branches and status, gradually lost their meaning. Because branch (melody) structures were so naturally embedded in status veils during their development that as a result, the names of these branches not only represent the new melodies that are contemplated within these veils, but also express these perfect veils themselves. had become concepts. Therefore, it should be recognized that the "life" of the curtains of Husayniy, Hijaz and Zangula maqams continues today in the context of the examples of maqams known as Dugoh, Segoh and Chorgoh. According to this, the Dugoh branch was described and developed in the status of Husaynii, the Segoh branch in the Hijaz status, and the Chorgoh branch in the Zangula status curtains (N. Kavkabi classification). As a result of this, the process of natural absorption of the attached status veils of the branches took place. This can be evidenced by the following example. In the way of saying "Maqomi Segoh" from the Khorezm maqams, the Segoh melody device, which initially consists of three sounds, conquers seven main stages one after the other, starting with the "re" note. True, the flow of the melody periodically returns to the "conquered" stages with wave-like movements and repeats them, which is due to the specific characteristics of music in general. Similar musical processes occur on the "Segoh" road from Fergana-Tashkent status roads. When the association of sounds present at the base stages is compared to the twelve status veils, it is known that it is in accordance with hijaz.

In conclusion, it is interesting to say that the attention paid to the art of Maqam in the new Uzbekistan will definitely serve as a foundation for further development of this

art in the future. As a result of the respect and attention paid to the art of "Maqam" during the third renaissance, we are sure that this art will reach high levels in the future.

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