

UZBEK CLASSICAL MUSIC AND ITS CHARACTERISTICS

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Annotation: This article discusses Uzbek classical music, which occupies an important place in the rich spiritual heritage of the people of Uzbekistan, and its unique artistic and expressive features. The article scientifically analyzes the Shashmaqom system, its history of formation, genre composition, lad-intonation foundations and rhythmic structures. It also examines the differences between the Bukhara and Khorezm maqom schools, performance traditions, and stylistic aspects of song and instrumental maqoms. The educational, spiritual and aesthetic significance of classical music samples, their role in the formation of the artistic worldview and cultural thinking of the people, is discussed. The results of the research reveal the importance of Uzbek classical music in the modern musical and practical process and suggest scientific and methodological ways to convey it to the future generation.

Key words: uzbek classical music, art of maqom, shashmaqom, bukhara-khorezm maqom schools, introduction, prose, gardun, uygun, voice and instrumental styles, lad-intonational features, rhythmic methods, performing traditions, educational significance of classical music, musical aesthetics, spiritual heritage, ashula paths, instrumental maqoms

The art of music occupies a special place in the development of our national spirituality. The most ancient and exquisite works of national music art are widely known to the masses and are deeply embedded in their cultural life. Therefore, music reflects life events through musical images.

The great sage Abu Nasr Al-Farabi, in his book "Great Music", expressed his valuable thoughts on the theory of music, types of melodies, causes of origin, and spiritual and psychological impact on a person.

The influence of music on our national spirituality is so powerful that science has already proven that it can even treat patients. Abu Ali Ibn Sina attached great importance to the influence of music and put forward the idea that some mental illnesses can be treated with the help of musical melodies.

The crown jewel of our national maqom art, "Bukhara Shashmaqomi", is called "Bukhara Shashmaqomi" because it was expressed in the form of a series of six maqoms by professional court musicians and musicologists in Bukhara in the mid-18th century. It is a model of professional-masterly music, a large-scale, complex-structured, systematic musical complex containing more than 250 songs and instrumental works.

In the instrumental sections of maqoms, there are instrumental parts with the same name, and although their melodies are different, the circle methods are the same. They are Tasnif, Tarje', Gardun, Muhammas and Sakil.

Thanks to our devoted ancestors, our national maqom art has preserved its identity, been polished, improved, and has taken its place as a national and universal value. For centuries, the

art of Uzbek singing has preserved its national direction. The work of outstanding art schools in this is incomparable. Various treatises and articles have been written about this, and their work has been specially studied as an object of scientific research. Such work is one of the good deeds carried out with the spiritual development of the younger generation in mind, encouraging our youth to appreciate our spiritual heritage and learn from it. After all, the Uzbek school of singing is incredibly rich in such figures.

By the second half of the 20th century, our traditional singing had reached a new level. Famous hafiz such as Muhiddin Qoriyokubov, Orif Alimaksumov, Komiljon Otaniyozov, Tavakkal Qodirov, Ochilkhon Otakhonov, Orifkhon Hotamov, Muhammadjon Karimov, Odiljon Yusupov, Berta Davidova, Fattokhon Mamadaliyev, Kommuna Ismoilova, Murodjon Ahmedov, Rasulqori Mamadaliyev, Fakhriddin Umarov, Tolibjon Badinov, Kuvondiq Iskandarov, Alijon Hasanov, Ne'matjon Kulabdullayev, Hadya Yusupova, became famous among the people.

By the second half of the 18th century, the Bukhara "Shashmaqom" maqoms "Buzruk", "Rost", "Navo", "Dugoh", "Segoh", "Iraq" developed with their prose and complex parts, while the Fergana "Chor maqom" (Four maqom), the seven paths of "Dugoh Husayniy", the six performance paths of "Chorgoh", the six performance paths of "Shakhnozi Gulyar" and the "Bayot" paths were polished and their performance became more perfect.

In the Khorezm maqoms, the performance of the six maqoms mentioned above can also be observed in a separate stylistic and unique direction. Only later was the "Panjgoh" maqom in the chertim path included as the seventh maqom. Therefore, our invaluable musical wealth, passed down from generation to generation, such as Bukhara, Khorezm and Fergana, Tashkent maqoms, unique songs and grand songs, are honored as a great blessing given to us.

The great scholar of folk art, Ustad Yusufjon Zhink Shakarjonov, once described it as: "Our national musical art is like a tree, its roots are Khorezm, its trunk is Bukhara, and its branches are Fergana." These words of the Ustad contain great meaning.

Today, a number of artists are successfully creating, continuing the tradition of the Ustads. Our famous artists such as Munajat Yulchiyeva, Olmas Olloberganov, Zamira Suyunova, relying on the school of the Ustads, are making a significant contribution to the treasury of singing with their unique ways and styles of performance.

Thus, our national maqom art has been enriched, refined, and polished with new ways of performance in different social periods and historical conditions. Our maqoms, which have been passed down from generation to generation and embody the hopes, dreams, and aspirations of the people, have found a wide place in the programs of specialized art schools and music universities. The musical masterpieces created by our people are always reflected to a certain extent in education, labor, and social relations, teach us to perceive and appreciate the surrounding beauties, and enrich our spirituality.

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