



## UZBEK CLASSICAL MUSIC

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**Abstract:** This article is dedicated to the study of the specific characteristics of Uzbek classical music, the history of its development and its importance as a cultural heritage. Uzbek classical music is a product of rich musical traditions formed over the centuries, and it expresses the people's way of life, religious and cultural values. In the article, the main genres of Uzbek classical music - maqam, ashula and lapa are widely analyzed, and their historical and musical analysis is given. Also, problems and solutions in the preservation and development of classical music in modern times are considered.

**Key words:** Uzbek classical music, status, singing, lapa, musical heritage, cultural tradition, music history.

### Introduction.

The golden treasures of the art world of Uzbek classical music are endless and one of the oldest in the world. These immortal classical works are constantly played among our people by professional and amateur musicians and singers, passed from century to century, from teacher to student, perfected, polished and enriched, and have survived until our time and became the priceless property of our people.

This musical treasure of ours was created, sung and developed by master musicians, khafiz, composers. It has its own different ways, forms, methods and styles, and has been scientifically and theoretically regulated by dedicated creators, theoreticians-scientists of music science and found its reflection in the "musical treatises" of the Middle Ages.

The scope of Uzbek classical music is so wide that it is rare to find topics that are not covered by it. The people were able to instill in their songs, epics, articles and musical instruments educational topics that can influence the spiritual development of a person. Through these musical samples, the people expressed their heartaches, affection, romantic experiences, and dreams.

Uzbek classical music, first of all, fulfills the task of giving a person spiritual relief, secondly, it shapes a person's aesthetic attitude to the outside world, and thirdly, it also fulfills the task of educational influence. Uzbek classical music has been shown as an example of sophistication and great spirituality. These musical samples should be studied not only as a form of creativity, but also as an important part of culture.

Every piece of music created by the composer of Folk Road has a task of one level or another. Classical music is also divided into two large groups in terms of its position, essence, content, function and performance characteristics.

The first is divided into speech paths related to voice and words, and the second is divided into instrumental paths expressed through instruments.

In Uzbek classical music, the status genre has taken a leading place.

Maqam existed in the musical culture of the peoples of the Near and Middle East in very ancient times; created by accomplished musicians and singers and developed in the 9th-10th centuries, i.e. enriched with tools. Maqam in Arabic means place, place, sound, veil, degree. In musical istilah, maqam is the place where the sounds that make up the tunes and songs are placed on musical instruments, i.e. the curtains.

The art of status has a centuries-old history. In order to build status systems, it was first of all necessary to create perfect curtains. Makom differs from other types of musical creativity in its artistic excellence, melody and form structures, mod and method systems, as well as the thoroughness of its scientific and practical foundations. In Uzbekistan, there are makom works and series - that is, Bukhara "Shashmaqomi", "Khorazm makomlari" and "Fergana-Tashkent makom yollari" series.

Before the establishment of "Shashmakom", there was a twelve status system known as Duvozdahmakom. The term "twelve positions" refers to certain types of sound series - 24 branches, 6 voices, and the so-called complex modes. It is known that in the field of Eastern music theory, Safiuddin Urmawi did great work on the systematization of maqams. This system was further perfected by musicologists of the 15th century. Status, branch and votes were classified in a certain way on the basis of an integrated system. Although all of them are considered to be jams, their range is different.

Although the creation of maqams dates back to very ancient times, we can only interpret them based on the considerations given in music treatises in the form of twelve maqams. The issues related to the theory and practice of music theory and practice of interpreting and justifying the laws of status were reflected in "musical treatises" starting from the 9th century.

Music theorists such as Abu Nasr Farabi, Aby Ali Ibn Sina, Safiuddin Urmavi, Qutbiddin Shirozi, Abdul Qadir Maroghi, Abdurahman Jami, Darvesh Ali Changi made a great contribution to the development of the science of music, including the art of music. The services of Urmavi and Shirazy in ranking and reducing the maqams to a certain system are especially valuable, especially the information that the 12 maqam series was used in the music science and practice of the peoples of Central Asia, Khorasan, and Azerbaijan during the most advanced period of musical culture.

In the 20th century, the art of makomlik developed and took a place in the repertoire of the works of accomplished musicians, singers and composers. They were published as collections through modern sheet music. In 1923 in Bukhara "Shashmakom" Russian composer and folklorist V.A. It was recorded by Ouspensky from the famous teachers Otajalal Nosirov and Ota Ghiyos Abdughani, and was published for the first time in history in 1924 under the name "Six Musical Poems (Shashmakom)" in Moscow.

Shashmakom consists of a set of tunes and songs adapted to and based on six different modes. Although Shashmakom has six different cadences, tunes suitable for other cadences that are close to it have also been written. This is especially evident in the branches of Makam. In them, not only the tonality, but also the scale structure changes in relation to the main status path to which they belong. Shashmakom includes: Buzruk, Rost, Navo, Dugoh, Segoh and Iraq. Each of the six maqams is a very large series of works, each of which contains approximately 20 to 44 large and small maqam tracks. But when the maqams are added together with popular musical instruments and trumpets, they make up a very large number.

In short, it is not an exaggeration to say that "Makom" is one of the greatest, most productive and inexhaustible treasures of our Uzbek classical music. At the end of my article, I would like to say that in the process of inculcating Uzbek classical music in young people, we need to create information about singing and big singing, sagas, statuses and various forms of instrumental tunes and their performance methods, and to be able to think about them independently

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