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## DEVELOPMENT OF UZBEK CLASSICAL MUSIC

**Samandar Makhkamjanov Kodir ogli\***

\*Researcher,  
Namangan State University,  
UZBEKISTAN

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### ABSTRACT:

*This article discusses the development of maqam, our classical music, in the history of Uzbek art, and why maqam art has been around for centuries without losing its essence.*

**KEYWORDS:** *Shashmaqam, Status, Culture, Art, Music.*

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### INTRODUCTION

What is the reason for the art of status that has been coming without losing its essence for many centuries? It is difficult to answer such questions in one glance. Therefore, it seems appropriate to seek answers to our noted questions.

The art of maqam has a centuries-old history and is an example of professional music passed down from generation to generation through the tradition of "master disciple". "Palace culture" played an important role in the formation of professional music, talented musicians from among the people served as musicians in the khan's palaces. From this period, professional music developed. Professional musicians were mainly engaged in the art of status. Statuses are the most important and complex part of professional music. The maqams are a very good example of art in terms of form and structure. Therefore, many thinkers who lived and created in the past, Abu Nasr Farabi, Abu Ali ibn Sina, Sayfiddin Urmawi, Qutbiddin Shirozi, Abdurakhman Jami and others wrote scientific treatises on status. In this way, the science of status performance, creativity and status theory was developed.

The term "Maqam" is derived from Arabic and represents such concepts as "place", "rank", "martaba", "address". Maqom is a complex of instrumental melodies and chants created by the combination of perfect curtain association and circle techniques.

There are three types of status in Uzbekistan, which are named as follows:

1. Six statuses (Shashmaqom or Vukhara statuses)
2. Statuses of Khorezm
3. Ferghana-Tashkent status roads.

Shashmaqom was expressed in Bukhara in the middle of the 18th century by court professional musicians and musicologists in the form of a series consisting of six maqams. Shashmaqom refers to the union of six perfect curtains. Maqom musical instruments, melodies and song series are formed as a result of the combination of these perfect curtains with certain circle methods. Each maqam in Shashmaqom consists of two main sections - instrumental and vocal (singing) tracks, which are performed only by qualified professional instrumentalists and singers who have studied in the traditional school of "master apprentice". Statuses were passed down from

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generation to generation mainly through the "oral style". Although the Eastern scientists invented the original musical "note" writing methods, they were not widely used in practice. Recordings based on the five-line notation system of maqams were made several times during the 20th century. Famous composer and ethnographer V.A.Uspensky (1879-1949) in Bukhara in the 20s of the 20th century, performed by hafiz Ota Jalal Nasir and tanbur player Ota Ghiyos Abdughaniyyyyy, put down the noble Six Maqom system in sheet music for the first time. Academician Yunus Rajabi (1897-1976) also published the Six Status System twice in sheet music in the 50s and 60s and 70s. According to the current views among scientists, the most ancient examples of maqam were inherited from the prophets. In particular, our compatriot, famous musician and scientist Darvish Ali Changi, who lived and worked in the second half of the 16th century - the first quarter of the 17th century, reported in his pamphlet "Tuhfatus-surur" that at first there were seven statuses associated with the names of seven prophets. Here are the narrations about the inheritance of the status of "Truth" - from Adam, "Ushshaq" - from Noah, "Nawa" - from David, "Hijaz" - from Ayub, "Husayni" - from Yaqub, and "Rahavi" - from Muhammad, peace be upon him. will be done. The author also informs that in conveying this information, he relied on the opinions of highly respected teachers such as Khwaja Abdul Qadir ibn Maroghi, Khwaja Safiuddin ibn Abdul Momin, Sultan Uwais Jalair. Thus, the perfect chord associations, inherited from the ancient world, played an important role in the emergence of status systems, as well as in the development of composers and folk music.

Another musical layer existing in maqams is made up of old examples of folk music. The surprising thing is that even the most ancient examples of folk music have been preserved in the maqams. In particular, we can see these traces in the works of Navro'zi Ajam, Navro'zi Khoro, and Navro'zi Sabo that have come down to us. Thus, in the melodic foundations of these works, the lower-flow melodic tones, classified by experts as "the oldest sample of the folk melody" ("primary line" - G. Shenker) are evident. This is not a coincidence, of course. It is known that many peoples of the East have widely celebrated Nowruz holiday since the distant past and have been performing certain tunes and songs on this occasion. It is probably close to the truth that this category of tunes, which took a place in the traditional life of the people as a kind of seasonal ceremonial music, were later included in the status systems and acquired their highly developed forms. It should be said that before the term "maqam" related to the music of maqam, the terms "roh", "tariqa", "ravish" meaning "path" were used, which can serve to support the information stated by Darvish Ali Changi. Prophets, who are the messengers of God on earth, truly look at people

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3. At this stage, two referees will carefully review the research article, each of whom will make a recommendation to publish the article in its present form/modify/reject.
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