

# Uzbek Folk Music Heritage and Its Development Tendencies

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**Abstract:** *This article provides basic information on the traditional art of Uzbek singing, from the gods to major works. Each genre focuses on its form, impact, timing, genre, content, and tradition. That is why music, traditional songs and maqom performances have played an important role in the daily life of the Uzbek people and in the spiritual development of the people.*

**Keywords:** *shashmaqom, the art of music, the power of influence, the genre, the traditional song*

## INTRODUCTION

The Uzbek folk musical heritage has been developing and forming since ancient times and has its own historical roots. After gaining independence, the focus has shifted to the restoration of our national values, customs and traditions. In particular, the traditional Uzbek performance of baxshih has been mastered in the past in the traditional "teacher-student" style, and since the twentieth century, traditional performance, including the art of maqom, has been taught in music schools. Hundreds of talented young maqom performers are being discovered. In November 2003, Shashmaqom was recognized by UNESCO as a "Pearl of the Oral and Intangible Cultural Heritage of Humanity." It was included in the Universal Representative List in 2008, and this event not only preserves and protects the unique treasures of our people, but also leads to their further development and prosperity. In accordance with the Resolution of the President of the Republic of Uzbekistan dated November 17, 2017 No PQ-3391 "On measures to further develop the art of the Uzbek national maqom" to conduct and propagate scientific research on the study of its ancient history and deep philosophical roots, to master the centuries-old ways of performing the art of maqom, to enrich them in new ways and to teach them to the younger generation[1]. Resolution of the President of the Republic of Uzbekistan No. PQ-3656 of April 4, 2018 "On holding the International Conference of Maqom Art" In order to develop respect and attention to our national classical art in the hearts of generations, to strengthen ties of friendship and brotherhood between different peoples, to expand the scope of creative cooperation, cultural and educational relations on an international scale, a number of tasks, including classical music[2]. The leading genre of maqom art is the promotion of maqom, the preservation, study, mastering, development and encouragement of maqom performers, as well as increasing the attention and love for maqom art in the hearts of the younger generation. glorifying its rich, artistic and aesthetic potential, strengthening the bonds of friendship between nations tasks such as have been identified. On the basis of the set tasks, practical work is being carried out throughout the country. The maqom genre has always been a leader in Uzbek classical music. Maqoms existed in the musical culture of the peoples of the Near and Middle East in ancient times, were created by leading musicians and singers, composers, and developed in the IX-X centuries and enriched with new instruments. The word "maqom" is derived from the Arabic word maqam, which means "place", "stage", "degree". It is widely used in Islam, literature, mysticism, science, and other fields, and is used as a special term in the art of music in the widest and most diverse sense.

## METHODS

In the National Encyclopedia of Uzbekistan, the concept of maqom is explained as follows. Maqom - a certain structure. In the broadest sense, as a musical aesthetic concept, it is the harmony of the maqoms, the harmony of musical sounds at different heights. In music, "maqom" should be understood as a genre of large and small series of melodies, a combination of individual musical compositions - maqom systems, maqom systems: a separate piece of music, a type of music - musical instruments and songs. Genre is a type of art that has its own unique plot and style. In the culture of different peoples there are works and series with the phrase "maqom": maqom (in the Uzbek and Tajik peoples), mugham (in the Azerbaijani people), muqam (in the Uyghur people), dastgah (in the Iranian people) noba (in the west) variants of such expressions are common. Maqom art differs from other types of music by its artistic perfection, melody and form structures, systems of moods and methods, as well as well-developed scientific and practical foundations. Maqom is a common artistic masterpiece that combines music, poetry and dance[3].

Maqom falls into the category of classical music as a major series and genre of work. It differs from other types of music by its artistic perfection, melody and form structures, systems of moods and methods, as well as well-developed scientific and practical foundations.

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maqom is a common artistic process that combines music, poetry and dance. Maqom art in Uzbekistan - musical instruments, songs and series - Bukhara "Shashmaqomi", "Khorezmmaqoms" and "Fergana-Tashkent maqomyollari", as well as its local series - Fergana "Surnay" maqomyollari", Khorezm "Dutormaqom series", "Feruz" series and others[4].

## RESULTS

The history of status can be divided into two major periods. The content of the first period consists of the study of the very ancient roots of the maqoms in terms of space and time, the layers of the first melody. Of course, at that time we did not have any real status. The process of formation of the system of authorities that has come down to us is conditioned by a certain stage of socio-cultural development, which we will discuss in more detail in this second period.

It should be noted that although there are no special musical treatises that help to study the ancient layers of maqom melodies, the most basic and important sources in this regard have survived to our time. These are "Shashmaqom", "Khorezmmaqoms" and "Fergana-Tashkent maqomyollari", which have inherited a great spiritual heritage from our ancestors. It is possible to identify the different layers of music of different periods, based on the ability to understand and analyze the specific "language" structure (syntax) of maqom melodies. At the same time, we can draw the necessary conclusions from the content of the known narrations. At the same time, if we look at the music of maqoms in Uzbekistan (Shashmaqom, Khorezmmaqoms, Fergana-Tashkent maqom roads), we notice that each of them has the most perfectly organized curtain (sound) structures on the basis of unique melodies. attracts. Who created these nagama associations, whose 7 main curtains are in harmony with each other, and when were they created? On the basis of logical reasoning, the time of their formation can be traced back to the later centuries, when the art of music flourished. But the history of world music denies such a conclusion[5].

## DISCUSSION

The sage Pythagoras studied the causes of the extraordinary effects of the perfect veil on the human soul by mathematical methods (which were later used by medieval Eastern musicologists). In the end, they contain a sufficient proportion of harmonic sounds (octave, fifth, quartet) and their numerical expression corresponds to the first four digits (octave-2: 1; fifth-3: 2; quarter-4: 3). ) was detected. This means that perfectly organized curtain structures were not originally created on a scientific basis, but on the basis of scientific discovery of the beautiful harmonies that exist in them.

Scholars believe that the earliest examples of statuses were inherited from the prophets. In particular, in the second half of the XVI century - the first quarter of the XVII century, our compatriot, famous musician and scientist Darwish Ali Changi in his pamphlet "Tuhfatus-surur" reported that there were originally seven statuses associated with the names of seven prophets. The status of "True" is from Adam, "Ushshaq" is from Noah, "Nava" is from David, "Hijaz" is from Job, "Husayn" is from Yaqub, and "Rahawi" is from Muhammad. are given. The author also states that he relied on the opinions of such highly respected teachers as HodjaAbdulkadir ibn Maroghi, HodjaSafiuddin ibn Abdulmomin, SultanUwaisJaloir[6].

It should be noted that the use of such terms as "spirit", "tariqa", and "ravish" before the term "maqom" in the music of maqomsmay serve to support the information given by Darwish Ali Changi. The prophets, who are the messengers of God on earth, have shown people the way to true happiness. Their spiritual teachings have been revered by the community and passed down from generation to generation as a beautiful spiritual heritage.

Perfect curtains, which are most suitable for human hearing and perception, are also created first on the basis of this heritage or in the course of theoretical study, and then on the basis of these (curtains) "paths" various melodies are developed or new samples of melodies are created. must have been created.

In short, Shashmaqom has undergone a unique process of change and development on the basis of the Khorezm Executive School. Chertim's ways and methods have been streamlined, and additional examples have been added by the composers. The Khorezm authorities retained their independence in terms of executive power. The Khorezmian maqoms, which have been passed down from teacher to student, from generation to generation, and from mouth to mouth over the centuries, have become more and more complex over time.

## REFEREES

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