

UZBEK STATUS ART

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Anatasia: *the article is about the art of status, about status a lot of interesting information and historical facts are given.*

Key words: *maqam, lad, composer, shashmaqam, instrument, song, music, melody.*

Our Uzbek people, like representatives of other nations, have a unique ancient history in terms of art. Each nation has its proper place and way of expression in the field of art, for example, singing and singing. However, our singing performance is fundamentally different from the ways of singing of other nations. If the unique ways of other peoples, our music, that is, the art of status, is distinguished from their music by its vigilance, complexity, silence, its constant embodiment in the upper curtains, the importance of kata with the melody and melody of its plays, now and let's talk about the status without going away from the topic. Maqam in Arabic means place, space, place. One of the main concepts in the music of the Muslim East. Originally, it was used in the sense of a fret, a place on the handle of a stringed instrument to be pressed with a finger to produce a sound of a certain pitch. Later, in the course of the development of Eastern music theory, the meaning of maqam expanded and began to mean other related meanings as well: lat structure, lat system; certain curtains. Melodies created on the ground; form, genre; one-part or ensemble instrumental and vocal tracks; musical style and other theoretical and musical aesthetic issues related to Maqam Abu Yusuf Yaqub ibn Ishaq al-Kindi and Farabi (9th-10th centuries), Ibn Sina and Ibn Zayla (11th century), Safiuddin al-Urmawi (13th century), Mahmud Shirozi and Abdulkadir Maroghi (14th century), Jami and Zaynuluddin Hosseini (15th century), Najmiddin Kavkabi Bukhari (16th century), Darvishali Changi,

(17th century) and researched in the musical treatises of other scholars. In the classical music theory of the Near and Middle East, the number of statuses was not clearly defined until the 13th century. Safiuddin al-Urmawi scientifically classified the veil structures in the names of maqam and developed the twelve maqam system. This system, with some improvements, was used until about the 17th century. On the basis of the twelve maqam, various national and regional maqam types and categories were later created. These are pronounced as maqam in Uzbek and Tajik languages, muqam in Turkmen and Uyghur languages, murom or tashka in Iranian, Azerbaijani and Armenian languages, makam in Turks, and maqam in Arab languages. Under the influence of populist, national and local traditions, the musical and performance characteristics of maqams are enriched with new features, and there are certain commonalities and differences in the general number, naming, order and structure. Nowadays, Maqams are the main part of the musical heritage of many Muslim countries of the East with their weight

and content. In the classical music theory of the Near and Middle East, the number of statuses was not clearly defined until the 13th century. Safiuddin al-Urmawi scientifically classified the veil structures in the names of maqam and developed the twelve maqam system. This system, with some improvements, was used until about the 17th century. On the basis of the twelve maqam, various national and regional maqam types and categories were later created. These are pronounced as maqam in Uzbek and Tajik languages, muqam in Turkmen and Uyghur languages, murom or tashka in Iranian, Azerbaijani and Armenian languages, makam in Turks, and maqam in Arab languages. Under the influence of populist, national and local traditions, the musical and performance characteristics of maqams are enriched with new features, and there are certain commonalities and differences in the general number, naming, order and structure. Nowadays, Maqams are the main part of the musical heritage of many Muslim countries of the East with their weight and content. They are colorful in form and style, and consist of melodious melodies and songs. In particular, Bukhara Shashmaqomi, Khorezm maqam, Fergana-Tashkent maqam roads, as well as wild maqam, trumpet, and dutor maqam roads appeared in Uzbek classical music. Instrumental and vocal music works named Maqom, which constitute a significant part of the national musical heritage, are a classic product of the past compositional creativity and have been polished in the oral tradition for centuries and years. This status is the musical heritage of the Uzbek people. The spiritual beauty of the Uzbek people has been defined by the tunes and melodies that have been sung for centuries. increases and beautifies human life and encourages only good. From the beginning of the 20th century until now, Uzbek composers and composers have been making good use of status. Composed on the basis and style of Maqam, Haji Abdulaziz, Sodir Khan Hafiz, Yu. Melodies and songs by Rajabi, F. Sodikov, K. Jabbarov, S. Kalonov, O. Hotamov, F. Mamadaliyev and others, musical drama "Farhod and Shirin" by V. Uspensky, "Layli and Majnun" by R. Glier and T. Sodikov. , M. Ashrafi's "Dilorom" operas, M. Burkhanov's "Ode to Alisher Navoi", M. Mahmudov's "Navo", M. Tajiye's 3rd, 9th and 11th symphonies, as well as poems, suites, oratorios, cantata, choral genres. the laws of the Uzbek status and unique means of expression served as an important factor in the acquisition. The art of the ancient maqam has regained its full artistic-aesthetic value and is showing its incomparable creative, performing and scientific potential as an integral part of the modern musical process. In particular, since 1983, republican contests of status executors have been regularly held every 4 years. Many scientific and creative conferences ("Rajabiykhanlik", 1993, 1996, 1999), seminars, international musicology symposia (Samarkand, 1978, 1983, 1987, 2001; Berlin 1988, Finland 1996, Istanbul 1999) devoted to status issues are being held. the scientific-theoretical and practical foundations of the statuses are taught in primary, secondary special, higher music and art educational institutions of the country, and qualified specialists are trained. Since 1987, the scientific group "Maqam" has been operating under the International Association for Traditional Music (IFMC) under UNESCO. To this day, our young generation is being taught and taught this invaluable art by our experienced experts. I would not be wrong to say that it is the duty of each of us to preserve, cherish and value our precious art. Because I think that such heritages reach the younger generations after us, it is more important than many things.

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