

## Uzbek status and its international recognition

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#### Abstract

This article is about Uzbek status.

Shshmaqam types are mentioned. Shshmaqam and kata musical instruments are mentioned.

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In 2003, Shashmaqom was included in UNESCO's "List of Masterpieces of Oral and Intangible Heritage of Humanity" (submitted by Uzbekistan and Tajikistan). In connection with the adoption of the International Convention "Protection of Intangible Cultural Heritage" in 2003, it was transferred to the newly created "Representative List of Intangible Cultural Heritage". Currently, the certificate of inclusion in this list is kept in the Scientific-Methodological Center of the Republic of People's Art and Cultural-Educational Affairs of the Ministry of Culture and Sports Affairs.

Shashmaqom (Persian - six maqam) is a series of maqams that occupy a central place in the musical heritage of the Uzbek and Tajik peoples; a set of classical instrumental tunes and songs that are interconnected by means such as tone, pitch, tone, method, form, style. Shashmaqom was formed in the 18th century in Bukhara, a major cultural center of Central Asia, based on the 12 status system (Duvozdakh status) and Bukhara musical traditions. The Shashmaqom series consists of Buzruk, Rost, Navo, Dugoh, Segoh and Iraq maqams, and consists of more than 250 musical and singing tracks of various forms. Each of the statuses established by Shashmaqom consists of two major sections - instrumental (Mushkilot) and vocal (Prose), and forms a series of instrumental and vocal tracks (each of them is used in three senses - independent with the name of the work, part of the series and method). Shashmaqom is performed by accomplished musicians and singers in Uzbek and Tajik languages (the songs are romantic-lyrical by classical Eastern poets - Rudaki, Jami, Lutfiy, Navoi, Babur, Fuzuli, Hafiz, Amiri, Nadira, Zebunnisa, Ogahi, etc. philosophical, advisory, religious poems, as well as folk poetry). The leading instrument is the tanbur, and statuses are set through this instrument. The instrumental section of each maqam consists of Tasnif, Tarje', Gardun, Mukhammas and Saqil parts, which are traditionally performed one after the other as a solo or instrumental piece. performed through the ensemble. Each of them is distinguished by its own tone, character, shape, circle methods. Ashula

sections are made up of rather complex chant lines and they consist of two series, i.e. two groups of branches: to the first - "Sarakhbor", "Talqin", "Nasr" and "Ufar" parts and connecting them "Songs" (songs of various forms, tunes and characters) were performed by a leading hafiz and singers' ensemble. The second included five-part series such as "Mongolian" and "Savt" (except for the status of "Iraq"). In addition to the main musical and singing tracks, the sections include additional musical instruments (nagma, peshrav, samoi, hafif) and songs (uzzol, ushshaq, bayat, chorgoh, nasrulloi, oraz, mediyaniy, navro' zi sabo, horo and ajam) paths entered. Shashmaqom was mainly created, preserved, polished in the oral tradition, mastered from generation to generation in the "master-disciple" style.

Shashmaqom was recorded for the first time in 1923 by the Russian composer Viktor Uspensky from Bukhara maqomdan teachers Ota Jalal Nosirov, Ota Giyos Abdugani, Domla Halim Ibodov, and in 1924 "Six musical poems. It was published under the name "Shashmaqom". Later, Shashmaqom was published in the writings of B. Fayzullayev, F. Shakhobov and SH. Sohibov, Yunus Rajabi. In 1959, on the initiative of Yunus Rajabi, the first professional status ensemble was established under the Radio of Uzbekistan, and it is still working today. Since 1983, competitions of maqom performers and maqom ensembles have been held. In 2003, "Shashmaqom Music" was recognized by UNESCO as a "Masterpiece of the Intangible Cultural Heritage of Humanity", and since 2008 it has been included in the Representative List of UNESCO.

Khorezm statuses are a type of local status series common in Uzbekistan. The series of Khorezm maqams was formed at the beginning of the 19th century on the basis of Shashmaqom and Khorezm musical traditions and developed widely. The composition of the category consists of Rost, Buzruk, Navo, Dugoh, Segoh, Iraq and Panjgoh maqams, and each maqam in turn consists of two sections similar to Shashmaqom: musical section - Chertim road or Mansur; the song section is called Aytim road or Manzum. Khorezm maqams are the product of master-composers like Shashmaqom. The famous Khorezm composers Niyozjon Khoja, Feruz, Kamil Khorezmi, Muhammadrasul Mirzo, Matyakub Harrat and others composed new instrumental pieces for maqams, enriching them in form and content. It has been performed in Khorezm musical styles, preserving the structure of the melody and the basics of the chord. Chertim road of Khorezm maqams included "Tanimakom", "Tarje", "Gardun", "Muhammas", "Saqil" parts, "Peshrav" and "Ufar" parts. "Tanimakom", "Talqin", "Nasr" and "Ufar" parts of Aytim's song and "Songs" connecting only "Tanimakom" were performed by the leading singer accompanied by a tanbur instrument or a musical ensemble. Similar songs of Khorezm, such as "Suvora", "Naqsh", "Faryad", "Muqaddima" were also sung (the classic Eastern poets - Hafiz, Jami, Navoi, Fuzuli, Munis, Aghahi, Kamil Khorazmi, Feruz, Avaz O'tar, Atoiy and others' romantic-lyrical, philosophical, advisory poems were used). In comparison with Bukhara maqams, in Khorezm maqams, sometimes the circular methods of singing lines, melodic lines were condensed, and the speed of the method was accelerated or simplified a little. The climaxes of the melodies and songs of Khorezm statuses have also undergone great changes. But Khorezm maqams are relatively independent in terms of content and style, form and performance culture. This series of statuses is freely and eloquently sung in the style of a soliloquy according to the traditions of the oasis performance. Khorezm maqams in the last quarter of the 19th century at the initiative of Muhammad Rahimkhan Soni, a Khiva khan, in the "Tanbur line" discovered by Kamil Khorezmi, filled by him and his son, Muhammad Rasul Mirzabashi (tanbur and dutor status categories) were recorded and used in performance practice, in "master-student" schools until the 40s of the 20th century. In the current notation, Chertim yollari of the Khorezm maqoms from YE. Romanovskaya volume (Khorazm classical music. Tashkent, 1939),

Chertim and Aytim yollari by M. Yusupov (Khorazm maqomlari. Tashkent, 1958: Khorezm maqomlari. Five separate books of three volumes collection. Tashkent, 1978-1991) recorded.

Fergana-Tashkent maqoms are another main category of maqom art in Uzbekistan. In the Fergana valley, there are musical and instrumental maqam routes with series (Fergana-Tashkent maqams) and unclassified (Fergana-Tashkent maqam roads) widespread in the XIX-XX centuries, which are an oasis in the heritage of classical music. taking the leading positions, based on Shashmaqom branches and watered with local performance traditions. Fergana-Tashkent maqams are the general name of maqam samples that appeared in the music culture of Tashkent and the Fergana Valley (Kokhan, Namangan, Andijan, Fergana, Margilan, Kuva, Buvaido, etc.). Ferghana-Tashkent maqam songs and instrumental tracks, unlike Shashmaqom and Khorezm maqam series, have a large and small series. are close to (their tone, melodic movements, form, methods are similar). They are 3, 5 and 7-part series; each of them has certain branches and is separated from each other by means of numbers.

Ferghana-Tashkent maqam musical series - 3-piece "Mushkiloti Dugoh", "Khodzhiniyoz", "Ajam taronalari"; 5 parts "Chorgoh", "Nasrullo", "Munojot"; "Miskin" in 7 parts. Ferghana-Tashkent status song series - 3-part "Nasrullai"; 5 parts "Chorgoh", "Bayot", "Bayot Sherozi", "Shahnoz-Gulyor"; 7-part "Dugoh-Husayniy" (each part of them is designated by general numerical numbers, except for the status of "Shahnoz-Gulyor", for example, Chorgoh 1, Chorgoh 2, Chorgoh 3, Chorgoh 4, Chorgoh 5). Instrumental tracks are performed by a soloist or instrumental ensemble, and vocal tracks are performed by a singer and an instrumental ensemble. In some cases, special names of components are also found, for example, in the series of status "Shahnoz-Gulyor" - 1 part "Gulyor", 2 - "Shahnoz", 3 - "Chapandozi Gulyor", 4 - "Ushshaq", 5 - "Gulyor ufari" ; 3rd part of "Miskin" series "Adoiy", 4th part "Asiriy"; or the 2nd part of the "Nasrullo" series is called "Chapandoz", 3rd - "Kashkarcha", 4th - "Taronas", 5th - "Ufar". In Khorezm, dutor maqam series were widespread in the 19th and 20th centuries, and six dutar maqams - Zihhi Nazzora-Urganji, Miskin, Rahavi, Iraqi, Oxyor, Choki Giribon and their series parts were recorded in the "Khorazm tanbur line". According to sources (musical history of Khorezm) and in practice, there are 11 series of dutor maqam, each of which contains from 2 to 7 parts - Irak, Chapandoz, Moghilcha, Navoi, Sadri Irak, Ravi, Orazi bom, Tashniz, Majnun Dali, Oxyor, Miskin, including Zihiy Nazzora-Urganjii status - Zihiy Nazzora, Talqini Zihiy Nazzora, Tarji'bandi Zihiy Nazzora, Qaddim Khamliki, Talqini Urganjii, Naqshi Talqini Urganjii, Iyfori Talqini Urganjii or Miskin status. The composition of the series is Miskin, Talqini Miskin, Naqshi Miskin, Iyfori Miskin (Iyfori means ufar). Each category of maqam is distinguished by its own melody, form, methods, melody development, poetic texts and performance styles.

In the Fergana Valley, trumpet maqam musical instruments have become popular, and they are specially performed on the trumpet instrument at wedding ceremonies and public celebrations. Instrumental tracks such as Buzruk, Navo, Dugoh, Segoh, Iraq, Uzzol, Dugohi Hosseini, Mustakhzod, Chorgoh, Yakkakhanlik, Begi Sultan are performed on the trumpet and are very popular among the Uzbek people. Their creators were Uzbek composers and accomplished musicians. Surnay maqam instrumental tracks were performed as separate works and series - these are "Surnay Navosi", "Surnay Dugohi", "Buzruk - Buzruk savti", "Navo - Navo savti - Navo charkhi 1-2", "Dugoh - Dugoh Husayniy - Dugoh Ufari", "Turnai Uzzoli - Uzzol Savti - Uzzol Ufari", "Iraq - Iraq Ufari - Iraq Duchavas" etc. The structure and development of the melody, methods, and form are similar to the branches of Shashmaqom, but it is performed in the musical traditions and trumpet styles specific to the Fergana Valley. In the territory of our country there are other statuses than Shashmaqom. These are Khorezm

status and Fergana-Tashkent status. The second designation of Khorezm maqams is Six and a half maqams, and the second designation of Fergana-Tashkent maqams is Chormaqom (ie, four maqams). Khorezm maqams were written down and published by master artist Matniyoz Yusupov. Although most of the works included in the Ferghana-Tashkent maqams were notated, this maqam was fully annotated and not published.

Shashmaqom includes Buzruk, Rost, Navo, Dugoh, Segoh, Iraq. Shashmaqom in this form was formed in Bukhara in the middle of the 18th century, so it is also called Bukhara shashmaqom. Each of the maqams included in shashmaqom begins with a certain pitch, sound line and method. Each status has separate instrumental and singing tracks, and these tracks combine several musical works.

Statuses were traditionally passed down from generation to generation orally, using the "master-disciple" method. Students are allowed to perform independently after mastering their teacher's performance for a very long time and passing a certain exam. The modern sheet music of the maqams was first created by the famous composer and ethnographer V. A. Uspensky based on the performances of the Bukhara maqam teachers Hafiz Ota Jalal Nosirov and musician Ota Ghiyos Abduganilar. Academician Yunus Rajabi was the first among the local experts to take up this work and published Shashmaqom in full notation twice.

The section of instrumental melodies of maqam is called "Mushkilot". The parts of "Mushkilot" are called Tasnif, Tarje', Gardun, Muhammas, Saqil.

"Gardun", "Muhammas" and "Saqil" are the names of circle methods, and in all the tunes with this name, appropriate methods are used.

The musical sections of all maqams, which are part of Shashmaqom, begin with "Tasnif". Therefore, the names of these tunes are called "Tasnifi Buzruk", "Tasnifi Rost", "Tasnifi Navo", "Tasnifi Dugoh", "Tasnifi Segoh" and "Tasnifi Iraq" by adding "Tasnifi" to the name of each status.

Maqom instrumental melodies can be performed both on a solo instrument and with an ensemble of musicians. In most cases, it is performed alone on instruments such as gizjak, dutor, flute, rubob, koshnay. In the performance of the ensemble, the participation of the team consisting of tanbur, dutor, nay, koshnai, gijjak or sato (or kobiz), chang, kanon, oud, rubob and doyra is more common. In the practice of Bukhara music, the ensemble of traditional instruments consisting of tanbur, flute and circle is more common.

According to the tradition of performing shashmaqom, the tunes originally included in the instrumental section - "Tasnif", "Tarje", "Gardun", etc. will be executed according to its order. In this case, circle methods become more and more complex. After the last tune "Saqil" of the instrumental section is performed, it will be transferred to the singing section of the status.

The singing sections of maqams are called "Prose". Nasr means "help", "victory" in Arabic. Since maqam songs are complex examples of the art of singing, high skill and skill are required to sing them. This is achieved through long-term work and hard work based on the tradition of "teacher-disciple". In the past, the performance skills of teachers were mastered for many years, even 10-15 years. In this, the students memorized their teachers' performances by listening and perceiving them, and learned them practically through special exercises. During Ashula performance, it was required to memorize the ghazals of Lutfi, Sakkoki, Atoi, Hafiz, Jami, Navoi, Fuzuli, Babur, Mashrab and other poets and to "bite" the meaning of these ghazals. In addition to this, practical performance on the tanbur and dutor, memorization of circle methods was also required. That is why the performers of maqam songs are also called "hafiz". "Hafiz" means "keeper", "knower" in Arabic.

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