

Performing Art of Uzbek Status

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UzDSMIFMF Folk Art Professional Training:

Instrumental Performance and 3rd Stage Student of Theoretical Musical Sciences

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Abstract: This article talks about the history, development and current level of Uzbek status performance art. Among them, it is said that the art of status is an intangible cultural heritage of the Uzbek people, the melody that has leaked from the body of our people, and that we, the youth, should preserve this heritage, the melody, and pass it on to our future generations.

Keywords: Status, art, Shashmaqom, UNESCO, Oriental songs, performance, soloist, soloist, ensemble, composer.

First of all, before talking about Uzbek performance art, let's talk briefly about what is performance art. Because if we don't understand what performance skills are, we will not be able to understand all the other words. Performing art, that is, music performance, is the performance of musical works by a singer or musician in an artistic interpretation. Music performance is divided into vocal, instrumental or mixed, vocal-instrumental, solo, soloist, ensemble, orchestra, and choir performance according to the number of performers. Depending on the style of the performer, his level, skill, etc., the content of the work can be expressed in different ways by means of articulation, dynamics, pace, agogics, etc. It is important for the performer to study the period of the work and the aesthetic views of the composer, study the styles of other performers, and use the means of artistic expression, musical decorations, etc. in their place. In the performance of folk music, performers mainly rely on their inner feelings, practical experience and memory. In professional music in the oral tradition, the traditions of music performance are maintained and developed through the mentor-student relationship, and the musicians and singers are subject to special aruz, musicology, composition, and other knowledge and rules. Muslim East, thinkers and musicologists Farabi, Ibn Sina, Isfakhani, Urmawi, Jami, Navai, Babur, Kawkabi, Darvishali Changi and othersHe wrote treatises on the issues of music performance, described and created myths and legends about music performance, clear rules. There is another unique performance art, it is the art of Conducting. The art of conducting also belongs to the art of music performance.

Just as every science has its own history, stage of formation and development, the art of status has a rich history of several centuries. Uzbek state art has a long history of captivity. It is a mature and unique genre of oral professional music, created by composers in the Middle Ages. According to experts, the primitive forms of maqam tunes go back to the music culture of long BC. It is not an exaggeration to say that the ancient melodies of folk music also influenced the formation of complex maqam art. But it will not be correct to perceive the art of status in the form of folk music. It is no exaggeration to say that this kind of music art has been perfected for centuries and has been passed down from generation to generation through the tradition of "Teacher-disciple". This tradition continues to this day. The maqams are the most important and

salutary part of professional music in every way. Along with compositional creativity, the science of musicology is very important in the creation of multi-part articles that can be compared to huge luxurious architectural monuments.

Ghiyosuddin, the author of the "Ghiyosul-lugat" dictionary, defined the status as "Maqom-pardai surudro goyand", i.e. "Maqom is sung to the veil of songs and chants". The art of maqam exists in the musical heritage of most eastern nations and forms the basis of national music. Maqams are a series of musical ensembles created in a certain order, and are a unique and polished type of compositional creativity. Maqams is a community of folk music in a broad sense. In particular, in Shashmaqom, a number of aspects based on the features of weight, tones, circle methods, the rules of connection of folk songs with poetry are fully expressed in the music of the Uzbek and Tajik peoples. The art of status, which is an invaluable artistic dictionary for us, has been expressing the human spirit, its pains and dreams, and noble aspirations on high curtains for centuries and hundreds of years.

The word "Maqam" is derived from the Arabic language and has meanings such as "Place, place, rank, rank, address". depends. Maqom is a complex of instrumental melodies and chants created by the combination of perfect curtain association and circle techniques.

Currently, there are three types of status in Uzbekistan. The first type includes Shashmaqom, that is, Bukhara status. The second type includes Khorezim statuses. The third type includes Ferghana-Tashkent status roads. Among them, these types of status have reached us through the tradition of "master-disciple" education based on the oral method. It should be said that although the Eastern scientists created their own musical "note" writing methods, they were not used in practice. In the 20th century, the work of carrying out statuses on the basis of five-line musical notation was carried out several times. In particular, in 1921-1922, the famous composer and musical ethnographer V. A. Uspensky first presented the Shashmaqom series in musical notes in Bukhara under the performance of makomist teachers-hafiz Ota Jalal Nasir and tanbur player Ota Ghiyos Abdughani. The result of this work, in spite of some shortcomings, gained an extremely high historical significance in preserving the art of the masters. V. A. Uspensky's Shashmaqom sheet music was published in Bukhara in 1924 under the name "Shest muzikalnix poem maqom". A year later, V. A. Uspensky recorded "Dugohi-Husayn", "Chorgoh" and "Gulyori Shahnoz" from the famous Tashkent hafiz Shorahim Shoumarov from Ferghana-Tashkent maqam aytim series. Among them, Khorazim maqam is a type of local maqam spread in Uzbekistan. It was formed on the basis of Shashmaqom and Khorazm musical traditions Recorded by Matniyoz Yusupov and published in volume VI of the collection "Uzbek folk music" in 1958. Uatoz Matniyoz Yusupov republished the songs with certain additions They reflected the characteristics of both voice and tambour in separate records, and as a result, it gave an opportunity to have detailed information and imagination about the performance of the maqam.

Academician Yunus Rajabi is one of the artists who made a great contribution to the preservation and development of the Uzbek musical heritage in 1897-1976. Ustoz Rajabi's writing samples of almost all genres of Uzbek music were published in the multi-volume "Uzbek folk music", I-V tones between 1955-1959. These collections include musical folklore, including children's songs, folk sayings, songs, lapar, yalla, songs, big songs, instrumental tunes, Ferghana-Tashkent status roads, and the magnificent Shashmaqom series. , and professional music layers have a decent place. The re-publishing of the Shashmaqom complex in six volumes in 1966-1975 and the recording of these maqoms on magnetic tapes and tapes on gramophone records performed by the maqomists ensemble of the Uzbek Television and Radio under the leadership of Yunus Rajabi further increases the weight of this list. Yunus Rajabi's collections are a valuable resource for practical learning and theoretical study of Uzbek music. In particular, it should be noted that Shashmaqom writing paths are qualitatively different from previous attempts. It is not an exaggeration to say that the characteristics of the voice are taken into account to a certain extent, the melodies are similar to the examples of Uzbek classic poetry, and the rhythm, meter and methods are well represented. The statuses of Shashmaqom, Khorezim, Ferghana-Tashkent in our country are distinguished by the unique position of the melody and ways of performance.

The era, time, and social reality have had an impact on its development and the improvement of the captives.

Maqam is the melody that floated from the body of our people. For this reason, he lives among the captives. On the initiative of our President Shavkat Mirziyoyev, the noble efforts to preserve our national heritage as the apple of our eye and to convey it to the youth are reflected in the great attention paid to the development of the art of national status. The decisions of our President "On measures for the further development of Uzbek national art" were approved on November 17, 2017, and it is no exaggeration to say that this will be an unforgettable event in the history of our art. In fact, this document aims to deeply study the art of Uzbek maqom, to develop its unique performance schools and traditions at a new stage, to create and develop its "Golden Fund", to increase its international prestige and to promote it widely. helped to make the verse important. In addition, the international music festival "Sharq taronalari" every two years, competitions, creative evenings and projects related to the development of this unique musical heritage have become a tradition in our country. In 2003, "Shashmaqom" was recognized by UNESCO as a "Masterpiece of Oral and Intangible Cultural Heritage of Humanity" is a practical expression of the attention and recognition of maqam art. Of course, the establishment of maqam schools in our country and the establishment of the Uzbek national maqam art center in our capital, which are now starting their effective activities, is a continuation of great events. Therefore, it is necessary and necessary for us young people to make good use of such opportunities and conditions. We need to mobilize all our capabilities so that the melodies, spirit and philosophy of the status take a deep place in the hearts of every person, first of all, in the minds and hearts of our young generation.

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