

## **The Importance of the Uzbek National Musical Heritage in the Education of Youth**

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**Abstract.** This article discusses the Uzbek national musical heritage, the development of the traditional art of maqom, and promising projects. The magic of the "Shashmaqom" song, its pleasant freshness to the heart, and its positive impact on the spirituality of young people are analyzed.

This study explores the significance of Uzbek national musical heritage, particularly the art of maqom, in shaping youth education. While numerous initiatives have been undertaken to preserve and promote maqom, a gap remains in integrating it systematically into the educational framework. This research employs a qualitative analysis of existing policies, cultural programs, and historical developments related to maqom. The findings indicate that maqom has a profound impact on students' cultural identity, emotional well-being, and artistic development. Results highlight the importance of national initiatives, such as the International Maqom Art Festival and academic research on maqom notation, in preserving this intangible heritage. The study emphasizes the need for a structured approach in incorporating maqom into music education curricula, enhancing its accessibility to younger generations. Strengthening institutional support, developing comprehensive educational programs, and fostering collaboration between musicians and educators are crucial for sustaining maqom as a vital part of Uzbekistan's cultural legacy.

**Key words:** maqom, musical heritage, monograph, seminar-trainings.

### **INTRODUCTION**

Maqom is a magical and traditional art. It gives peace, tranquility to the heart, purity, and moderation to the soul. Its miracle is clearly manifested in the fact that even foreigners who do not understand the Uzbek language are enchanted and listen to this ancient heritage of ours with a flood. At the initiative of our President Shavkat Mirziyoyev, noble efforts to preserve our national heritage like the apple of our eye and to convey it to young people are brightly reflected in the enormous attention and care shown to the development of the national art of maqom. The adoption of the resolution "On measures for the further development of the Uzbek national art of maqom" by them on November 17, 2017 opens up new prospects for the development of our art. This document is of great importance in deeply studying the Uzbek art of maqom, developing its unique performing schools and traditions at a new stage, creating and enriching its "golden fund", increasing its international prestige and widely promoting it. The resolution "On approval of the concept of further development of national culture in the Republic of Uzbekistan", signed on November 28, 2018, is a vivid example of the progress of spiritual and educational reforms being carried out in our republic. As you know, recently, on the initiatives of our President, the "Ilkhom" Public Foundation for Support of Uzbek Artists, the Foundation for the Development of Culture and Arts under the Ministry of Culture of the Republic of Uzbekistan, the Association of Composers and Composers of Uzbekistan, the State Philharmonic of Uzbekistan, the Fergana Regional Branch of the State Institute of Arts and Culture of Uzbekistan were established. Starting in 2018, the International Festival of Maqom Art will be held in the city of

Shahrisabz every two years. In our country, studying our national heritage and instilling it in the minds of young people is approached as an integral part of the spiritual and moral education of our generations.

## **MATERIALS AND METHODS**

While the global changes taking place in the world, the inevitable integration processes between peoples and cultures sometimes bring benefits, sometimes the harm of this complex process is also evident. The national art of maqom, which is an integral part of the cultural heritage of our people, occupies an important place in our spiritual life with its ancient history, deep philosophical roots, unique artistic style and rich creative traditions. This unique art, which has been honed for centuries by the hard work and dedication of great poets and scientists, master composers, hafiz and musicians, and creative thinking, has gained great fame and attention not only in our country and the countries of the East, but also throughout the world. The fact that "Shashmaqom", the crowning glory of maqom art, was recognized by UNESCO as an intangible cultural heritage of humanity and included in its Representative List, is a clear confirmation of this. Over the past period, certain work has been carried out in our country to study and develop the art of Maqom. In particular, the publication of the musical notation of the Uzbek "Shashmaqom" and the recording of maqom melodies on magnetic tapes in accordance with them was an event of great scientific and cultural importance. It is worth noting that the spirit and art of the teacher still live on in the work of such wonderful students as the People's Artist of Uzbekistan, the Queen of Maqom Berta Davidova, Kommuna Ismoilova, Orif Alimaksumov, Honored Artist of Uzbekistan Khadya Yusupova, teacher of the Bukhara Music School, winner of the first republican competition of maqomists, gijjak player Olmaskhon Rasulov, soloist of the Khorezm Philharmonic, kosnay player Yuldashev Tojiyev, soloist of the Radio of Uzbekistan, Honored Artist of the Republic Abdushoshim Ismoilov, and khanchi players Turgun Otaboyev and Abdurakhmon Kholtojiyev. On the eve of the twelfth international music festival "Sharq Taronalari", the house-museum of the People's Artist of Uzbekistan, famous composer and musician Hoji Abdulaziz Abdurasulov was opened in Samarkand. Haji Abdulaziz Abdurasulov, a famous composer who lived and worked in Samarkand in 1852-1936, is a unique voice owner who made an incomparable contribution to the development of Uzbek maqom art. Hundreds of songs he created, such as "Guluzorim", "Gullar bog'i", "Beboqcha", "Bozurgoniy", "Samarkand ushshog'i", are among the most unique works of our classical musical heritage. Haji Abdulaziz Abdurasulov's services were great in studying and widely promoting shashmaqom. He mentored many young people in Samarkand maqom methods, playing soz and singing, and taught them his art. In particular, Academician Yunus Rajabiy, People's Artist of Uzbekistan, also lived in their house in Samarkand and took lessons from the hafiz. At the initiative of our Head of State, as part of measures aimed at further developing the Uzbek national maqom art, a book-album entitled "Maqom" was published. The press service of the President reported this. This publication, which serves to preserve the unique musical heritage of the Uzbek people and pass it on to future generations, includes sections on the treatises of ancient thinkers, scholars and poets dedicated to the art of maqom. The book pays special attention to the philosophy of this art, the works of such scholars as Forabiy, Ibn Sina, Marogiy, Kavkabiy, various maqom styles, including the Bukhara Shashmaqom, the Khorezm Olti Yarim maqom and Dutor maqom, and the history of the Fergana-Tashkent maqom.

## **RESULTS AND DISCUSSION**

The discovery of the national musical notation called "Tanbur lines" and the notation of the Six Half-Maqam and Dutor maqams using it, as well as the first printing of maqams on punched cards at the beginning of the last century, are highlighted. The specific features and technology of creating words widely used in maqam performance are also described, and the names of famous masters are given. It should be noted that currently in our country there is a Maqam ensemble named after Academician Yunus Rajabiy, maqam groups in the regions, a special department in this direction is operating at the State Conservatory of Uzbekistan, and scientific research is being conducted in this area. Maqam means "place", "place", "space" in Arabic, and in the concept of music it means the place where sound is produced on musical instruments, that is, in fact, a veil. According to the prevailing views among scientists, the most ancient examples of maqams were inherited from the prophets. In

particular, our compatriot, the famous musician and scholar Darvish Ali Changi, who lived and worked in the second half of the 17th century - the first quarter of the 18th century, reports in his treatise "Tuhfatus-surur" that initially there were seven maqams associated with the names of seven prophets.

It narrates the stories that the maqam "Rost" was inherited from Adam, "Ushshaq" from Noah, "Navo" from David, "Hijaz" from Ayub, "Husaini" from Jacob, and "Rahawi" from Muhammad, peace and blessings be upon him. The author also states that in conveying this information, he relied on the opinions of such highly respected teachers as Khoja Abdulkadir ibn Maroghi, Khoja Safiuddin ibn Abdulmomin, and Sultan Uwais Jaloir. Khoja Abdulkadir Maroghi, who lived during the Timurid era, lived alone for a while and lived a solitary life, as mentioned in the sources, after being angered by Sahibkiran. Days passed. The commander set out on a campaign to Iraq with his army. When Abdulkadir heard about this, he decided to compose a poem that would reach the ears of the Amir. With this thought in mind, he finished a ghazal and composed it. Then he went to the blacksmith and made bells of various sizes that would produce the melodies of this melody. Having agreed with the master, he also agreed on which camel these bells should be hung on, and he hung them on the camels in such a way that the melody would be produced without errors.

The caravan set off. When the camels started moving and started walking, the melody began to play as planned. Sahibkiran was well-versed in the science of music and understood music well.

This pleasant melody emanating from the bells did not leave Amir indifferent. This melody was composed in the style of Irakmaqomi, and the composer called it "Amali Tarona". Timur paid attention to the melody, and the melody did not stray from its melody. Then he called Khoja Abdullah Lori, who was the leader of the court musicians, was also the chief singer and was aware of this event, and said to him:

- Singer, do you hear, these bells are making a beautiful melody?
- Shah, - said Lori, - if you forgive the sin of an innocent person, I will tell you the secret.

Amir:

- It is done, I have forgiven his sin, - he said.
- Khoja Abdulkadir composed this melody in order to express his loyalty to you, on the path to the "Iraq" status, - said the mehtar and in the presence of the Amir, to the accompaniment of this melody, he began to sing a new ghazal that Abdulkadir had written:

Chun mirav soyi Iraq faramusham nakun... (Meaning: If you set out for Iraq, do not forget me).

As a result, the Amir did not doubt Abdulkadir's loyalty and began to show him favors as before.

## CONCLUSION

Creative evenings and maqom evenings are being held in all regions of our country in higher education institutions, schools, and neighborhoods to promote the art of maqom. Master classes, seminar trainings on maqom art are regularly organized in children's music and art schools by famous artists, hafiz, and musicologists of our people. In cooperation with the National Agency "Uzbekkino", a documentary film about Shashmaqom and a full-length feature film script were written and completed. The first professional maqom ensemble in Uzbekistan was founded by People's Artist of Uzbekistan, Academician Yunus Rajabiy in 1959 under the Uzteleradio.

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