

Status is a divine art!

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Abstract. The art of national status, which is an integral part of the cultural heritage of our people, occupies a particularly important place in our spiritual life with its ancient history, deep philosophical roots, unique artistic style and rich creative traditions.

Key words: spiritual beauty, perfect spirituality, Maqam shariat and melodies, independent melodies and songs, methods and curtain systems, artistic perfection.

The spiritual beauty of the Uzbek people has found its wonderful and unique artistic expression in the melodies that have been coming for centuries. According to the tariff given by our great ancestors, music is the food of the human soul. Therefore, national music, which has been a living expression of the rich spirituality, deep thinking, and perfect spirit of our people for many centuries, is today the source of spiritual energy and nourishment of our society, which is the creator of a great state.

After Uzbekistan gained state independence, life-giving changes began to take place in the fields of music culture as well as in many other fields. It is especially gratifying that in recent years, the attention to the art of the age-old status in our beloved Motherland has increased significantly. In this regard, the decision of the President of the Republic of Uzbekistan Sh. Mirziyoyev on November 17, 2017 on measures to further develop the art of Uzbek national status is of great importance. [1.3p]

Since ancient times, maqams have been considered a great art form as a national tradition, passed down from teacher to student, from mouth to mouth, and have reached us.

The term maqam is an Arabic word that means place of residence, residence. In the musical tradition, maqam is the place where the sounds that make up melodies and songs in musical instruments are located, i.e. the curtains. Maqam is a set of tunes and chants that correspond to a certain key and begin with a certain note.

Maqam (Arabic - place, space, place) is 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 scope of Maqam expanded more and more, and began to mean other related meanings: chord structure, chord system; melodies created on the ground of certain curtains; 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), Mah -mud ashSherazi and Abdul Qadir Maroghi (14th century), Jami and Zainulobiddin Husayni (15th century), Najmuddin Kavkabi Bukhari (16th century), Darvishali Changi (17th century) and other scholars researched in their musical treatises. In Near and Middle Eastern classical music theory, the number of Maqams 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. [2].

Each region has its own classical music systems. In Central Asia, maqamat is called maqam, in Uyghurs it is called maqam, in Iran and Azerbaijan it is called mugom and tashka, and in Turks and Arabs it is called maqam.

The status of the Central Asian region is one of the foundations of this great family tree. Like maqamat, it is a composite concept that includes various historically formed categories. Maqamat - Bukhara Shashmaqomi, Khorezm maqoms, Fargona - Tashkent maqom roads and new modern varieties that have

appeared on their land are taken into account. The common aspects of maqamat are reflected in the similarity of the world of images of maqamat manifestations in its composition, the basis and methods of certain tunes and chants. The features of uniqueness are manifested in independent tunes and chants, features of method and curtain systems, musical notes, performance styles, and in addition, unique sound of tunes and melodies.

In the poetic texts of the maqams, there is a beauty and proportion hidden in the essence, and in the melodies and melodies there is a symbolic meaning. According to the views of ancient judges, especially Physogurus and Plato, the more fascinating (mysterious, hidden) beauty is, the better it is. The beauty of maqam shari'a and melodies have been removed from simplicity and raised to the level of high art. The artistic perfection at the end of the two great arts was brought to the level of Divine proportion. From their beauty, every musician and listening fan gets enough spiritual food for his or her artistic level and spiritual maturity.

It has been scientifically proven that when a human being listens to music, when he is tired, he has a pleasant rest, when he is morally low, he behaves politely, when he is sad, he is happy or sympathetic, he is patient, and even when he is sick, he recovers.[3]

Ilahi - i.e. Theology (Arab. - the doctrine of God) is the main religious doctrine, which includes religious beliefs and divine instructions about them. In Islam, Divinity has been called kalam since its early formation. Speaking of the Gentiles, Paul said, "The things of God are known to them, because God has shown them. For His invisible, eternal power and divinity are seen from the creation of the world by looking at the creatures, so they are unanswerable. Of particular importance in this regard is the historical development of the so-called natural knowledge of God. philosophical theology of antiquity, that is, a body of ideas about divinity inspired by non-religious things. with the views of its authors, but also with certain philosophical conditions formed in the process of attempts to understand the world theoretically.

In the true Christ. a theology based on the idea of divine Revelation, but emphasizing the need for active human efforts, including efforts of an intellectual nature, to master it, the boundaries between theological content and revealed theology were often very fluid.

If we give a more precise definition of what theology is, we can say that it is a science that deals with the systematic presentation and interpretation of a certain doctrine about God or religion. [4].

The great scholars Abu Nasr Farabi, Abu Ali Ibn Sina, Al Khorazmi, Safiuddin Urmawi, Darvish Ali Changi, Abdurrahman Jami, Alisher Navoi and others created on the path of status and left us a great musical heritage. Many great musicians, singers and composers have created works and played various songs for status. Domla Halim Ibodov, Matyusuf Kharratov, Khojikhan Boltayev, Haji Abdulaziz Rasulov, Yunus Rajabi, Mulla Toychi Tashmuhammedov, Borukh Zikriyev, Karim Mominov, Fakhriddin Sadikov and other masters of status considered this art form to be a divine art and overcome them no matter how hard and hard they worked. who continue to create.

Since the famous master of maqam Hajikhan Boltayev took the first serious step on the path of art, life concerns became secondary, and singing maqam and suvora ways, singing on the path of divine love became the meaning of life. On this way, the artist reached the peak of maturity and became one of the most prominent masters of Uzbek classical music of the 20th century.

So, in conclusion, we can say that Maqam is a Divine art given to us by Allah. Nowadays, at a time when some weak, light-hearted, shallow-minded spoons are on the rise, if we can place the art of maqam in the hearts of all people, if we all unite in this way, if we can instill this art into the minds of young people who listen hard, if we preserve maqam, the future generation will be conscious and educated. , will be a hardworking, patient and persistent child, and our national music will develop. [3].

As long as we are mobilizing all our strength and capabilities to ensure that our nation is not inferior to anyone else in the world, and that our children live stronger, more educated, wiser and certainly happier than us, the issue of spiritual education in this regard is undoubtedly of incomparable importance. If we lose our vigilance and sensitivity, our determination and responsibility in this matter, if we neglect this important work, if we neglect it, we may lose our spirituality and historical memory, which is poured into our sacred values and nourished by them, and in the end, we may deviate from the path of universal development that we strive for.

The future of a nation that does not know its history and has forgotten its past is bright.

If the violent and aggressive forces in the world want to subjugate and subjugate any nation or country and seize its wealth, they first of all try to disarm it, that is, to separate it from its greatest wealth, its national values, history and spirituality.

If we want to glorify our Uzbekistan to the world, glorify its ancient history and bright future, and keep it forever in the memory of generations, we must first educate great writers, great poets, and great artists. Why, as the great writer CHolpon said, if literature lives, the nation lives.

Today, Maqams, with their weight and content, are the main part of the musical heritage of many Muslim countries of the East. They consist of melodious melodies and chants of various forms and styles. In particular, Bukhara Shashmaqomi, Khorezm maqams, Fergana-Tashkent maqam roads, as well as wild maqam, trumpet, 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. [5].

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