Classification of uzbek classical music genre

Kasimov Furkat Ulmasbayevich
Deputy Director for Academic Affairs of Andijan Specialized School of Arts (Uzbekistan)

Abstract:
The artistic power of classical music is its harmony with the dreams, feelings, virtues and realities of life of the people, in the reflection of the spirit and pain of the people, in which the words and melody are equally pleasing to the listener, is a combination of words and melodies. The spiritual processes necessary for human existence, the destiny of the nation and its relations are sung and sung. The various realities that a person experiences, the joys and sorrows that touch his heart, the traces of light or dark days become musical instruments and songs.

The longevity of classical songs and instrumental melodies, the depth of their spiritual and moral meaning, the beauty of musical melodies. In them, human experiences are rich in thought, vital, and sincere; therefore, it delights the listener and lifts his spirits. This song of spiritual beauty has become a wonderful and immortal tradition of classical music. Classical music is characterized by its perfection, conciseness, versatility and elegance of images.

The article describes in detail the classification of Uzbek classical music genres.

Key words: Classical songs, instrumental melodies, musical melodies, listener, pleasure, charming and melodic melodies, folk songs, pleasant.

1. Introduction

Classical music, which has been edited and polished over the centuries and has come down to us with its intricate forms, deep content, attractive and melodic melodies, is still one of the most beloved and revered folk works.

The artistic power of classical music is that it is in harmony with the dreams, feelings, virtues and realities of life of the people, reflects the spirit and pain of the people, and is equally pleasing to the listener, the words and the tone, the words. and the melody is in common. The spiritual processes necessary for human existence, the destiny of the nation and its relations are sung and sung. The various realities that a person experiences, the joys and sorrows that touch his heart, the traces of light or dark days become musical instruments and songs.

The longevity of classical songs and instrumental melodies, the depth of their spiritual and moral meaning, the beauty of musical melodies. In them, human experiences are rich in thought, vital, and sincere; therefore, it delights the listener and lifts his spirits. This song of spiritual beauty has become a wonderful and immortal tradition of classical music. Classical music is characterized by its perfection, conciseness, versatility and elegance of images. Abdurauf Fitrat, while writing about the centuries-old forms of music, their types (songs, epics, etc.), describes the song as follows; "Poems that are sung with melody are called chants."

Indeed, classical music emerged as a result of man's material and spiritual life demands, needs, and attitudes toward the external environment and other people, as well as the development of classical poetry and performance skills. The inner spirit, worldview, aspirations and dreams of the people are reflected in the sounds of music. These musical samples have been formed, polished, artisticized, raised to great heights and become a cultural and spiritual treasure of the people over thousands of years.
Every piece of music, firstly, has the function of giving a person spiritual relief, and secondly, it forms a person's aesthetic attitude to the outside world; on the other hand, it also serves as an educational influence. Thoughts about the effects of music on the human psyche can also be found in the works of ancient scholars. For example, the great thinkers of the East, in their "musical pamphlets", analyzed in detail the effect of music on the human psyche, the ability to evoke various emotions, including the status and their affiliates, which give courage and courage. have passed away. While Navo or Ushshak are considered to be attractive and melodic maqom tracks, Rost or Iraq are delicate and pleasant maqom tracks that give a person a happy, cheerful mood. Buzruk or Segoh and their affiliates evoke feelings of glory, sadness, joy and sorrow. Listening to the musical instrument "Dilxiroj" creates a high mood, and the melody "Desert Iraq" sounds like a spiritual melody. The role of classical music in shaping one's aesthetic attitude to the outside world is directly related to one's emotional state.

Every piece of music created by a people or a composer has a certain level of purpose. Classical music also falls into two major groups in terms of its position, essence, content, function, and performance characteristics - the ways in which words and phrases are related to sound and words, and the ways in which they are expressed through instruments. divided into Each of them, in turn, is classified into the following genres:

**Ways to say:**
1. Classical yalla and ashula - each of which has a developed melody and form, a unique content and style of performance. These include local folk songs, rhymes, and patterns.
2. The largest song genre is a large song, which was formed and developed only in the Fergana Valley.
3. Epics are a folk epic genre, distinguished by the existence of the principle of three units of literary text, poetry, and music.
4. Maqoms, in turn, are widely used as a genre of maqom songs and large musical instruments. Bukhara consists of such categories as "Shashmaqomi", "Khorezm maqoms" and Fergana-Tashkent maqom roads.

**Musical tracks:**
1. An instrumental melody or work and musical series consisting of advanced melodies and forms, characterized by the presence of complex performance styles (this category also includes large instrumental styles), including Eshvoy - Eshvoy Kurd - Eshvoy Turkmen; Dilxiroj and Sinaxiroj.
2. Maqom instrumental tracks and series, including Choli iraq, Mushkiloti dugoh, Ajam taronalari; Dutor maqom series (in Khorezm), Surnay maqom lines - Navo, Chorgoh, etc. (Fergana-Tashkent).
3. Musical ways (variants) and series of classical songs, including Tanovar series, Chorgoh series and bash.

Each genre has its own position, melody and style of performance.

Over the centuries, Uzbek classical music has been passed down orally from generation to generation, and in the process it has become richer, embodying the thoughts, pain, dreams, and wisdom of the people. With its tradition, grandeur, impact, professionalism, perfection, and richness of artistic means, it becomes a unique kind of musical art. Uzbek classical music, which has great artistic and aesthetic potential, is an effective means of shaping the national spirit, national image, preserving, enriching and transmitting national values to the next generation.

Uzbek classical music contains masterpieces of the people's spiritual culture, which play
an important role in the development of national identity and national consciousness in the period of independence.

Uzbek classical music

Classical music is the result of human needs, material and spiritual life, needs and attitudes towards the environment and other people. The inner spirit, worldview, aspirations and dreams of the people are reflected in the melodies of music.

The melodies are full of fun and humor, playful and sad inner cries of the people or people who are its creators. Classical music reflects the human-moral relationships that take place between people.

Our ancestors did not organize large gatherings, folk festivals and celebrations, weddings and performances without music, because every musical instrument, song or dance performed at these large gatherings has a positive effect on the mood of the participants. revealed a mystery.

Traditional instrumental music is composed of folk and classical musical melodies and works, formed over the centuries, refined, artisticized, raised to great heights and became the cultural and spiritual wealth of each nation.

Uzbek musical culture and one of its main components, musical instruments and instrumental music, have a rich and complex visual potential since ancient times. Uzbek instrumental music, like the music of all nations, is rich in unique history and traditions. The masterpieces of this music, which has come down to us for centuries, bring joy and happiness to people with their colorful colors and melodies. The role of instrumental music in shaping one's aesthetic attitude to the outside world is directly related to one's emotional state. The aesthetic attitude that is formed under the influence of music either depends on a person's state of mind or determines it. The fact is that when a person is in a depressed mood, no matter how strong the influence of musical tones, even the nightingale's song enters his heart only as a sadness.

The creation of musical instruments in human life directly encourages the creation of melodies performed through these instruments. Our people have a variety of instruments and have created their own musical instruments. These instruments are stringed (stringed percussion, stringed plectrum, stringed bow and stringed percussion), wind-blown (flute, flute, and trumpet), and percussion (leather-covered and self-resonant) in terms of sound output, divided into groups and types of instruments. Each instrument is distinguished by its structure, the nature of its visual means, and its style of performance. Uzbek musical instruments are traditional (nay, sibizgi, koshnay, qajir nay, surnay, bulamon, karnay, tanbur, dutor, drum, kanun, kobiz, sato, chang-qa we are divided into types of circle, drum, dou, etc.) and processed (gijjak, kashkar and afghan rubabs, powder, ud). Each of these instruments can be used as a soloist or as an ensemble, depending on the characteristics and functions of the piece of music being performed. This gave rise to traditional solo and ensemble performances.

Uzbek classical music differs from folk music in its melody, complex form, and perfection of performance style. His genres also include large and complex instrumental melodies, works, and series. These are large instrumental methods (performed by doira or drum instruments), instrumental melodies (designed for solo or ensemble), large musical works, for example, Desert Iraq, Munirat, Tanovar, Aliqambar, Qoshchinor, Qoshtor, Wild Chorgoh (for soloists, for example, Gijjak, dutor, tanbur, nay, trumpet, law, dust), musical series and maqom musical works - series including Nogora Bayoti, Dutor Bayoti, Duchava, Eshvoy, Surnay Navosi, Ajam taronalari, Mushkloti Dugoh, Alikambar, Rahovi, Kara dali, Miskin I-VII, dutor maqoms, surnay maqoms, and b (solo or ensemble in the performance of).
The origin, use, and coordination of musical instruments have led to the development of the art of music from the past and the development of this art. This art encompasses the criteria and styles of performance, the creation of musical instruments, and their relationship to oneself. This is due to the creativity and skill of the performer-musician. The overall appearance of the instrument, the curtain structure (on stringed instruments) and the formation of timbre-acoustic features are the result of the musicians' research and efforts to adapt their professional instruments to themselves. In the Middle Ages, the curtain system, the structural units of the melody structure (scientific advor) and sound, the formation and application of the rhythm-method system (scientific iqo) in musical practice are reflected in scientific and practical work. At the same time, any musical instrument is essentially aimed at improving the practice of music, increasing the charm of melodies and songs. Each of the instruments known since ancient times has a long history of finding and perfecting sounds that resonate with the subtle feelings of the human soul. Traditionally, a musical instrument is a supportive and reliable companion for a musician, and especially for a singer. Indeed, the musical instrument is a real source of inspiration for the performer, a companion in the demonstration of free creative aspiration and skill. The formation of musical instruments occurs primarily in practice, their curtain structure, decoration, sound and sound, style are formed and improved in the process of performance. As a result, the repertoire of each instrument becomes more sophisticated and complex. The unprecedented rise of musical culture in the Middle Ages, especially during the Renaissance (IX-XVI centuries), testified to the richer and more diverse repertoire and style of performance of musical instruments.

Performance styles with the participation of solo, two or more instruments, formed in the Uzbek national musical art, their various national and national forms have been improved, and various currents with a new style of performance have emerged. Traditional in the XX century (maqom instrumental ensemble, performing arts instrumental ensemble, epic instrumental ensemble, jornavoz singing singer ensemble, festive-ceremonial instrument (or trumpet-ensemble) ensemble) and modern (such as dutarists, doyrachis, gijjakchis, rubobchis, changchis, udchis, baxshis, khalfachis) musical ensembles were formed, along with the content of festivals, celebrations, contests, traditional they are enriching their repertoire with works created in accordance with the rules of genres of musical music.

Nowadays, the focus on national music, in particular, the local appearance of musical genres, the form and melody aspects of melodies, local and artistic criteria of performance style, and especially its authentic (live conditions) performance creates. Handwriting (harmonium), bulamon and tar, which define the features of Khorezm local music; The main musical instruments of various Uzbek tribes in the Surkhandarya, Kashkadarya and partly Samarkand regions are the dombra and the chang-kobiz (nay shuvulloq and gajir nay in the Surkhandarya oasis), a form of baxshi in Karakalpakstan. we, the dutar and other three-stringed gijjak (nay, surnay, Karnay, koshnay, tanburt, dutor, kashekar and afghan rubabs, ud, sato, gijjak, chang, law, doyra, nog The fact that the Uzbek national musical instruments are on the right track is a testament to the fact that they have retained their role and image as common Uzbek musical instruments. Another peculiarity of this process is the emergence of an improvisational style in the art of Uzbek group musical instrument performance (instrumental ensemble "Uzbek virtuosos" under the direction of Abdouhoshim Ismoilov activities). Formal representation of musical works performed by the ensemble, melody features and development, sound ornaments, a set of methods in accordance with the traditions of Uzbek musical performance, a variety of instruments (gijjak, nay, kanun, ud and doyra ) as a result of full disclosure of their technical capabilities and is
bearing fruit. The ensemble's repertoire includes Uzbek classical and folk melodies "Fountain", "Toyona", "Dil nolasi", "Buyuk chinor", "Mustaqillik", "Holim sorma" by A.Ismailov, "Kalb sadosi", "Gullola", "Bazm quy"i", "Visol" and a number of other musical works.

Classical instrumental music consists of solo and ensemble works, each word and ensemble is distinguished by its performance capabilities, melody development and form. Their repertoire also consists of genres that are directly related to their mission. Shape is a complex and highly developed work that vividly demonstrates the development of all layers of classical music. The drum is a very simple and limited instrument, but it is interpreted by some drummers as “Bakhshi and drum melodies”, for example, “Old nagma”, “Bell nagma”, and b. in a unique style, with the development of melodies, allowed the instrument to be perceived as a complex word. Nay, koshnay, bulamon and surnay instruments have a wider range of possibilities, and in the practice of music large musical instruments and maqom melodies corresponding to them are performed (“Wild Chorgoh”, “Surnay Navosi”, “Khorezm Dugohi”). “Aliqambar ”, “Desert Iraq ”, “Begi Sultan ”, “Shodiyyona ”, etc.).

The melody of the music played on wind instruments depends on the performance of each word and the accuracy and loudness of the sounds during the blowing. "Wild Chorgoh" is designed for flute, the melody of which is based on the melody of the "Chorgoh" branch. The structure of the melody and the aspiration on the high curtains, the melody of the melodies in the breath unit make the work delicate, resonant and impressive. The song "Desert Iraq" is performed in a unique lyrical style, attracting with its rich timbre and colorful performance techniques. The melody, melody, and softness of the sound are also related to the skill of the musician. Shodiyyona is a trumpet and drum instrument that has been performed at large gatherings and weddings. This work is distinguished by a series of instrumental melodies. They attract with their variety of tones and variety of methods. The melodies, which are performed in a cheerful, uplifting and ceremonial character (covering 9.10 melodies, and the drum styles can also be from 9 to 32), give excitement and splendor.

Begi Sultan is a popular song in practice, and the performance of the trumpet is more familiar to the audience. The structure and development of the melody, its interpretation in a resonant and attractive way, the nature of the instrument, its ability, the method of sound production, the ornaments, the correct use of breath, the interpretation of the melody. Because it is a very delicate and delicate instrument by nature, its melodies are also interpreted in a heavy and calm style, based on the origin of the musician and the neighboring instrument.

Tanbur and dutar are widely used in music and maqom. Various forms of these instruments have been used outside the region and in many cultures. The melodies, timbre-acoustic structure and style of performance of these instruments are reflected in the unique tones of each musical instrument. The tanbur and dutar are played mainly by skilled musicians, so their repertoire consists of almost well-developed and attractive maqom instruments, as well as similar instrumental melodies. The moans and murmurs of the instruments make the melodies very impressive ("Tanovar", "Rock", "Koshtor", "Azim daryo", "Bilak uzuk", "Yavvoiy chorgoh", "Sarparda", "Munojot ", "Dutor navosi ", " Shahd ", "Kurd ", "Turgay ", etc.). The music performed on these instruments is closely related to its melodic lyrical characters and the touching emotions inherent in the melodies. A good example of this is the interpretation of the song "Tanovar" with the help of dutar and tanbur (performed by Turgun Alimatov). The musical instrument "Koshtor" is of great importance in the modern art of dutar. This melody belongs to the musician of Margilan Kozikhon Madraimov. The work has its own technical style of performance,
harmony and resonance of percussion with melodies, various movements (interpretation of pizzicato and click ways) and rich visual aids. It is distinguished by the fact that

Kashgar and Afghan rubabs are widely used in practice with their sounding styles, characteristic timbre and performance techniques. The Kashgar rubab is a resounding word, while the Afghan rubab is a melancholy and soft sound. However, their repertoire is close and clear - except for traditional musical works ("Jigar pora", "Rohat", "Eshvoy", "Eshvoy kurd", "Eshvoy turkman", "Mushkiloti Dugoh", etc.) works by composers and composers are also included.

Dust and law instruments are also almost rich and impressive in terms of their visual capabilities, and their repertoire is also diverse ("Gulbahor and Tanovar", "Koshchinor", “Munojot”, “Jigar pora” and maqom instruments ‘o ways).

Gijjak and sato instruments also play a leading role in classical performing arts. As ancient instruments, the gijjak and sato, which are widely used today, are distinguished by their performance possibilities and their corresponding repertoire. Gijjak is a pleasant, delicate, and in some cases resonant word among the bowed instruments, which attracts with its performance technique and widely used sound ornaments, as well as the shape and development of melodies. Large musical instruments (“Koshchinor”, “Tanovar”) and maqom instruments (“Nasrulloiy”, “Chorgoh”, “Saqili navo”, “Muhammad Bayot”, “Hojiniyaz 1 2” and others. ), Uzbek composers' musical works are included in the repertoire.

The Sato instrument is distinguished by the richness of its possibilities of performance and the delicate, pleasant timbre of its voice (it is no coincidence that the instrument is described as a "human voice"). Sato is mainly composed of calm, heavy melodies, which are played by the bow in a long voice, soft and painful, as well as in a variety and impression (Fig'on, Nola, Tasnifi, Tarjei and Garduni Navo). "And b.). Sato's style of play is somewhat more complex, more sophisticated, and requires more skill to produce sound, so it is mostly used by skilled musicians, and as a result, his repertoire includes more traditional musical instruments.

In addition to maqom instruments (Bukhara, Samarkand, Khorezm, Fergana Valley), there are colorful classical instruments with their local variants. They have been created and widely used by mature musicians and composers in different eras. These melodies are more complex in terms of their melody system, the development of their structure, the development of forms, the wide and continuous volume, the variety of methods, the high pitch, the perfection of performance methods and technical means (instrumental melodies and series). ). Musical melodies attract attention as a pleasant spiritual nourishment with their unique content, mood, melody, imagery and impactful criteria.

In the musical practice of Uzbekistan, the art of music is not just a simple musical process, but also formed on the basis of national performing traditions and has been an important factor in ensuring the national and cultural development. At the same time, this type of our musical art is a positive example of the result of artistic (creative and performance) activity, which combines all forms of Uzbek national instruments and classical instrumental music, rich in form and content.

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