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THE PLACE OF UZBEKISTAN'S CLASSICAL MUSIC IN THE SPIRITUAL TREASURY OF HUMANITY

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Abstract: Uzbek classical music is not just the musical art of a people, but an invaluable spiritual heritage that shakes the soul of all humanity. Every melody, every refrain of this music resonates from the depths of history, giving peace to hearts and purity to the soul. In this article, we will reflect on the place of Uzbek classical music in the treasury of humanity, which is the soul of the deep philosophy of the East, Sufi thought that purifies hearts, and the musical language of spiritual culture that can see beauty with the eyes of the heart.
Keywords: Uzbek classical music, maqom, spiritual world, spiritual purification, aesthetic worldview, mystical teachings, historical and cultural thought, musical tradition, national culture and art, cultural heritage, creativity, creator.

Music has played an important role in human history, and it has been an integral part of social life since ancient times. The unique musical heritage of each people is a unique source of important information about its culture, worldview, spiritual world, and social thought. In particular, Uzbek classical music, which occupies a special place among the centuries-old musical traditions of the Uzbek people, is valued not only as a high example of our national culture, but also as one of the priceless treasures that have been added to the cultural treasury of all humanity.

Uzbek classical music is, first of all, an art form that embodies the spiritual life of the people, their aesthetic worldview, historical and cultural thinking, and has been shaped and perfected over the centuries. In particular, the art of maqom is considered one of the highest peaks of this musical heritage.

The art of maqam developed rapidly and reached its peak during the First and Second Renaissance periods in the Muslim East. Abu Nasr Al-Farabi, in his "Great Book of Music", brought the theoretical and practical criteria of melodies into perfect order through the use of the oud. Our great scholars such as Abu Rayhan Beruni, Ibn Sina, Alisher Navoi, and Zahiriddin Muhammad Babur created unique musical works and made an invaluable contribution to the development of maqom..

In the 20th century, these traditions were worthily continued by art historians such as Abdurauf Fitrat, Yunus Rajabi, Hojikhon Boltayev, Komiljon Otaniyozov, Turgun Alimatov, Fattokhon Mamadaliyev and other hofiz.

Maqoms exist in three oases of Uzbekistan and are called "Shashmaqom" in Bukhara, "Khorezm Maqoms" in Khorezm, and "Fergana-Tashkent Maqom Routes" in the Fergana Valley.[1] In addition, there are "Suvora" maqoms, Katta ashula, Surnay maqoms, dutar maqoms, and instrumental maqoms, which are created in the form of maqoms, and the range of form and

[1] Ibrohimov, O. Maqom asoslari: O‘quv qo‘llanma. – Toshkent: Turon-Iqbol. 2018-yil. 160 b.

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performance features are specific to maqoms. The stability of form, the presence of laws and rules, and the existence of interpretation methods of classical music indicate its complexity. To perform a maqom, one must have special preparation, knowledge, and, of course, a wide-range voice.

Maqoms are usually acquired over several years and through a mentor-discipleship approach. "Poor performance of maqoms," writes maqom scholar I. Rajabov, "can give a false impression of maqom paths.".[2]

The traditions of maqom, developed in the maqom music schools of Bukhara, Khorezm, and Fergana-Tashkent, were in harmony with Eastern musical philosophy, classical literature, and mystical teachings, and had a high artistic and spiritual content. This musical system, with its complex compositional structure, melodiousness, rhythmic richness, and philosophical and moral content, is of great scientific and aesthetic interest not only within national musical traditions, but also internationally.

Prestigious scientific centers and famous art historians around the world have studied a number of genres of Uzbek national music. In 2003, UNESCO recognized the "Shashmaqom" series as a masterpiece of the world's intangible cultural heritage, and in 2008, at the 3rd session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage, it included this classical art in the Representative List of the Intangible Cultural Heritage of Humanity. In the past, significant work has been done to preserve and promote the classical traditions of maqom on a global scale. In particular, with the support of UNESCO, ICTM and the Japan Trust Fund, a scientific monograph on Uzbek classical music entitled "Maqomlar" and the sheet music "Shashmaqom" were published, and international scientific and theoretical conferences were held.[3]

Several important factors should be emphasized in the universal significance of Uzbek classical music. Including:

Firstly, these types of music are distinguished by their ability to portray a person's inner experiences, spiritual quests, and philosophical attitude to life through subtle musical expressions. The philosophical and spiritual layers of Uzbek classical music, especially the art of maqom, allow it to be interpreted not only as an artistic and aesthetic phenomenon, but also as a spiritual and cultural experience. Each maqom melody, each melody expresses a complete musical-philosophical system. They serve not only for listening, but also for observation, meditation, inner awakening, and spiritual purification. This aspect has turned the maqom into an art form inextricably linked to religious and philosophical thought, especially Sufism.

For example, each of the maqoms such as "Bayot", "Chorgoh", "Segoh", "Rost", "Buzruk", "Orta ufori", "Nigoron", "Oromijon", "Boymukhammad", "Saklansin" embodies a certain spiritual mood and internal dramatism in its melodic structure, serving to express the delicate states of the human heart in musical form. Through these maqams, a person artistically perceives complex mental states such as joy, sorrow, gratitude, patience, anticipation, love, and divine love. In this regard, each of them is considered a musical interpretation of human emotions. This serves as a strong conceptual basis for applying them to the universal treasury. The poetic texts that form the basis of classical musical works also determine the place of this art in the system of universal

[2] I.Rajabov. “Maqomlar masalasiga doir”. – T.: 1963 y.

[3] Xudoyev, G‘. Buxoro mumtoz musiqa an’analari: Monografiya. Toshkent: Donishmand ziyosi. 2024-yil. 184 b.

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human values. Maqoms are often sung based on the highly meaningful ghazals of such thoughtful poets as Navoi, Jami, Mashrab, and Fuzuli. These poetic texts express philosophical ideas common to all humanity, such as life, destiny, love, loyalty, divine love, and spiritual growth. This approach provides a basis for considering Uzbek classical music not only as a part of national, but also as a part of universal artistic and philosophical thought.

Secondly, this music not only provides an aesthetic connection between the performer and the listener, but also plays an important role in spiritual purification, inner awakening, and activation of thought and reflection processes. Classical music, especially the art of maqam, creates the basis for processes of spiritual purification, inner awakening, and spiritual elevation through delicate musical and poetic expressions that move the human heart. This state is not limited to musical aesthetic taste, but rather activates the listener's processes of thinking, reflecting, and observing their own state. A performer of Uzbek classical music is not just a creative person - he is a spiritual and aesthetic medium, a source of inspiration that finds its way into the soul of the listener. The uniqueness of the performance process is not only technical perfection, but also the delivery of expression through inner emotion, spiritual experience, and spiritual perception. In particular, the sound possibilities of maqom instruments, their unique melodic sequences, and their rhythmic complexities evoke a unique psychological feeling in the listener. In particular, the sound possibilities of maqom instruments, their unique melodic sequences, and their rhythmic complexities evoke a unique psychological feeling in the listener. This art focuses on the human psyche and its state of internal balance. The tones (tone ranges) used in the performance of maqom and their psychological impact, the rhythmic structures of the techniques, and the internal dramatic variability of the melodies have a direct impact on human thinking.

Thirdly, one of the aspects in which Uzbek classical music contributes to the universal treasure is its educational, moral, and spiritual content. Classical musical works, especially maqoms, are usually based on highly mystical and philosophical ideas. It glorifies the inner world of man, the pursuit of perfection, spiritual purification, patience, reflection, love, and the ideals of goodness. This fact helps it to be accepted as a relevant, spiritual and educational source for modern life. These aspects are particularly strongly expressed in traditional Hafiz schools. In the tradition of teacher-student, not only performance technique is taught, but also the moral image of the performer, respect for music, and responsibility towards the listener. This elevates music from a simple performing art to a means of spiritual education. Hafiz's performance is directed not only to the listener's ears, but also to their heart, mind, and spirit. For this reason, the art of maqom has played an important role in shaping the spirituality of the people for centuries.

In today's fast-paced and information-rich era, these aspects are becoming even more urgent. The flow of modern information, the influence of mass culture, and the simplification of certain musical trends threaten to distance humanity from its inner awakening. In these circumstances, Uzbek classical music, with its spiritual, philosophical, educational, and moral foundations, is recognized as a means of leading a person to inner balance. Through this art, a person understands their identity, listens to their heart, and finds inspiration for personal development.

It is worth emphasizing that the harmony of Uzbek classical music with universal values has led to its international recognition. From this point of view, the Resolution of President Shavkat Mirziyoyev No. PQ-3391 of November 17, 2017 “On measures for the further development of the Uzbek national art of maqom”, adopted with the aim of raising the status of maqom art at the

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national and international levels,[4] and on April 6, 2018, the "International Maqam Art Conference" [5] decisions were announced. Accordingly, it was decided to organize an International Maqom Art Conference every two years, and the first such conference was held in the city of Shahrisabz on September 6-10, 2018. This conference was attended by nearly 300 people from 73 countries of the world, including well-known foreign scientists and musicians.

The Second International Maqam Art Conference, held in the Zamin district of Jizzakh region on June 27-30, 2024, was another historical milestone in this direction. This conference was held under the auspices of UNESCO and ISESCO (Islamic World Educational, Scientific and Cultural Organization), and its international significance was extremely high. The conference was also attended by President of the 42nd session of the UNESCO General Conference Simona Miculescu, Director General of ISESCO Salim Muhammad al-Malik, Secretary General of TURKSOY Sultan Raev, President of the Turkic Culture and Heritage Foundation Aktoti Raimkulova, Secretary General of the Parliamentary Assembly of the Turkic States Mehmet Sureyya Er, Deputy Secretary General of the Commonwealth of Independent States Nurlan Seytimov, Chief Advisor to the President of Turkey Yalcin Topcu, Advisor to the President of Kazakhstan Malik Otarbayev, and the President of Tajikistan for Social Development, Culture and Public Relations Assistant Minister of Culture, Information, Sports and Youth Policy of Kyrgyzstan Abdullo Rahmonzoda, Minister of Culture of Kyrgyzstan Altinbek Maksutov, Minister of Culture of Azerbaijan Adil Gabil oglu Karimli attended. In general, the festival was attended by more than 400 participants from more than 80 countries of Asia, Europe, North and South America, and Africa, which clearly demonstrates how maqom art is gaining recognition on a global scale.

At the grand opening ceremony of this conference, President Shavkat Mirziyoyev delivered a speech, acknowledging the history and importance of the art of maqom. “The art of maqam, a symbol of our ancient history, rich culture, and ancient values, plays an important role in our spiritual life with its deep philosophical roots, unique artistic style, and rich creative traditions. "Maqom is also a valuable idea for us as a rare art form that expresses universal feelings in a grand manner," said Shavkat Mirziyoyev.[6]

Within the framework of the scientific and practical programs of the conference, the performance styles, teaching methodologies, theoretical foundations of the art of maqom, as well as the prospects for its development on an international scale, were discussed in detail. This shows what place the art of maqom occupies in the contemporary global cultural context. The international performance competition organized within the framework of the conference has become a unique artistic platform. Artists from different countries demonstrated not only their skills, but also their individual approaches to maqom by performing maqom works. These

[4] O‘zbekiston Respublikasi Prezidentining 2017-yil 17-noyabrdagi “O‘zbek milliy maqom san’atini yanada rivojlantirish chora-tadbirlari to‘g‘risida”gi PQ-3391-sonli qarori.

[5] O‘zbekiston Respublikasi Prezidentining 2018-yilning 6-aprelida esa “Xalqaro maqom san’ati anjumanini o‘tkazish to‘g‘rida”gi qarori.

[6] O‘zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning ikkinchi “Xalqaro maqom san’ati anjumani”ning ochilish marosimidagi nutqi. (https://president.uz/uz/lists/view/7352).

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competitions contributed to the exchange of performing traditions, the formation of cultural dialogue, as well as creative rapprochement between different national schools of maqom art. The active participation of foreign experts and representatives of scientific circles, along with musicologists, teachers, and performers of our country, at the conference once again confirmed the harmony of maqom art with universal values. This event, at the same time, is an important stage in the process of bringing the rich musical cultural heritage of the Uzbek people to the attention of the world scientific community and securing its international protection. Through such conferences held internationally, Uzbek classical music, especially the art of maqom, is making a rich contribution to the universal treasure and is taking its own place in the development of modern musical thought.

In the era of modern globalization, the issue of in-depth study, preservation, and transmission of classical musical heritage to future generations is becoming increasingly urgent. Therefore, today, the issue of deeply studying our classical music, substantiating it scientifically, determining its place in the development of musical thought, preserving it at the same time, and passing it on to future generations is considered not only a national, but also a universal task. This work, of course, places a great responsibility not only on musicologists, but also on educators in this field, artists, and cultural policy makers. In particular, the classical musical heritage of the Uzbek people, which has been formed over the centuries and has reached artistic maturity - including, as we emphasized above, the art of maqom, ashula genres, hafiz schools, and traditional musicianship - is a vivid expression of the cultural development, spiritual world, and aesthetic ideals of our people.

At the same time, globalization has led to the popularization of Western music in the world music scene, the widespread distribution of commercial music, the expansion of standardized aesthetic views, and in some cases, the extinction or deformation of local cultural expressions. In such conditions, preserving the national musical heritage, ensuring its research in its original form and its application in practice is becoming an urgent scientific and practical issue. After all, every nation can find its rightful place in the global arena only by relying on the roots of its culture. Today, systematic measures are being implemented to preserve, study, and promote cultural heritage, including musical treasures. The organization of international maqom art conferences, music festivals and forums, the activities of specialized music schools and research centers - all of this is aimed at ensuring the survival and development of the national musical heritage in line with modern processes. Because, in the current conditions of globalization, Uzbek classical music, especially the art of maqom, should be recognized not only as an artistic phenomenon expressing national identity, but also as a musical and cultural treasure of humanity.

In general, Uzbek classical music is not only a means of arousing aesthetic pleasure, but also an art form that guides a person towards spiritual upliftment, spiritual purification, and moral maturity. The educational and philosophical essence of our classical music, the mystical and socio-spiritual concepts embodied in it, have left a deep mark on the people's consciousness, contributing to cultural awakening, spiritual awakening, and moral perfection in society. It is precisely for these reasons that Uzbek classical music continues to fulfill its unique role as a bridge in the dialogue between cultures around the world. Therefore, the place of Uzbek classical music in the treasury of humanity is of incomparable importance not only in a historical or cultural context, but also in a spiritual, pedagogical and aesthetic context. Through this art, a person understands his identity, preserves and cherishes national traditions and values, and

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strives for renewal in the world of thought. As a result, Uzbek classical music, in addition to being the cultural pride of this people, serves as a source of spiritual upliftment for all of humanity.

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