

Review Article

Classical Music and Its National-Spiritual Characteristics in The Musical Heritage of The Uzbekistan People

Shonazarov Zafar Umirzoqovich ¹

¹ *Teacher of the Department of "Pedagogy", International Innovation University, Karshi city, Uzbekistan*

ABSTRACT:

The article discusses Uzbek classical music, its history of development, masterpieces of its rich spiritual heritage, the development of the art of maqom, and the history of the formation of our national musical culture.

Also, the characteristics of Uzbek classical music, including such masterpieces of art as "Shashmaqom", which can give a person spiritual relief and arouse various emotions through their educational impact on a person, are analyzed in detail.

Keywords: *Uzbek classical music, traditional music, epic and maqom, folklore songs, national values, compositional creativity, melody, style, singing and instrumental school.*

INTRODUCTION

It is known that Central Asia has long been known and famous as a hotbed of culture, a land where science flourished. Great scientists who grew up here have made a great contribution to the development of world science, architecture, literature and art. Such scholars also made a great contribution to the development of musical art. Our ancestors did not spend their inner experiences without songs, triumphs, weddings, and celebrations.

It is known from the pages of past history that the ancient and rich musical culture of the Uzbek people has been a powerful source of spirituality for centuries. Therefore, the treasure of our traditional music, which embodies national values with wonderful traditions, has not lost its artistic aesthetic value to this day. As the first President of the Republic of Uzbekistan, I.A. Karimov, noted: "This treasure has been accumulated over the centuries. It has passed many tests of history. It has helped humanity in difficult times. This treasure must be preserved like the apple of an eye and further enriched" [1].

Traditional music samples of various genres and forms created by our ancestors have become an integral part of our artistic and spiritual heritage. In particular, the ancient and ever-young arts of Uzbek classical music, such as ashul, katta

ashul, epic and maqom, have developed and progressed in various forms over the centuries. The musical and instrumental melodies and unique works of composition that have come down to us have been formed, refined and developed inextricably linked with folk music. It can be said that the formation, improvement and overall development of our rich classical music, which we call and honor today as "shashmaqom", began in ancient times. The basis of this heritage, initially in the form of twelve maqams, and later "Shashmaqom", was created and brought to perfection by accomplished composers, musicians and singers.

The golden treasures of the world of Uzbek classical music are endless and the oldest in the world. These immortal classical works have always sounded among our people in the performance of professional and amateur musicians and singers, passed down from century to century, from master to disciple, perfected, polished, enriched and have survived to our time and have become the invaluable property of our people. This musical treasure of ours was created, sung and developed by master musicians, rabbis, composers, has its own various paths, forms, methods and styles, and has also acquired scientific and theoretical laws by selfless creators, theorists-scholars of music science and has

Corresponding author: Shonazarov Zafar Umirzoqovich

Received: 11 Mar 2026; **Accepted:** 17 Mar 2026; **Published:** 19 Mar 2026

Copyright © 2026 The Author(s): This work is licensed under a Creative Commons Attribution- Non-Commercial-No Derivatives 4.0 (CC BY-NC-ND 4.0) International License

found its reflection in the "musical treatises" of the Middle Ages [2].

DISCUSSION

The Uzbek people, who have traditional musical samples, have taken a worthy place among the peoples of the world with their "Alpomish", "Go'ro'g'li" epics, "Shashmaqom" and thousands of musical folklore songs. In May 2001, the Boysun cultural environment and in November 2003, "Shashmaqom", a rare treasure of classical music of the Uzbek and Tajik peoples, were recognized by UNESCO as "Masterpieces of the Oral and Intangible Cultural Heritage of Humanity". Due to this, interest in the Boysun traditional culture, the "Shashmaqom" series, which has been preserved for centuries, is growing worldwide. We are all witnessing the performance of this unique heritage in different countries of the world by the "Boysun" folklore ensemble, the Turgun Alimatov, Abduhoshim Ismoilov, Munojot Yulchiyeva, Yunus Rajabiy maqom ensemble and other groups and artists; the "Sharq Taronalari" international music festival, which has become a tradition to be held in Samarkand every two years since 1997, and the "Boysun Bahori" open folklore festival, which has been held since 2002 [3]. Along with artists, these prestigious music conferences are also attended by creative scientists engaged in the folklore and classical music of our people, who reflect on the history, present and future of folk art and the art of maqom in their scientific and practical meetings within the framework of the festival. It is no exaggeration to say that the rich musical heritage of our people, our maqoms, serves as the main source in the emergence and formation of the musical culture of Central Asia. Because it can be repeatedly emphasized that its unique melodies, soulful melodies, and deeply meaningful poetic texts are a source of nourishment for the human psyche.

In the 20th century, the development of the art of maqom, in harmony with the national basis, has further developed. The emergence of new national traditions of "Shashmaqom" in Uzbekistan has led not only to the preservation and protection of the rich maqom traditions, but also to their further elevation [4]. Uzbek classical music, first of all, fulfills the function of giving a person spiritual relief, and secondly, it forms a person's aesthetic

attitude to the outside world; thirdly, it also performs the function of educational influence. The influence of each musical work on the human psyche is proven by both the works of scientists who lived in ancient times and the results of the current era of technical development. Great thinkers of the East, who analyzed in detail the influence of music on the human psyche, its ability to evoke various emotions, Abu Nasr Farobi, Ibn Sina, Safiuddin Urmavi studied maqoms and the influence of classical music on people in general.

It is known that Uzbek traditional music has been formed from two directions in the past, that is, directions that emerged from each other, complemented each other, and at the same time had their own special features and qualities. One of them is musical folklore, which is associated with the vital criterion, and the other is the classical music direction, which is filled with the thinking of the creators of this living process. Both directions, as well as having aspects related to national traditions that are considered common, do not lack special aspects that express the styles inherent in their direction. However, there are many aspects of uniqueness that are worth noting in terms of creative criterion, performance traditions and interpretation.

Classical music refers to the samples of musical art belonging to the Uzbek people, created over the centuries by their accomplished musicians and composers. This music differs from other samples of musical creativity in several specific features:

1. Oral tradition - classical music is a product of creativity created by the people for centuries and passed down from mouth to mouth, from generation to generation, from teacher to student. In ancient times, folklore and classical works that first appeared were created and performed by the masses. In the Middle Ages, they were created by talented musicians, singers and composers. Authorship in the oral tradition, like mass creativity, is alive and well due to its ability to accurately, accurately and artistically express the life of the people and its various aspects, and to meet the tastes and demands of the people.

2. Traditionalism - examples of classical music are preserved and developed as a tradition. Tradition is understood as an event or feature that has passed through the experience of the people for a long time and has become a habit. Traditionalism is reflected

in the oral creation, performance and dissemination of works, in the text of the works (melody and poetry), in the styles of performance.

3. Professionalism - the creation and performance of classical musical works is the acquisition of professional qualities (a wide-range voice, a skilled musician, knowledge of the laws of music and poetry and adherence to them, submission to the traditions of a certain oasis and performing school) and skill.

4. Authorship - classical music is the product of an accomplished musician and composer, it is included in individual-authorship (created by a specific person) creativity. True, the authors of most works are unknown, but the names of some works are followed by the names of the creator and performer, for example; Abdurakhmonbegi, Haji Abdulaziz Ushshoggi and many other examples can be cited, these works are distinguished by their melodic development, complexity of form and perfection of performance methods. They are performed by accomplished musicians, singers, bakhshi, poets, great singers and maqomists who have undergone the "teacher-student" education.

Each example of classical music has been highly polished by many talented and accomplished musicians and singers over the centuries, rising to the level of a high art model. From the specific point of view of traditional performance, various local performing schools in Uzbekistan occupy a special place in the historical development. They are distinguished by their own schools, such as maqom, epic, singing, and instrumental. The great expert of our traditional art, Ustad Yusufjon Shakarjonov, describes it this way: "Our national musical art is like a tree, its roots are Khorezm, its trunk is Bukhara, and its branches are Fergana." If we look at the history of traditional performance, we will witness the emergence of a whole generation of classical musical performers in our country in the second half of the 19th century and the beginning of the 20th century. Ota Jalol, Ota Ghiyos, Khoji Abdulaziz Abdurasulov, Domla Halim Ibodov, Mulla Tuychi Toshmuhammedov, Sodirxon Khofiz Bobosharipov, and later their students enriched the treasury of our classical music with their maqoms, dostans, grand songs, and suvoras [5]. They also created unique and wonderful performance styles and new works in our traditional performance.

In the 20th century, the work of collecting and recording samples of Uzbek classical music (recordings in modern European notation) developed. The "Shashmakom" of Bukhara was first recorded by the Russian composer Vektor Uspensky (1923) and published as a collection; later it was recorded and published by such performers and composers as Boboqul Fayzullayev, Shonazar Sahibov and Fazliddin Sahabov (Tajikistan 1950-1961), and Yunus Rajabiy (Uzbekistan 1959). The series of "Khorazm maqams" was invented by Komil Devoni (at the end of the 19th century) in the "tanbur chizig'i" notation (tabulation notation existed in the 12th-13th centuries), the basis of the style, method, and performance were legislated, and their performance in accordance with the rules was established in Khorezm (those notations were transferred to modern notation by V. Belyaev, I. Akbarov; later, as a result of the scientific and creative research of Ozod Bobonazarov, Botir Rakhimov, and Rustam Boltaev, the "tanbur chizig'i" notations were reimagined). In the 30s of the 20th century, Khorezm maqoms were recorded and published by Yelina Ramanovskova (1939), and from the 50s onwards, Matniyoz Yusupov (1958). Fergana-Tashkent maqoms were recorded by Vektor Uspensky, Viktor Belyaev, and Yunus Rajabiy [6].

CONCLUSION

The cultural and educational significance of Uzbek classical music is that it provides extensive knowledge about the history, values, worldview, social attitudes, and dreams and aspirations of our people. It expresses the artistic taste of the people, the folk aesthetic attitude towards reality. Each example of this music has been refined over the centuries by many talented and accomplished creators and performers and elevated to the level of a high art model. Thanks to independence, Uzbek classical music has not only been revived, but has also developed further and is taking a significant place in the world cultural environment. Among the national and universal values that form the basis of the creative and scientific process of our republic, our classical music - song, long singing, instrumental melodies, epics and maqams, which have come down to us over the centuries, occupy an incomparable place in the culture of our people.

The Yunus Rajabiy Republican and International Maqom Performers and Maqom Ensembles, Bakhshi Poets, Folklore and Family Ensembles, Big Ashula Performers, and various competitions organized in our country and held every four years are also events that are designed to shape the future of our Uzbek traditional (folklore and classical) music. Many talented people are discovered at these competitions and their performing skills become known to the wider public. In addition, on the initiative of our President Shavkat Mirziyoyev, the International Maqom Festival was held in the city of Shahrisabz from September 6 to 10, 2018. Today, hundreds of talented young men and women in the

“Traditional Performance” departments of the State Conservatory of Uzbekistan, Institutes of Culture and Arts, Music and Art Colleges, Academic Lyceums and specialized music schools are studying the secrets of folk art, folk songs, epics and maqoms, mastering performance traditions and styles. In conclusion, it should be said that Uzbek classical music contains masterpieces of the spiritual culture of our people, and in the current period of independence it is of great importance in the development of national pride, honor and national consciousness in the education of the younger generation.

REFERENCES:

1. Karimov I.A. High spirituality - invincible power. – T.: Ma'naviyat, 2008, 176 p.
2. Nurmatov Kh., Yuldasheva N. Uzbek folk music creation. – T.: 2007, 27 p.
3. Oripov Z. Oriental music source studies. – T.: 2008, 46 p.
4. Akbarov I. Dictionary of music. – T.: 1998, p. 411
5. Tursunov R., Mannopov S. Methodology of traditional song performance. – T.: 2003, p. 17-19.
6. Yusupov M., Akbarov I. Khorezm maqams. 3 volumes. – T.: 1987, p. 5-15