

THE RISE OF AXIOLOGICAL ATTITUDE TO THE GENRE OF SHASHMAQAM, WHICH IS INCLUDED IN THE CONTENT OF INTANGIBLE CULTURAL HERITAGE

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Abstract: In the article, globalization processes have created the need for an axiological approach to intangible cultural heritage in the world community. That is why it is important to convey intangible cultural heritage as a value to the next generation in its pure state. In these processes, every nation with an ancient and rich history and the representatives of this nation polish over the centuries and preserve the examples of folk art and folk art, and today Uzbekistan has included local objects in the UNESCO World Heritage List. as a priority to include items, the state decisions defined in the "Strategy of Actions" and "Strategy of Development" are also of great importance, and the concept of "Intangible Cultural Heritage" includes our cultural heritage that has reached the present day from our ancestors.

Keywords: Intangible Cultural Heritage, Tools, Artifacts, Cultural Spaces, Shashmaqom, Big Song, Folklore, Folklore, Navroz, Sumalak.



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Annotation

The processes of globalization reveal the need for an axiological approach to intangible cultural heritage in the world community. Therefore, it is becoming urgent to convey intangible cultural heritage as a value to the next generation in its pure state. In these processes, it is the civic duty of each of us to preserve the traditions and examples of folk art, which have been refined over centuries by the representatives of this nation, with an ancient and rich history.

Uzbekistan's plan of these goals until 2030 is presented in Appendix 5 of the Cabinet of Ministers' decision No. 119 dated March 3, 2021. Of these, 20 objects are planned to be included in the World Heritage List, 5 items in the Representative List of the Intangible Cultural Heritage of Humanity, and 5 items in the international list of the Memory of the World Program. The concept of "intangible cultural heritage" includes our cultural heritage from our ancestors to the present day, including shashmaqom, big song, folklore, folklore, Navroz, sumalak, etc.

At the beginning, we traditionally described the concept of "intangible cultural heritage" as "folk art". The concept of "folk art" includes Uzbek folk dance art, music art, performance art, national crafts and folk art. examples of oral creativity are provided. According to the convention, the concept of "intangible cultural heritage" includes more genres than "folk art". In fact, cultural heritage has two important directions, one of which is tangible cultural heritage, and the other is intangible cultural heritage, as evidenced by the important decisions and programs adopted in the Conventions in recent years.

Let's give a tariff for both directions here. Ensembles, monuments and attractions of historical, scientific, artistic or special cultural value are considered objects of material cultural heritage. First, it is possible to take a photo. In contrast, intangible cultural heritage cannot be seen with the eyes, photographed and held by hand. Intangible cultural heritage also has historical, scientific, artistic or special cultural value. They include traditions, folk art (speech, dance, music, performing arts), as well as knowledge, skills, tools, and artifacts related to folk arts and crafts and practical art, cultural spaces are included. Therefore, let's think about the "Shashmaqom" genre, which has been passed down from mouth to mouth, from teacher to student.

Results and Discussion

Shashmaqom (Persian - six statuses) - "In 2003, "Shashmaqom music" was recognized by UNESCO as a "Masterpiece of the Intangible Cultural Heritage of Humanity" and was included in the Representative List of UNESCO from 2008" is a central place in the musical heritage of the Uzbek and Tajik peoples. series of positions held; Maqam is a set of classical instrumental tunes and songs that are interconnected by such means as melody, pitch, tone, method, form, style. The term "Shashmaqom" was originally coined in 1923 by the famous Russian musicologist Viktor Uspensky "Six musical poems.

Shashmaqom" was used in this work. These musical instruments and examples of performance were recorded by Bukhara maqomdon masters Father Giyos Abdugani and Father Jalal Nosirov. Also, the term "Shashmaqom" is found in Fitrat's book "History of Uzbek Classical Music". Later, Shashmaqom B. Fayzullaev, F. Shakhobov and Sh. Sohibov (Shashmaqom, 5 volumes. Moscow, 1950-1961), Yunus Rajabi (Bukhara authorities, Tashkent, 1959; Shashmaqom, 6 volumes. Tashkent, 1966-1975. Shashmaqom, 2007, was published in the writings of A. Boboxonov. The 12th status system of Bukhara. It was mainly formed in Bukhara, a major cultural center of Central Asia.

Theoretical issues of maqams, local-local styles and interregional relations, internal laws of Shashmaqom, Khorezm maqams, Ferghana-Tashkent maqams (melody, mode, rhythm, form, method, etc.) and performance styles are recorded in scientific books and maqams. done. In the period of independence, the attention to the scientific-theoretical and practical assimilation of the art of status workers increased again.

In the scientific treatises of the authors of Abu Nasr al-Farabi, Abu Ali ibn Sina, Safiuddin Urmavi, Abdul Qadir Maroghi, Abdurrahman Jami, Najmiddin Kavkabi, Darvishali Changi and a number of other authors, who conducted research on the theoretical foundations of the scientific thinking of our musical heritage. more importance was given to its aspects and the historical conditions of the period in which these authors lived. Scientific treatises on music created by scholars who lived and worked from the Renaissance to the time of the Khans have reached us.

In the second half of the 9th century, during the development of science, culture and art in Movarunnahr and Khorasan, a number of scientists became world famous with their scientific works. They were Al-Farabi, Ibn Sina, Urmawi, Abdul Qadir Maraghi and others. In the Middle Ages, musicology was considered a part of the science of mathematics (mathematics), and advanced scientists tried to analyze the theoretical aspects of music in this way. Farobi is also one of the great scientists who started this work as a mature scientist.

Conclusion

According to the results of the research, scientific-creative and practical works, scientific researches, publications, scientific expeditions, films, audio and video recordings, radio and TV shows, status parties, "Nazm and Navo" concerts, scientific conferences (Tashkent, 1975, 2014; Samarkand, 2001-2007; Bukhara, 2011-2013), "master class" of mature performers, etc. During the years of independence, international and republican competitions of young status performers are regularly held. Conservatory of Shashmaqom Performance Traditions, Institute of Art and Culture, Pedagogical Universities; art colleges and academic lyceums and music schools were included in the educational process, and the need for systematic organization of learning by students emerged.

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