

## From the History of Uzbek Classical Music Culture

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**Abstract** Anaphylaxis is a potentially fatal disorder that is underrecognized and undertreated. This may partly be due to failure to appreciate that anaphylaxis is a much broader syndrome than "anaphylactic shock," and the goal of therapy should be early recognition and treatment with epinephrine to prevent progression to life-threatening respiratory and/or cardiovascular symptoms and signs, including shock

**Keywords:** anaphylaxis, allergies, asthma, lower blood pressure, adrenaline, leukotriene, histamine.

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**Introduction**

Uzbek classical music culture has a centuries-old history. This is evidenced by the professional music art of the folk and oral tradition, which has settled in the activities of many musicians and singers. The ancient civilization created by the ancestors of the peoples of Central Asia in the territory of today's Uzbekistan, archeological data, visual art works, new researches of orientalists, and finally the translation of the musical treatises of Central Asian scholars in the middle ages, help us to imagine the historical process of the development of the musical culture of the Uzbek people.

The music of the ancestors of the Uzbek people is strongly connected with the creativity of the brotherly peoples who lived in Central Asia, first of all, the Tajik people. This music represents a unity of the works until the 10th-11th centuries, later it serves as a common basis for the formation of Uzbek and Tajik musical cultures.

As a result of the historical excavations conducted in our country, the words similar to dutor, trumpet, law, and flute, images of musicians playing music carved on stones, pictures of musicians and hafiz in miniature works testify to the fact that the art of performance has been developed in our country since ancient times. The musical heritage of the peoples of the East, such as Maqom, Mugham, Dastgokh, Navba, Raga, Kyui, were passed down orally from generation to generation. According to historical sources, opinions of learned master artists and scientific studies, the following twelve (Duvozdakh) statuses existed in the music of the peoples of Central Asia, Khorasan and Azerbaijan in the XIII-XVII centuries. These are "Ushshaq", "Navo", "Buslik", "Rost", "Husayni", "Khijoz", "Rahavi", "Zangola", "Iraq", "Isfahan", "Zirafqand", "Buzurg".

If we turn to another historical source, the great scientist Mirzo Ulug'bek Taragai's book "Risola dar ilmi muzyka" (Treatise about the science of music) contains such thoughts in the chapter "Dar bayani duvozdah maqam" (on the mention of the twelve statuses) is quoted: According to the words of Khwaja Abdulqadir ibn Adurahman Maroghi, Khwaja Sayfidin Abdulmo'min, Sultan Uwais Jaloiri, previously the statuses were divided into seven: "Maqomi rost", "Maqomi Ushshaq", "Maqomi Navo", "Maqomi Rohoh". , "Maqomi Hijaz", "Maqomi Iraq", "Maqomi Hosseini". Also in this pamphlet, it is said that our great grandfather Ulug'bek himself played the tanbur and the drum very well, such as "Buluji", "Shodiyona", "Akhlo-qi", "Tabrizi", "Usuli ravon", "Usuli otlig'" emphasizes that he invented the tunes.

Based on the above points, it can be concluded that in the historical conditions, new ways of execution have been polished with polished appearance. Later, depending on the ethnic location of the people, living conditions, and lifestyle, it is possible that different status paths found their place based on their different periods of cultural development.

As a result, by the 18th century, Bukhara's "Shashmaqom" (Six statuses): "Buzruk", "Rost", "Navo", "Dugoh", "Segoh", "Iraq" statuses developed with their prose and difficult parts. , "Chor Maqom" (Four Maqom) of Ferghana, seven ways of "Dugoh Husayni", six ways of execution of "Chorgoh", six ways of execution of "Shakhnozi Gulyor" and "Bayot" It was polished and performed with the sound and rhythm of the roads.

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