

Historical Development of Uzbek Musical Art Stages and Ways of Improvement

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Abstract: This article reflects the views on the stages and ways of historical development of Uzbek music art. Also, the historical development of Uzbek music and its formation from the author's point of view will be considered in detail.

Key points: music, art, aesthetics, big song, culture, ethnographer, composer.

INTRODUCTION

It is known that every nation in the world has its own past, history, culture and art, as well as traditions, values, paintings, customs, ceremonies and examples of musical heritage passed down from ancestors to generations. In particular, before discussing the art of Uzbek music, this concept can be explained as follows.

Nowadays, the educational and practical importance of traditional music, which is the leading field of traditional culture, is extremely important. If we look at the global scale, it can be seen that in the traditional culture of the world, the principle of turning to verbal creativity and performance art, especially the principle of striving to gain strength from the educational power of traditional music samples, is a priority. We live in the era of high technologies, in a time when scientific thinking is very advanced. Therefore, the more the process of globalization penetrates into our lives, the more the importance of ideology increases. Because the art of music, like other types of art, lives in the psyche of a person; The person who understands the essence of his folk songs, epics and statuses understands his identity.

There are several concepts of traditional music - folk music, oral music-poetic work, folk music work, classical music, musical heritage, professional music in the oral tradition, folk music, professional music, etc. But today, the traditional musical heritage of Uzbekistan consists of two major layers, folk (folk music or musical folklore) and mumtoz (oral professional) music, each of which is instrumental and vocal. ways, and they are made up of specific genres.

LITERATURE ANALYSIS AND METHODOLOGY

Therefore, unique ancient examples of traditional Uzbek music can be found in written sources, pamphlets of historians, ethnographers and tourists, on rocks (such as Sarmishsoy, Zarautsoy paintings), archeology (Toproq Qala, Afrosiyob, Ayrotam, Khalchiyon, Dalvarzintepa, Kampirtepa, etc.) and preserved in architectural monuments, tools and household items. Among the sources of traditional Uzbek music are "Treatises about Music" of Middle Eastern scholars, Russian and foreign kapellmeister who collected and recorded samples of traditional music in the late 19th and early 20th centuries (A .Eikhgorn, V. Leisek, N. Mironov), Russian composers and Uzbek composers (V. Uspensky, A. Kozlovsky, G. Mushel, A. Chetvertakov, Ye. Romanovskaya, Il. Akbarov, Yunus Rajabi, M. Yusupov and others); Materials of folklore expeditions of the Institute

of Art Studies and the Conservatory; V. Belyayev, T. Vizgo, F. Karomatli, I. Rajabov, K. Ahmedova-Olimboyeva, M. Ahmedov, T. Gafurbekov, Yu. Kon, O. Matyogubov, R. Abdullayev, R. Yunusov, O. Azimova, Scientific works of A. Jumayev, A. Nazarov, S. Begmatov, O. Ibrohimov and others were the basis. Scientific works of A. Fitrat, M. Harratov, Ziya Said, Hodi Zarif, T. Mirzayev, M. Alaviya, B. Sarimsakov, M. Jorayev and other scientists were used in this work.

RESULTS

The issues of preservation of traditions and rituals, masterpieces of folk art and traditional music, which are an integral part of our national heritage, and are now known as intangible cultural heritage, passing them on to the next generation, and using them effectively in the education of young people, have risen to the level of state policy. In this regard, the Law of the Republic of Uzbekistan "On the Protection and Use of Cultural Heritage Objects" (2009), the State Program "Protection, Preservation, Promotion and Use of Intangible Cultural Heritage Objects in 2010-2020" (2010) serves as a legal basis and revealed great opportunities for preservation, scientific research and wide promotion of the huge intangible cultural heritage monuments created in our country.

After all, the brilliance and uniqueness of the artistic genius of our ancestors, the antiquity of our national spirituality have been expressed in every genre, example and traditional performance direction of the intangible cultural heritage created by our people. This heritage is of great practical importance in developing the artistic and aesthetic taste of the young generation. To date, "Boysun cultural environment" (2001, 2008), "Shashmaqom music" (2003, 2008), "Katta ashula" (2009), "Navroz" (2009, 2016), "Askiya - so" from Uzbekistan Objects such as Zamolik art" (2014), "Lazgi" (2019) were included in the representative list of UNESCO's "Masterpiece of Intangible Cultural Heritage of Humanity". Musicologist Rustambek Abdullayev defines traditional Uzbek music as follows.

Traditional Uzbek music - a huge artistic heritage, it is the creativity and traditional performance of music folklore and classical music created and performed by our people and mature artists in the oral tradition in certain historical periods. methods and styles; covers Uzbek musical instruments, their solo and ensemble performance. Its samples are composed of musical instruments and songs.¹ Traditional Uzbek music is a powerful spiritual treasure formed during the development of the artistic potential of our ancestors over many centuries. The initially mythological views of our ancestors Zucco turned into an artistic-aesthetic phenomenon during the development of thinking, and as a result of their musical-poetic expression through words and tunes, various musical genres were formed.

Modern music culture of Uzbekistan consists of branches such as music creativity, music performance, music education and music science, which are based on oral and written traditions. Each of them forms its own fields, for example, music creativity - traditional music and composition creativity (in the oral direction), composition creativity and popular music culture (pop, pop-rock music) - written, notational system based, formed in direction. At this point, it is necessary to define the concept of Uzbek musical art.

The concept of Uzbek music art - a rare national musical heritage inherited from the past, formed and polished over a series of periods based on the "teacher-student" creative school, passed down orally, composers, hafiz - it means musical genres (maqam, doston, song, big song) composed by musicians (mutrib and mughannis).

It is known from the history of the past 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 combines national values with wonderful traditions, has not lost its artistic and aesthetic value. The harmony of traditional music (words, melody and performance) and

¹ Қаралсин! R.Abdullayev. An"anaviy o,,zbek musiqasi asoslari. Konservatoriya talabalari uchun darslik. "MUSIQA" nashriyoti.Toshkent.:2022-y, 17-b.

instrumental ways (instrument, melody and method of performance) is always preserved as a true echo of history.

DISCUSSION

The system of genres of Uzbek music is extremely diverse, and the creativity of traditional Uzbek music is connected with traditional culture in this series of spiritual values, the historical foundations of which go back to the discoveries of the artistic thinking of our ancient ancestors. Due to the high level of development over the centuries, specific local styles and methods of performance of this artistic creation have arisen. On this basis, among the people, from children's ritual songs and musical instruments to status series, the examples of creativity and performance have been created by musicians, singers and composers for many centuries. That is why musical instruments and ways of speaking are passed from generation to generation, from teacher to student in oral tradition, mastered, polished and developed until today.

The historical roots of Uzbek music go back to ancient times. Today, there are also some problematic issues regarding the periodization of Uzbek music. Some hypotheses are put forward regarding the period of musical art in which Uzbek music was established. In this regard, Dr. Rustambek Abdullayev, doctor of arts, professor, musicologist, folklorist, conducted research on the historical periodization of traditional Uzbek music.² If we look at the scientist's scientific works, he conditionally divides the history of the development of traditional Uzbek music into two stages.

The first stage – the path traveled until the 19th century, preserved and developed in the oral tradition, each having its own name and style;

The second stage – a new approach to traditional music samples from the 20th century: their recording, publication, scientific study, assimilation through the new music education system (while preserving the traditional school methods), in the creativity of composers and composers. Each stage is divided into specific historical periods.

Antiquity, the most ancient period - from the millennium BC to the IV century AD. It is known that the works that appeared for the first time in ancient times were created and performed by the masses. These samples were formed in connection with ancient rituals, seasons and natural phenomena (Navroz, Mergan, Sada, hunting, calling for rain, etc.) and led to the emergence of ritual music. As a result of the development of human worldview and thinking, the models of the era began to be created by talented people.

The beginning of the Middle Ages – IV-VIII centuries. During this period, folk music creativity develops, and its unique practical and non-practical types and genres are developed. They did not deviate from certain creative traditions, but obeyed the traditions of public creativity that have been going on since ancient times. The rise of performing culture, various performing directions and the development of classical poetry form professional classical music and compositional creativity (composition and singing). Borbad Marvazi, the founder of compositional creativity in the East (in the VI-VII centuries), the best example of his work is the "Khusravoni" series. Under the influence of Arab-Muslim culture, new genres are created as a result of harmony in the local art spheres, including religious and prayer expressions. Palace and city musical cultures flourish. Two main layers of traditional music - musical folklore and classical music - begin to spread widely.

The mature medieval period – 9th-16th centuries, the development of this period in history is called the period of "Eastern (Muslim) renaissance". All areas and directions of traditional music, performance methods are developing widely. The arts of epic and status writing emerge. There are 12 status groups in palace and city cultures. From the 9th century, the theoretical issues of Eastern classical music were discussed in "musical treatises" by great scholars such as Abu Nasr Farabi, Abu Ali Ibn Sina, Safiuddin Urmavi, Qutbiddin Sherozi, Abdul Qadir Maroghi, Mahmud Omuli, Abdurrahman Jami, Zaynuluddin Husaini, Najmuddin Kavkabi, Darvish Ali Changi. has been

² Қаралсин! R.Abdullayev. Anʻanaviy o.,zbek musiqasi asoslari. Konservatoriya talabalari uchun darslik. "MUSIQA" nashriyoti.Toshkent.:2022-y, 27-b.

thoroughly studied by In their treatises, the directions of musicology (history of music, theory, performance, organology), which are the foundations of musical science ("ilmu advor, ilmu talif" and "ilmu iyqa"), were formed, the emergence of music, its death in social life. rni, historical forms, issues of performance and education, as well as the composition of tune, mode and method structures based on them, especially the laws related to status are covered in detail. In this way, views on the foundations of status as a single scientific tradition are embodied.

The last medieval period - XVII-XIX centuries, the spread of the concept of Uzbek music culture. Therefore, the creative and performing directions of traditional music are improving despite different currents and views, "Shashmaqom" was developed in Bukhara (XVIII century), based on it, later "Khorazm maqamlari" and "Fergana-Tashkent maqamlari", maqam instrument. and maqam singing tracks, various maqam groups (for tanbur, dutor, trumpet) and the wide spread of classical singing tracks belong to this period. From the second half of the 19th century, local culture was influenced by a new trend, elements of European (Russian) culture; in this way, the work of collecting national musical instruments and recording traditional music samples through the notation system takes place. In Khorezm, the Khorezm tanbur and dutor status series are recorded in the "tanbur line" script and are used in performance practice. In fact, in the treatises of the 10th-13th centuries, attempts were made to record a number of samples of music in a special notation (a tablature-notation adapted to a specific instrument on the part of Farobi, Urmavi). This laid the groundwork for the creation of oriental musical notation: notes were written in the form of a circle and a special table (tabulatura), and the main pitches were expressed using letters, numbers or other special symbols representing the strings of the oud instrument.

20th century Uzbek music culture – Uzbek music culture has traveled a long historical path and experienced various successes and losses during its development. It was during this period that the ruling ideology of the three political regimes was fully reflected in the life of Uzbek music. This situation also affected traditional music. At the beginning of the century, its fields developed; but a new look at it began - the recording and publication of traditional music samples as collections of notes, including "Shashmaqom" recorded by V. Uspensky in 1923 in Bukhara from famous masters, and in 1924 "Six musical poems (maqom)" was published under the name During this period, "Maqomlari Khorazm", "Maqomlari Fergana-Tashkent", musical instruments and songs of traditional music were also recorded, and the way for their scientific research was opened. However, in the 50s of the 20th century, due to the focus on the creativity of composers, traditional music fell into a crisis. From the 1970s, a process of revival and rapid development takes place - traditional music samples are written down in sheet music, their sounds are recorded on tapes, mastered in the new educational system, amateur and professional ensembles are performed by performers, live an He lived in a mother's style. Scientific-research works were accelerated, practical-propaganda activities increased, large international and national conferences, festivals and competitions were held in our republic (Tashkent, 1975; Samarkand, 1978, 1983, 1987; Bukhara, 1990).

"Musical culture of Uzbekistan of the 21st century" - in the period of independence, traditional music and performance have been taking a leading place. All his genres were recorded in modern sheet music and technogenic (electronic means) records and prepared to live forever. "Shashmaqom", "Katta Ashula", Boysun folklore, "Navroz" songs and musical instruments were recognized as "masterpieces of the intangible cultural heritage of mankind". Uzbek traditional music is mastered live in practice and in the educational system, and in the 20th-21st centuries, it took a strong place in the repertoires of mature musicians and hafiz, bakshi-poets and maqam ensembles, and is presented to our people in a new traditional style. The holding of international music festivals and scientific conferences in our republic ("Sharq Taronalari", "Boysun Bahori", "Sound of the Centuries", "Maqomi Sansati") further strengthened the recognition of traditional music and performance. Currently, traditional music and performance are gaining importance in the field of "Performing Art" of the intangible cultural heritage of Uzbekistan.

Regarding the factors of the historical development of Uzbek folk music, Ravshan Yunusov, candidate of art science, professor, major musicologist, emphasizes the following opinion.

“In the historical development of Uzbek folk music, the origin of these local styles Bukhara-Samarkand, Surkhandarya-Kashkardarya, Khorezm, Fergana-Tashkent (the fifth of this local style is the local style of Karakalpakstan³) depends on many things”.

Including, in the historically long process of the formation of our nation, the intermingling of Serug and multi-tribal Turkic-speaking ancient peoples, major socio-political events of historical importance that occurred in the distant past of the people's life (for example, the current O From the point of view of statehood, the oases of Uzbekistan entered or were divided into a number of large and small kingdoms, kingdoms, khanates and emirates in ancient times and the Middle Ages), the lifestyle of the local population, the interchanging culture of rural and urban areas balances, agriculture, horticulture, animal husbandry, occupation - the place of crafts, economic and domestic and foreign trade - level of development, economic, social and cultural relations established with other nations and peoples, closeness - "Neighborhood interaction is important."

CONCLUSION

If we divide the art of Uzbek music into categories, as mentioned above, it is divided into folk music (or music-folklore) and classical music (or professional music, oral professional, uztozona).

Folk music is a form of creativity - public creation of the people, determined by the rich thematic and genre diversity of singing and instrumental music. The life and history, outlook and human relations of the Uzbek people are reflected in the types and genres of singing. It is distinguished by its local styles and variants, performance typical of instruments and sayings; they have preserved the most ancient periodic strata of the people (in the vitality of folklore - creativity, performance, promotion and life-giving). Folk music is divided into practical and non-practical groups, including alla, work, ritual (seasonal, wedding, mourning, household), historical songs; It includes such genres as ritual, military, pastoral, playful instrumental tracks and special singing - terma, song, lapar, olan, yalla and ashula.

Classical music – an individual (single) author's work (authorship is unknown), the product of the bright representatives of the people - musicians, singers and composers. Its roots go back to the distant past; the formation and development of this music is related to the rich folk musical creativity - developed in harmony with the rise of national oral and written poetry and performance culture. Classical music is distinguished by its composition of genres and diversity of themes. In the past and in the present days, it has been preserved, assimilated and passed down from generation to generation in cooperation and harmony with the creativity of composers.

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³ Қорақалпоғистон маҳаллий услуби борасида бугунги кунда йирик тадқиқотлар ўтказилмаган. Ушбу маҳаллий услуб ўзининг тили, алоҳида локал зона, урф-одат, расм-русум, маросим, муסיкий мерос намуналари ва жанрларига эгаллиги билан бошқа маҳаллий услублардан ажралиб туради.

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