

THE ROLE OF UZBEKISTAN IN THE ART OF ORIENTAL MUSIC

Nasser Sahim AF Nasseb Email: Nasser17159@scientifictext.ru

*Nasser Sahim AF Nasseb - Deputy Executive Director within the QPO Operations,
QATAR FOUNDATION,
DOHA, QATAR*

Abstract: *over the centuries, the types and directions of musical thinking formed in Uzbekistan, but in general, the schools of traditional classical music, live and flourish as classical traditions. Unfortunately, in Soviet times, «Uzbek music» was understood primarily as a composition that had just begun to take shape in the republic. In this regard, ancient national values, including classical music itself - varieties of makoms, were also noticed at the level of folklore.*

Uzbekistan, located in the heart of Central Asia, one of the ancient centers of human civilization, as a worthy heir to the heritage of our great ancestors, makes a significant contribution to the process of global economic, cultural and educational relations. The spiritual and cultural potential based on the commonality of national and universal values attracts the people of the world today.

Keywords: *music, culture, art, nation, ideology, makomat, melody.*

РОЛЬ УЗБЕКИСТАНА В ВОСТОЧНОМ МУЗЫКАЛЬНОМ ИСКУССТВЕ

Нассер Сахим АФ Нассеб

*Нассер Сахим АФ Нассеб - заместитель исполнительного директора по операциям КФО,
Катарский фонд,
г. Доха, Катар*

Аннотация: *на протяжении веков виды и направления музыкального мышления, сформировавшиеся в Узбекистане, но и в целом школы традиционной классической музыки, живут и процветают как классические традиции. К сожалению, в советское время «узбекская музыка» понималась, прежде всего, как композиция, которая только-только начала складываться в республике. В этой связи древние национальные ценности, в том числе сама классическая музыка – разновидности макомов, также были замечены на уровне фольклора.*

Узбекистан, расположенный в самом сердце Центральной Азии, одного из древних центров человеческой цивилизации, как достойный наследник великих предков, вносит весомый вклад в процесс глобальных экономических, культурных и образовательных связей. Духовный и культурный потенциал, основанный на общности национальных и общечеловеческих ценностей, сегодня привлекает людей во всем мире.

Ключевые слова: *музыка, культура, искусство, нация, идеология, макомат, мелодия.*

UDC 078

Uzbekistan has a huge cultural heritage. Its history of statehood spans a period of nearly three thousand years. In the past, large and small states such as Ancient Khorezm, Kushan state, Turkic khanat, Karakhanids and Khorezm khanats, Amir Temur's reign, Bukhara, Khiva and Kokand khanates settled on this land and beyond.

The history of the statehood of the glorious land has experienced both prosperous and depressing times, as well as periods of foreign domination. In any case, its original pedigree, which is firmly rooted in the memory of the people, is preserved. The country's past consists of ethnic, territorial, historical, typological components. At a certain stage of historical development, each region, each historical territory, which served as a cultural center, has contributed to the development of the country.

Scholars such as Abu Nasir Farobi, Abu Abdullah Khorezmi, Abu Ali ibn Sino, Fakhridin Razi, Abdurahman Jami, Najmiddin Kavkabi, Darvish Ali Changi, Abdurauf Fitrat, who made a significant contribution to the development of world science, are the pillars of this musical development. In short, in this country, philosophy, which is the foundation of the sciences, mathematics, which is the basis of teaching, and music, which is considered an important branch of mathematics, have always been honorable fields.

Many ancestors, sages, statesmen and commanders, nobles and craftsmens of this land are accustomed to playing music and enjoying music. For example, Khorezmshah Takash Sultan, his son Muhammad Khorezmshakh, and his grandson Jaloliddin Manguberdi worshiped the divinity through music before embarking on important deeds. He purified his psyche by playing music and felt the balance of the world more fully in this way, and meditated on its mysteries. Amir Temur and his descendants Mirzo Ulugbek, Shohrukh, Hussein Boykaro, Mirzo Babur and others were among the rulers.

The values created on the soil of Uzbekistan are one of the bright pages of human civilization. It's musical heritage is a unique treasure. The enlightenment of the great planes of Uzbek culture, including the spread of our

musical riches around the world and their connection with the values of other peoples, allows us to clearly imagine the ancient fortifications on the following two maps [1, 7].

Western scholars call Central Asia "a thousand urban civilizations." The potential of cities is determined by the cultural level of those who lived in it, as well as the honor of great people. Alisher Navoi is one of such great figures who left a unique mark on the influence of Uzbek classical literature and word art in various spheres of creativity.

The times when such great people as Muhammad Khorezmi, Farobi, Beruni, Ibn Sina lived are called the Eastern Awakening or the Islamic Awakening. The civilization of the Timurid period went down in history as the Second Renaissance, also known as the "Turkish Awakening". One of the brightest signs of this cultural and enlightenment rise is the scientific and creative activity of Alisher Navoi, as a statesman, as the Prime Minister, in particular, a leading star in the development of Uzbek classical literature and classical music and other arts.

In the mythical ideology "navo" under the pseudonym of Hazrat Alisher, mysterious sounds, divine melodies emanating from the sky. According to the sages, it is only the saints who are able to hear it. Therefore, in secular sciences, the word is also described as the "path of divine love." Unlike the "dervishes", the root of "navo" in the pseudonym of Hazrat has found its way to love, that is, its obedience to Allah undoubtedly means the people of true love. When poetry and melody are spoken side by side, melody means "more beautiful and mysterious" feelings in weighty, delicate words.

Alisher Navoi is an important stage in the history of consciousness and thinking, culture and art of the people. A person who forms an entire era, one of the founders of our national literature, an immortal artist who sang to the world the pride, honor, language and spirit of our nation. If we say that this great man is perfect, a thinker, he is undoubtedly the forerunner of the great thinkers in the Uzbek language, the mentor of the poets who wrote in their native language.

Alisher Navoi's attention to music education as a statesman and prime minister in charge of youth education is also noteworthy. According to Khamsat ul-Mutakhayyirin, Hazrat ordered four prominent musicologists of Herat to write a special treatise to nurture young talents in his sanctuary. Among the Taliban under Navoi, there are poets Badriddin Hilali, painter Kamoliddin Behzod, musicologist Najmiddin Kavkabi, composer Kul Muhammad, historian Khandamir, writer Zaynulobiddin Wasifi, who later became famous.

So, when they were not satisfied with the written pamphlets, they turned to the creation of a noble work from their teacher Mawlana Abdurahman Jami. This rare treatise is still recognized not only in the East, but also as one of the highest peaks of world musicology.

Our riches in the science and practice of music are so many and diverse that they are far more than material values in terms of their fundamental importance. Take, for example, the varieties and forms of our above-mentioned classical musical heritage under the banner of "Uzbek national maqoms". The fact that this vast musical complex as a living tradition is itself an incomparable spiritual reality. It is not easy to find a place on the world music map where such five living genres of classical music are fully inhabited. In this regard, there is every reason to call the Uzbek status a legacy of global significance.

The unique feature of the Uzbek national maqom art is that one side is living traditions, and the other side is the royal scientific works of Eastern musical scientists - Abu Nasir Farobi, Abu Abdullo Khorezmi, Abu Ali ibn Sino, Fakhriddin Razi, Nasriddin Tusi, Safiuddin Urmavi, Abdulkadir Maroghi relies on the treatises of great musicologists such as Abdurahman Jami, Najmiddin Kavkabi, Darvish Ali Changi.

Although it is not customary to include the names of "authors" in the ancient examples of our classical musical heritage, they live in the memory of the nation as a "stable text", in the form of living melodies and songs, even if they are not written down. Famous maqom tracks such as Rost, Navo, Ushshak, classics such as Feruz, Suvora, Munojot and Tanovar, like the text of a melody written in the memory of the nation, have been passed down from generation to generation.

The term "music" here implies the commonality of these specialized intellectual (scientific-theoretical) and figurative (practical) sciences, that is, a whole system. After all, the ancient Greek thinkers also understood music as the science and practice of beautiful art fairies "muse". As mentioned above, the term "music" literally comes from this basis.

In order to understand Uzbek music as a whole, it is necessary to have a clear and detailed picture of the system of rules and the process of renewal (development) based on it. It is expedient to study the traces of this process in life, the history of the past on the basis of convincing evidence. In our field, such a convincing evidence and primary source is the traditions that have been passed down from generation to generation over the centuries and become a "golden heritage" and high artistic creations that have been embodied and stabilized as a national value.

In other words, tradition is a self-sustaining, forward-looking and continuous flow of traditions. In its depths, the habits of the past and the present are integrated as a process that takes place as a whole. The melody can be written in the form of a note text and the stable laws can be expressed as scientific concepts, terms and theories. The first example of a perfect musical notation, which allows us to imagine the history (drawing) of continuous

musical works in the form of text, began to be introduced to us in the form of "tanbur lines" in the last quarter of the XIX century. This is another world-famous and unique achievement in the development of Uzbek music.

References / Список литературы

1. *Matyakubov Otanazar*. Uzbekskaya klassicheskaya muzika. Tashkent, 2015.