

MUSIC CULTURE OF UZBEKISTAN IN INDEPENDENCE TIME: REALITY, EVENTS, PERSPECTIVES

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Abstract: *the musical culture of Uzbekistan in the new millennium is rapidly integrating into the world process, it is known all over the world. Gradually releasing from the Uzbek-Soviet art stamps, composers, performers, and artists actively announce themselves at important international music festivals and competitions. The state pays great attention and invests considerable financial resources for the revival and maintenance of the traditional musical culture of the Uzbek people.*

Keywords: *culture, art, music, performer, traditional, composer, festival.*

МУЗЫКАЛЬНАЯ КУЛЬТУРА УЗБЕКИСТАНА В ГОДЫ НЕЗАВИСИМОСТИ: РЕАЛЬНОСТЬ, СОБЫТИЯ, ПЕРСПЕКТИВЫ Мамаджанова Э.У.

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Аннотация: *музыкальная культура Узбекистана в новом тысячелетии стремительно интегрируется в мировой процесс, получая известность во всем мире. Освободившись от узбекско-советских штампов, композиторы, исполнители, художники активно заявляют о себе на престижных международных фестивалях и конкурсах. Со стороны государства уделяется огромное внимание и финансовая поддержка для сохранения традиционной музыкальной культуры узбекского народа.*

Ключевые слова: *культура, искусство, музыка, исполнитель, традиционный, композитор, фестиваль.*

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Since 1991 has begun a new countdown in the history of Uzbekistan people: the acquisition of sovereignty and recognition by the world community of independence. In many spheres of social life, have emerged a new priorities, including the field of culture and art. The change in the status of the state entailed a whole series reforms, that touched, first of all, on such spheres as education, culture and art. The revival of national spiritual values and traditions absorbed musical art. It is customary to talk about changing priorities and reassessing values. However, on the one hand, the priorities did not change, the genres of the musical heritage of the people and the composer's art not only developed in parallel, but also were the source of mutual influence and a full understanding of the country's musical art in general.

The new period soon put emphasis, pointed the fact that the traditional culture of the people should be in the first place. A new era for the Uzbek people is, above all, a declare for their historical belonging to a great civilization, opening the world to their cultural values and recognizing their achievements. This is facilitated by the holding in Uzbekistan international music festivals, symposiums and conferences, as well as the active participation of representatives of Uzbekistan in various prestigious forums around the world.

Defining the main directions and priorities of the musical culture of Uzbekistan at the turn of the millennium, we note first and, perhaps most importantly, the revival of traditions that developed and strengthened from ancient times, but were not in the first place. Thanks to this, in a new era interest in our culture increased from foreign countries. The musical heritage of the people has risen to a new level, it has been re-learned in a new way. This is the aspiration of our state to strengthen cultural ties with foreign countries, which was facilitated by the numerous tours of our performers, the holding of the Days of Culture of the Republic of Uzbekistan in many countries of the world, international competitions and festivals that took place in the country. World recognition of our country in this period required other tasks, it was necessary to involve in the worldwide cooperation in the field of musical art.

The musical culture of Uzbekistan in the new millennium is rapidly integrating into the world process. Gradually releasing from the Uzbek-Soviet art stamps, composers, performers, and artists actively announce themselves at important international music festivals and competitions. The state pays great attention and invests considerable financial resources for the revival and maintenance of the traditional musical culture of the Uzbek people. There are more than 300 children's musical schools with seven-year education, about 50 music lyceums and colleges, and the Higher Musical Institution - the Conservatory.

Thus, the new building of the country's main higher musical institute, presented to the youth by the first President of Uzbekistan in 2002, has no analogues in the Central Asian region. Along with academic music education, students are trained at the faculties of traditional Uzbek music. At the Conservatory, there are more than 1,700 students study in 5 main faculties, and more than 200 teachers work at 23 departments.

It is in our days that representatives of various arts of Uzbekistan, including famous ethnomusicologists, composers and bastakors, performers are increasingly thinking about how to preserve the invaluable heritage of the people. The development of mankind has entered the era of globalization, when everything is subordinated to the development of previously unthinkable technological innovations. Traditional music of the Uzbek people has passed a long way of evolution, and with each stage absorbed the changes that occurred at this or that period in the history of all mankind. I would like to hope that the future of the country and the people will be connected with their priceless musical heritage, most of which have already become a world heritage and have been recognized by the world community ...

Composer's art of Uzbekistan imperceptibly approaches to the age-one hundredold anniversary. In this relatively short period, tremendous achievements have been got. A priori monodic oriental culture has mastered almost all genres of European music and moreover, created new varieties of them. Creativity of composers in the new period in terms of the number of works created at first glance can not be called fruitful, but it is multifaceted and leads to a transcontinental orbit [1, 142].

Uzbekistan composers actively use such techniques as sonority, serial technique, minimalism and this is manifested in the works of A. Mansurov, D. Saydaminova, N. Giyasov, D. Yanov-Yanovsky and others. They cover all the genres that were mastered before: Musical drama, opera, ballet; Symphonic suites, poems, symphonies; Cantata-oratorical music; Choirs, music for the theater, movies and animated films. Also a main place in the country's culture take popular music or variety (vocal and instrumental), jazz and rock music. Composers actively introduce national melodies and make arrangements.

A distinctive feature of this stage with the previous periods of development of musical culture in Uzbekistan is the creation of works not only for the symphony or European instruments. The orchestra or ensemble of national instruments becomes the main interpreter of the artistic designs of composers. It is necessary to point out the realities of musical education. Over the past 29 years, there have been major changes in this area. The new Law on Education in 1997 introduced significant adjustments. The three-level education system has also affected musical training. Children music school-Lyceum (college) –High music school consistently divided the main stages of the formation of a professional musician. The emergence of new standards of education - bachelor's and master's degrees contribute to acquiring more in-depth knowledge and specialization in the direction chosen by the student.

Separately, it is necessary to touch on the field of musicology and music criticism. Over the past period, more than 500 scientific publications have been created, including monographs, scientific and scientific-methodological articles, textbooks and methodological aids, collections of articles, annual books with scientific and educational articles, materials of scientific international and republican conferences in Russian, Uzbek and English Languages.

I would like to touch upon one more important problem, which is the preservation of the Uzbek traditional musical heritage. For 29 years we have achieved a lot. Our rich culture and art have been recognized all over the world. But there is still so much to do to promote, preserve traditional music. Sixteen years of a new era passed imperceptibly, although most recently we were talking about joining the new millennium. Opportunities for research have dramatically changed - computerization, digitization, on-line - conferences allow to expand the object of research and make information exchange as quickly as possible.

The problem of the existence of genres of traditional music, both folklore and scholarly professional creativity, remains very serious. Conducting competitions and festivals reveals the level of influence of modern innovations on the existence of these genres, styles, performance in general, as well as the degree of integration into the world space [2]. Ethnographic expeditions are systematically conducted in Uzbekistan, for which a lot of effort and support is provided by UNESCO. The modern musical art of Uzbekistan, distinguished by its richness and variety of forms and genres, is an integral part of the national culture, one of the ways of communicating with the world cultural space.

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