

HISTORICAL PERSPECTIVE OF UZBEK MUSIC

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Abstract: *speaking of great values, the nation and types of creativity are usually mentioned, and subjective and professional adjectives such as “traditional”, “professional” are not used in relation to them. Literally called Chinese music, Russian, French or German music. In this situation, in order to focus all healthy intentions on common goals, it is appropriate to focus thoughts at one point and start thinking from the beginning of a noble musical thinking called “Uzbek music”.*

Keywords: *music, art, culture, understanding, science, basis, heritage, thinking.*

ИСТОРИЧЕСКИЙ РАКУРС УЗБЕКСКОЙ МУЗЫКИ

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Аннотация: *говоря о великих ценностях, обычно упоминаются нация и виды творчества, а субъективные и профессиональные прилагательные типа «традиционный», «профессиональный» по отношению к ним не употребляются. Буквально называемая китайской музыкой, русской, французской или немецкой музыкой. В этой ситуации, чтобы сфокусировать все здоровые намерения на общих целях, уместно сосредоточить мысли в одной точке и начать размышления с начала благородного музыкального мышления под названием «узбекская музыка».*

Ключевые слова: *музыка, искусство, культура, понимание, наука, основа, наследие, мышление.*

The universal character of the concept of Uzbek music, the phrase “musiq” (pronounced in the same way in the original Greek form, and in the dictionary it means the work of the muses, the art of music) is a high-level common concept in the East and the West, which has long been based on scientific and theoretical foundations. a term meaning musical art.

With the addition of the name “Uzbek”, this priority concept includes the classical and traditional types and forms that have been formed and refined in our land for centuries and today are called national music art, status, suvora or big song.

If we turn to the recent history of the development of Uzbek music in this sense, we can witness that the fiery enlightener Abdurauf Fitrat used the term “Uzbek classical music” as a synonym for this concept for the first time, and based it on the scientific basis of “unity of theory”. Thus, the scientific-theoretical factor was brought forward, and the name of the book was called “Uzbek classical music and its history”. However, since time immemorial, theory has meant the fundamental scientific foundations of any science, and history has meant the manifestation of these fundamental laws in time and space.

The sages of the past and scholars of the time describe the Uzbek nation, located in the center of Central Asia, as "the culture of a thousand cities" or "the center of great civilizations". The potential of civilization is determined by the scientific, cultural and educational level of the peoples living in it, the honor of their great personalities in the history of mankind, and their contribution to world culture.

The content of the history books consists of the statement of our national musical heritage created from ancient times to the present, as well as the sources and texts expressing the thoughts and opinions related to them. In the land of Uzbekistan, musical values that arose from the distant past, including artifacts related to ancient traditions, as well as opinions, legends and narratives that arose around them, were researched. From Farobi to Fitrat and after them, national enlighteners such as Ghulam Zafari, Abdulkhamid Cholpon, etc., have their views in the treatises, books and essays written in Arabic, Persian and Uzbek languages, as well as researches are being carried out on modern studies in Russian and English about Uzbek music.

In the arduous path of restoring the original ideological system of our national values, it is necessary to gradually eliminate the various ambiguities and confusions that are present in revealing the true image of concepts such as high-meaning Uzbek music, Uzbek classical music, and the newly introduced national musical art, which have remained in the shadows for many years. will be

When these enormous sources of knowledge and enlightenment, which have arisen in the land of Uzbekistan, are brought into general order and focused on a single goal, it becomes possible to create a detailed impression of the long and recent history of the reality called Uzbek music.

Uzbekistan is the owner of a huge cultural heritage. The history of its statehood spans more than three thousand years. In the past, large and small states such as Khorezm, Sogd, Baktia, Kushan kingdom, Kang state, Turkish khanate, Karakhanids and Khorezmshahs, Amir Temur kingdoms, Bukhara, Khiva and Kokan khanates settled on this land and far beyond it.

The history of the statehood of the glorious land has experienced prosperous times, depressed times, and periods under the rule of foreign countries. In any case, his original breed base, firmly established in the nation's memory, remains stable. The country's past consists of ethnic, territorial, historical, class organic structures. At a certain stage of historical development, each region, each historical territory, which served as a cultural center, contributed to the development of the state.

Examples of joint scientific-practical creations, which have been closely connected since time immemorial, serve as the main sources for a comprehensive and comprehensive understanding of the musical values of our country. There are universal spiritual treasures of the Renaissance period, musical treatises of Farabi, Khorezmi, Ibn Sina, Abdul Qadir Maroghi, Abdurakhman Jami, Alisher Navoi and many other scholars, philosophical and scientific-theoretical studies deeply rooted in the heritage of this land.

The musical culture of Uzbekistan is one of the life-giving fragments of this glorious history based on solid scientific traditions. Living works created by musicians, composers and musicologists who lived and created in this region, rare types and forms of classical music and unique scientific treatises are, in fact, national values of global importance.

Great scientists such as Abu Nasir Farabi, Abu Abdullah Khorazmi, Abu Ali ibn Sina, Fakhriddin Razi, Abdurakhman 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 a word, in this land, philosophy, which is the foundation of sciences, mathematics, which is considered the basis of teaching, and music, which is considered as an important branch of mathematics, have always been considered honorable fields.

The general potential of our musical values and their place in world civilization have always been highly appreciated. In particular, the following aspects of this process are worthy of special attention: This unique musical art, which has been polished by the hard work and dedication of great musicians, composers and musicologists, skilled musicians and instrumentalists for centuries, has gained great fame not only in our country and eastern countries, but also on a global scale. is getting attention. In this way, musical ideology, based on precise mathematical sciences, connected with philosophy, literature and other sciences, caused the emergence of incomparable spiritual values.

Many pious saints, sages, statesmen and generals, virtuous artisans of this land made a habit of playing music and enjoying music. For example, Khorezmshah Takash Sultan, his son Muhammad Khorezmshah, grandson Jalaluddin Manguberdi obeyed theology through music before starting important work. Those who cleansed their souls by playing music and thus fully felt the balance of the world and meditated on its secrets. Amir Temur and his descendants Ulughbek, Shahrukh, Husayn Boykara, Mirza Babur, Bukhara emirs Muzaffar and Abdulkhandhan who ruled in the 19th century, Khiva khans Muhammad Aminkhan and Muhammad Rakhimkhan II, and Fayzulla Khojaev, Usman Yusupov, who ruled Uzbekistan in the 20th century, were also musicologists and musicologists.

Musical values created on the land of Uzbekistan are one of the bright pages of human civilization. It is a global musical heritage, an incomparable treasure of its own. The ancient fortifications on the following two maps allow us to clearly imagine that the enlightenment of the major spheres of Uzbek culture, including our musical wealth, spread throughout the world and were connected with the values of other nations. One of them is aimed at showing the major political-economic and cultural-educational centers of the "Great Silk Road" recommended by the international community. It is noteworthy that almost half of the cultural centers of the great trade route to Central Asia are located in Uzbekistan.

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