

The Place of Uzbek Music Culture in Central Asia

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Annotation: The article provides general information about the cultural creativity of the peoples who worked on the territory of Central Asia until the VIII th century. In addition, opinions were given on the role of factors that took place at the stages of development of the Uzbek musical culture.

Keywords: Music culture, national art, folk music culture, emotion, intangible cultural heritage, thinking, Avesta, socialization.

The peoples who lived in Central Asia, one of the centers of ancient culture, made a significant contribution to the treasury of world science and culture. They also have a very rich and ancient heritage in the field of music culture. Ancient written sources on the history of music culture of the peoples of Central Asia and monuments found by archaeologists are proof of this and confirm that these peoples have a high culture.

The Uzbek people have reached our times with their musical heritage, diverse musical genres and rich visual media. This is informed by historical sources, rich and unique ancient monuments.

Uzbek folk music has been studied for years. For example, the efforts of V. M. Uspensky, Yunus Rajabi, Ilyas Akbarov, and M. Yusupovla in collecting and publishing the Uzbek musical heritage are incomparable[1:5].

Music is derived from the Greek word "myuzis" and means the art of the muses, the art of the fairies of inspiration. Human emotional experiences. It is a type of art that reflects thoughts, imagination through the consistency or set of musical sounds (tone, melody). Its content consists of certain musical-artistic images that represent changing mental states[2:99].

It can be seen that there are purely local features in many musical instruments (flute, oud, circle) of the ancient culture of ancient Central Asia. The mixing of local traditions with Greek, Indian and other folk traditions, which is also reflected in the lyrics, means that the culture of that time had a unique character. Although the influence of Greece on the musical culture of Central Asia can be found in the treatises on music of Central Asian scholars of the Middle Ages, this influence disappeared over time. As a result of the unification and growth of tribes and peoples, the first states of Bactria, Sogdiya and Khorezm appeared in our country, the military-administrative unification of the Achaemenids, and the emergence of Greek-Bactrian rule under the campaigns of Alexander the Great. caused. This period includes a huge historical process from the 7th century BC to the 4th century AD. According to ancient cultural monuments, there was a high civilization created by the ancestors of the peoples of Central Asia in today's Uzbekistan. The information of scientists, works of fine art, oriental classical literature and folk art are reflected in epics. The new researches of orientalists and, finally, consistent information from the musical treatises of Central Asian scholars in the Middle Ages help us to imagine the historical process of the development of Uzbek music culture in detail and in full. The musical traditions inherited from our ancestors are inextricably linked with the creativity of the brotherly peoples (Turkmen, Tajiks, Kazakhs, Karakalpak and Kyrgyz) who lived in the territory of Central Asia.

In these periods, until the 10th-11th centuries, until the territories of the national people were completely demarcated, they represented a unity, and later this basis served as a common basis for the formation of national musical cultures of these peoples. The stage of historical limitation in the life of the peoples of Central Asia begins approximately in the first millennium before our era. These were settled farmers (Sugdians, Bactrians,

Khorezmians) and nomadic tribes (Saks, Massagets, and others). Information about them is also found in Avesta. The beginning of common poetic and musical art dates back to those times.

Music has the characteristics of socializing a person, reviving certain events and situations, attracting and managing his attention, as well as increasing the labor productivity of people. It is speechless and invisible communication. Music is a tool for training the ability to feel, it can be used as a means of mutual coordination and integration of mental and physical forces, a source of energy, a tool for creating reality, and a weapon for the transformation of human consciousness. And finally, music is a force that connects people with the universe. This list can be continued or expanded on each item, but the most important thing is to use a social phenomenon like music, which has so many possibilities, to bring the human mind and thinking to higher levels[3:93,98].

The music of the Turkic peoples living in Central Asia is a unique phenomenon with a long history and rich traditions. It occupies a worthy place among other musical cultures, and some of its achievements (Kazakh tunes and sayings; the art of the poets and the Kyrgyz epic "Manas"; Uzbek-Tajik statuses, the Uzbek big song genre; the art of Azerbaijani mugom and ashugs) were included in the list of UNESCO's "Masterpieces of Intangible Cultural Heritage". included [4:1].

The Avesta book and other ancient written monuments, as well as the archaic elements of the Central Asian peoples' lifestyles, their customs, and wedding spectacles testify to the fact that the musical culture was initially in a syncretic (mixing) state. the main types of Central Asian musical instruments, namely percussion, wind and stringed instruments, were created under these conditions.

In the area inhabited by Turks (including Western Asia), two economic and cultural types have developed: nomadic, cattle-breeding and settled agriculture. Nomadic pastoralists (including Kazakhs, Kyrgyz, Bashkirs, Nogais, partly Karakalpaks, as well as South Siberian Turks and their distant ancestors) lived in the desert regions of Eurasia. Semi-nomadic, settled tribes (mainly Uzbeks, Turkmens, Uyghurs, Azerbaijanis, Turks) living in the south of the Great Steppe were engaged in agriculture and urban construction. Each of them has created its own music culture.

The musical traditions of the nomadic peoples of the Eurasian steppes show the same characteristics. Nomadic way of life, animal husbandry, sheep farming, reindeer herding is the main economic activity of the South Siberian Turks, and the culture of these peoples is expressed in their poetry and music. Musical instruments of nomadic Turks are similar to each other. It is based on aerophones (trumpet, sibizga, surnay, koshnay), idiophones (komuz, chanqovuz), as well as chordophones (qil-kobuz, igil, dombra, tabshur) and membranophones (chindaul, dapp). style prevails [5:102].

The sound world that characterizes the "national identity" of Turkish haqlar music is characterized by a wide range of sounds - from low-pitched rich, "thick", raspy chest falsetto sounds to high falsetto sounds. Due to register and timbre emphasis, they have different levels of "density"; combined with high-pitched intonation, they are perceived as a national, ethnic color that is pleasing to the ear. In our opinion, the way of singing and the uniqueness of the sound of folk instruments, differences in intonation, have been preserved at the ethnic-cultural, even ethnogenetic level as a unique code.

As a fundamental category, the phenomenon of sound determines the specific features of the composition of the music of the Turkic peoples. Among local musicians, the unique hearing ability indicates the existence of a sound system that has not become an object of special attention.

Studying the organization of sound and tone in the music of the East and West-East, located at the intersection of two geopolitical contradictions, allows us to consider it in both a regional and a global context. Through this event, Turko-Mongol and Turko-Iranian ethno-relations can be understood from a new perspective. It is obvious

that in the 20th century, it is important to study the influence of Western European classical music on the Central Asian sound system. This process, which has had positive and negative consequences, should be objectively evaluated from the perspective of the new historical reality and taking into account other forms of interaction of world music cultures.

This is evidenced by the fact that about 100 scientists from different countries of the world participated in the first international symposium "Music of Turkish Peoples" held in Almaty in 1994. This tradition, partly at a high official level, was organized in the form of regular joint meetings of the ministers of culture of the Central Asian republics. This is how the Turksoy Organization of Turkic States, headquartered in Turkey, came into being. It hosts music festivals, exhibitions of modern artists from Turkic-speaking countries, masters of folk art.

If we dwell on the characteristics of sound in the music of the Turkic peoples, it reveals the specific features of a number of interrelated phenomena at the general Turkic and regional level (singing in a hoarse voice, Shashmaqom, mugom, instrument some types of tools), determines their place in development.

The sound world of Turkish music is also of interest in modern world music art, that is, sonoristics, spectral and microtonal (microinterval) music, in which special attention is paid to timbre and sound color[6:23].

In Eastern (Iranian, Arab and Turkish, etc.), including Turkic music cultures, specific microinterval (17, 22, 24 tone) systems have developed. However, the nature of the microinterval in the music of the Turkic peoples, and its areas of popularization, remain practically unexplored.

If we carefully read examples of folklore, in particular epics, a large epic genre, we will be in an exciting state, as if we are looking at the layers of ancient culture in archeological excavations or, like a geneticist, analyzing the DNA data of our people. For a reader who is accustomed to written literature, reading folklore works may not always seem like a pleasant activity.

The issues raised in the treatises on Eastern music are close to the modern elementary music theory. Scholars of the Middle Ages compared it with maqam music in solving the problems of music theory. In this, they analyzed the example of the veil in statuses (tone, half and quarter tones).

The smallest unit of elements that make up musical works, some musical sound (tone) is called by the phrase "nagma" in the theoretical books that have reached us. A sound that lasts for a certain time within a certain point (parda) with its high and low is called "nagma".

According to theoretical treatises on music, "melody" differs sharply from other non-musical sounds. They will have certain characteristics. For example, the harsh voice of a person and the sound of untuned instruments are not considered as melody.

There are two types of melody in music:

1. Nagmai Qawli - i.e. human voice;
2. Verbal verb - artificial sound from musical instruments [7:12].

As a result of the analysis of the above-mentioned studies, the prospects of studying the phenomenon of sound and, more broadly, the organization of tone, are seen in the development of such a field of scientific knowledge as musical Turkology.

As a result of our research, as one of the first experiments in determining the sound model and applying it to the music of the Turkic peoples, it can be an important help in studying music culture other than European music culture, and different methods of determining the ideal of pure timbre and sound, other musical practices we conclude once again that the search for suitable symbols related to

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