

## The Contribution of Artists Who Lived and Worked in Central Asia to the Development of Uzbek Music

**Solijonova Durdonaxon Maxmudjon qizi**

Student of the Faculty of Social Sciences and Arts, Department of Fine Arts and Music Education,  
Andijan State Pedagogical Institute  
d.solijonova@mail.ru

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**Annotation:** In this article, the contributions of the great figures who lived and created in Central Asia to the art of Uzbek music were highlighted in this article. We tried to thoroughly analyze and illuminate several works written by great figures.

**Keywords:** art, culture, literature, music, musical heritage, composer, figures, opera.

**Introduction:** The factor that indicates the existence of every nation in the world is its language. The criterion of his greatness is spirituality. So, it is clear to everyone that one of the main branches of spirituality is music. The world of music differs from other industries in that it is very broad and covers all fields equally. The world of music is important as an expression of human life, way of life, activity, labor, value, and tradition. Therefore, music is characterized by its artistic and aesthetic possibilities.

**Literature review:** The musical heritage of the Uzbek people has rich traditions and ancient history. It is known from practice that it has developed over time, on the basis of folk music. Music is a beautiful expression of human culture and soul experiences. Therefore, it is known to everyone that folk music culture is a living process of formation and development. Musicians, singers and composers, who are its representatives, were considered worthy of respect as unique officials of the national culture. In this regard, historical information is also mentioned in the past treatises. Abu Nasr Farabi's "Big Book of Music", Zainullabiddin Husayni's "Kanuni Ilmi, Amali Musik", Abdurrahman Jami's "Risolai Musiqi", Alisher Navoi's "Majolis un-nafois", Darvesh Ali Changi's "Musical Treatise" are vivid examples of this. These scientists of ours are not only the pioneers of the field of musicology, but also served as mentors in the education of the national school of musicology. In particular, Abdurauf Fitrat's contribution to the art of music deserves special recognition. In 1921, he founded the Eastern Music School in Bukhara and became its first director. Along with classical music connoisseurs, Viktor Alexandrovich Uspensky also invited musicologists to the school. Since then, he has been in charge of collecting and recording the songs of "Shoshmaqom".

On the initiative of Fitrat, Father Jalal Nosirov and Father G`iyos Abdug`ani were recorded and published for the first time by Victor Uspensky, Shashmaqom of Bukhara. In addition, Fitrat started the science of Uzbek musicology of the 20th century with the articles called "Shoshmaqom", "About Uzbek music" and the pamphlet "Uzbek classical music and its history".

In 1921, the first "Eastern Music School" was opened in Bukhara on the initiative of Abdurauf Fitrat. Until a certain time, Fitrat worked as a leader. With the highest goal of preserving our centuries-old national musical heritage and training talented young people to become skilled professionals, we invite teachers such as Father Jalal Nosirov, Domla Halim Ibodov, Father G`iyos Abdug`ani, Abdurahman Umarov to teach lessons from "Shoshmaqom" to the school. Starting from the new academic year of 1925, changes were made to the curriculum of the "Bukhara State Eastern Music School" such as European notation, solfeggio, music theory, music history, and the teaching of playing European instruments. . In addition, our scholar Alisher Navoi, who

conducted a number of researches in Uzbek music and bequeathed the necessary sources. His scientific heritage is the basis of this direction. The great poet, thinker, state and public figure of our grandfather Alisher Navoi's musical treatises and thoughts about music serve as the main sources for knowing, understanding and learning the history of Uzbek music. After all, every song and verse of Hazrat Navoi is ancient. The clear feelings at the bottom of them express various good thoughts about the poet and enchant the reader and listener. In fact, Alisher Navoi, the great poet and thinker of the Uzbek people, is one of the great artists of world literature. His name and legacy are as immortal as the name and legacy of great word artists such as Rudaki and Firdavsi, Nizami, Homer and Dante, Shakespeare and Balzac, Pushkin and Tolstoy.

**Discussion:** Alisher Navoi had a great contribution to the development of the music art of the 15th century. Information about Alisher Navoi's mastery in the science of music is given in several works of our musicologists. In his book "Uzbek classical music and its history", Abdurauf Fitrat mentions that Alisher Navoi learned music from Khoja Yusuf Burkhan, a well-known musicologist. Alisher Navoi himself wrote a treatise on music. Connoisseurs of Uzbek music have expressed in their extensive research that Navoi is a great artist who has made an incomparable contribution to the development of Uzbek music culture and the development of Uzbek ustozona music in the oral tradition. Navoi himself writes about this in "Saba'i Sayyor":

San`atim anda soz chalmoq ishi,

Bilmayin men kabi ishini kishi.

Ilmi advoru fanni musiqiy

Mendin ul ilm ahli tahqiqi.

The great poet created five epics with more than 51,000 verses in a short period of time, more than two years. Based on the five epics of Alisher Navoi's work "Khamsa", Uzbek composers and composers have been creating songs, songs and stage works, and these masterpieces of art have been attracting the attention of all peoples until now. In "Khamsa" Navoi refers to music in images related to musical life, expressing romantic moments.

**Results:** Musical instruments such as chang, oud, tanbur, flute, dutor, gichchak, changqobuz are mentioned in "Khamsa". From this it is known that these words were the most popular at that time. Almost all of them have reached our time and are still widely used in practice. In particular, a musical drama will be created based on Navoi's epic "Farkhod and Shirin" and Yunus Rajabi, Shorahim Shoumarov will compose music for it, and this drama will be staged in the Samarkand Musical Drama Theater.

In "Farkhod and Shirin", Shirin with her character and qualities takes a place in the ranks of Farkhod, she is embodied as a noble person who is worthy of him in every way.

The third epic of "Khamsa" is "Layli and Majnun". This work is one of the saddest stories about love in world literature. It has been reworked by dozens of writers and folk artists and is extremely popular among the peoples of the Near and Middle East.

Navoi uses legends and stories about Layli and Majnun in his epic. However, his goal was not to tell a "legend", but to tell the "content". Navoi solved the two problems he set before himself - the vital content and the language - with great success and started a new era in the historical improvement of the work.

Alisher Navoi's work "Layli and Majnun" inspired many poets to write such a work and effectively influenced their creativity. In fact, stage works created on the basis of this epic have been recognized with success for many years. Therefore, based on this epic, composers T. Sodikov and R. M. Glier jointly wrote the opera "Layli and Majnun".

After writing "Layli and Majnun", Navoi started to create the fourth epic of "Khamsa" and finished writing this epic in almost four months of creative work and gave it the name "Sabai Sayyor". This work is a romantic-adventure epic. At the same time, the epic is related to the traditions about the planets.

Famous Uzbek composer Mukhtar Ashrafiy and dramatist Kamil Yashin created the wonderful opera "Dilorom" based on Alisher Navoi's epic "Sabai Sayyor". At the present time, the saga "Sabai Sayyor" has become more familiar and liked by the general public. This epic of Navoi effectively influenced the development of Uzbek folk art and written literature.

The heroic idea of "Saddi Iskandariy", the last fifth epic of "Khamsa" is a bright reflection of Navoi's socio-political views. The struggle for a centralized state led by a just and enlightened king is the main ideological theme of "Saddi Iskandariy". Like all genius artists, Alisher Navoi believed that his name and his works would live on. "I hope that it will be successful and I can only imagine that the career of my words will not fall below the peak and the celebration of my written works will not like anything other than excellence," wrote the great poet. These prophetic words were answered. Now the words of the poet continue their high flight around the world.

**Conclusion:** In short, due to the great contribution of the above-mentioned scholars to the Uzbek music culture, the place of the art of music that has reached the present day in the world is very important. Our composers such as M. Ashrafiy, T. Sodikov, and M. Glyer, who composed the works of the above-mentioned scholars, not only caused the creation of Uzbek opera schools, but also gave a great impetus to its fame in the world.

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