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## Dynastic Artists Who Made a Great Contribution to the Music of Uzbekistan

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**Annotation:** The article is devoted to music dynasties that made a great contribution to the art of Uzbek music, its role and importance in the traditions of the peoples of the East. Today, the study of this issue is widely studied not only by teachers but also by students. Eastern peoples with their rich historical heritage, worldview and centuries-old religious beliefs, dynastic traditions, spiritual and cultural values, which have been absorbed into the bright creations of folk craftsmen, unique lifestyles, scientists and artists. contributed greatly to its development and prosperity. The article discusses the bright representatives of the dynasties who contributed to the music art of Uzbekistan

**Keywords:** culture, art, musical dynasty, literature, tradition, musical heritage, East, music, teacher - student, figures, musical abilities.

**Introduction:** As you know, the activity of musical dynasties as a unique cultural phenomenon of the past and present is associated with the work of a galaxy of bright musicians-artists, connected by ties of consanguinity, who, over a long historical period, in their total creative contribution, contributed to the formation and development of national composing and performing schools. , conceptual directions, artistic styles, culture of a particular country. Sometimes the activities of a musical dynasty became symbols of an entire musical era. Each representative of the dynasty, being the bearer and receiver of musical talent and continuing the traditions of the continuity of their musical family, became a powerful stimulus for the development of art, science and world cultural progress. Despite this, issues related to the study of the musical dynasty have not received proper coverage in modern domestic and foreign science.

**Literature review:** The issue of dynasty in the art of music requires an integrated approach based not only on the research and development of musicologists, art historians, but also on a wide range of specialists in the person of psychologists, physicians, geneticists, physiologists, sociologists, cultural scientists. To achieve effective results in this matter, not only an in-depth art criticism, but also a comprehensive and holistic approach is important. The complexity is also due to the fact that the creative process, which includes the activities of all musical dynasties, is distinguished by the peculiarities of the historical, socio-social and cultural realities of each representative of the generation of musicians.

The phenomenon of musical dynasty, as a socio-historical phenomenon, has contributed to the formation and development of the system of national cultural values. Suffice it to recall the work of the Bach dynasties in Germany, Scarlatti in Italy, Mozarts and Strauss in Austria, Cabesons in Spain, Couperins in France, Bends and Brixi in the Czech Republic, Pipkovs in Bulgaria, Gadzhbekovs in Azerbaijan, Rajabi, Babakhanovs, Sufikhanovs, Khatamovs, Jalilovs, Kharratovs, Zakirovs, Matyakubovs in Uzbekistan. Moreover, each creative dynasty in historical retrospect will have its own internal code of development, inherent only to it, the amount and level of factors characteristic of a certain historical period. Various types of family and dynastic traditions, the secrets of creativity and performing skills were carefully preserved and passed down from generation to generation, honed and improved, demonstrating a vivid inclination towards musical creativity.

Eastern peoples, with a rich historical heritage, a special way of life, spiritual and cultural values, Muslim religious views, largely contributed to the development and prosperity of dynastic traditions in other areas (inherent in the brilliant creativity of folk craftsmen, science and art).

Uzbek music, which has been developing on the basis of oral tradition since ancient times, successfully functioned on the basis of the relations of the “Ustoz-shogird” (Master-student) system. An example is the creative activity of the court musicians Ibrahim (742-804) and Iskhak (767-850) Mavsuli, Khoja Abdulkodir Maragi (1353-1435), his son Abdulaziz and grandson Muhammad in Samarkand and other cities of Maverannahr. The son, being the successor of the clan, continued the work of his father according to Islam, which in turn created a fertile ground for the development of the succession of dynasties.

New political and social changes that affected the entire twentieth century, changes in a person’s view of freedom and the choice of a future profession, expanding the horizons of activity, allowed representatives of a new generation of musical dynasties to seek themselves in other related arts, thereby contributing to the development of “creative dynasties”, together thereby limiting the continuity of the purely “musical dynasties” of the East.

**Discussion:** Candidate of Art History, Professor of the Department of History of Music and Criticism of the State Conservatory of Uzbekistan I. Galushchenko, in the matter of continuity, points out the importance of both the “phenotype” (external factors) and his “genotype” (inherited from his parents). The role of the phenotype in this context becomes dominant, since it is the external environment that can contribute to and vice versa hinder the development of hereditary inclinations and abilities of the future musician, and is also responsible for the duration of continuity and traditions in a certain time space. It is external factors (environment, environment, family, school) contribute to the rapid and effective creative growth of a young musician (unlike his peers) and from an early age lay in him upbringing and educational priorities aimed at developing abilities, polishing professional skills, readiness to meet the requirements of a high level of professional musical creativity. The prominent representatives of musical families in Uzbekistan can rightly be attributed to the Rajabi dynasty, the founders of which were the brothers Rizki and Yunus Rajabi, who made a huge contribution to the development of the musical art of Uzbekistan.

Honored Artist of Uzbekistan, elder brother of Rizka Rajabi (1887–1977), a talented tanbur performer, in the performance and interpretation of which masterpieces of the musical classical heritage of the Uzbek people were recorded, such as: “Miskin”, “Nasrullovi”, “Munojot”, “Abdurakhmonbegi”, “Samoi dugokh”, “Gulyor-Shakhnoz”, “Garduni” va “Ufori segokh”, “Tanovor”, “Girya”, “Suvora” which are stored in the archives of the record library of the television and radio company of Uzbekistan, and represent the masterpieces of traditional maqom performance. Among the students of Rizka Rajabi there was also Karim Zakirov, who later became the founder of an equally bright artistic dynasty of singers and actors. He stood at the origins of the formation of opera art in Uzbekistan. His children are the legendary pop singer Botir Zakirov, his younger brothers and sisters - Louise, Nafafal, Jamshid, Farrukh, Ravshan Zokirov, grandchildren Karim Zakirov - Bakhtiyor, Bakhodir, Nargiza, Vagif, Javokhir Zakirovs are known not only in the republic, but also far beyond it outside creative personality.

The younger brother Yunus Rajabi (1897-1976) - academician, People's Artist of Uzbekistan, bastakor, singer, instrumentalist, folklorist, organizer and leader of creative musical groups, teacher and public figure was able to collect and systematize, record in musical notation more than one and a half thousands of Uzbek songs and instrumental works that have been in the folk memory of the Uzbek people by word of mouth for many centuries, and to preserve them for future generations. In this sense, Yunus Rajabi made a huge contribution to the preservation and promotion of Uzbek classical folk music.

**Results:** Knowledge and skills, subtle and brilliant secrets of classical national performance were also perfectly mastered by the son of Rizka Radzhabi Iskhak Radzhabov (1927-1982), the future scholar of makomov. He, like his father, perfectly performed Uzbek folk songs and maqoms, professionally played the dutar and tanbur. But the craving for a deep scientific understanding of the phenomena taking place took up. His monograph "On the issue of maqoms" (1963) was the result of many years of research. Iskhok Rajabov, having studied a large number of unique manuscripts in the museum of literature, institutes of manuscripts, art history, oriental studies, translated them into modern Uzbek and Russian. His scientific research was continued by the new generation of Uzbek musicologists. In 1971, having successfully defended his doctoral thesis, he continued his activities within the walls of the Tashkent Conservatory.

Together with their father, they recorded on the radio and splendidly performed classical works - "Nasrulloi", "Girya", "Buzruk", "Adoiy", "Asyriy", "Miskin". But the scientific and musical heritage of the scientist has not lost its significance today.

**Conclusion:** The sons of Yunus Rajabi - Hassan Rajabi, Obid Yunusov, grandchildren - Javlon Aziz Rajabi and great-grandson (fourth generation) Yunus Rajabi worthily continue the work of the legendary musical dynasty.

The consistent state policy aimed at reforming and improving the system of musical education in the republic, as well as raising harmonious and comprehensively developed youth, provides ample opportunities for developing the preservation of traditions and dynastic continuity in the musical culture of Uzbekistan. In turn, the study of the phenomenon of musical dynasties will provide an opportunity to deeply comprehend the ongoing phenomena not only of musical art, but also of other areas of human life.

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