

Features Of Uzbek Music Art

Umurzakov Islam Ilkhom ugli, Researcher at the National University of Uzbekistan

Abstract. Uzbek musical art is a complex creative system that embodies the centuries-old historical, spiritual, and cultural experience of our people, harmonizing traditional and modern aspects. In the process of its formation, the influence of various civilizations, including elements of Iranian, Turanian, Indian, and Islamic cultures, was noticeable. At the same time, these influences, subordinate to local national identity, created unique syncretic images and musical structures.

Uzbek musical art is distinguished by its ancient roots, genre and stylistic diversity, philosophical and aesthetic content, and deep socio-spiritual foundations. This art form has been formed over the centuries and has developed in close connection with the lifestyle, customs, rituals, and worldview of the people.

Uzbek folk music has been passed down from generation to generation on the basis of oral tradition, in which national melodies, tunes, the system of maqoms, the art of composition and performance culture are reflected.

The article analyzes the unique stylistic and performance characteristics of Uzbek musical art. The role of maqom and folklore songs in the development of Uzbek musical art has also been studied.

Keywords: music, art, Uzbek, character, creativity, “maqom”, folklore.

Introduction

Music is a source of natural pleasure for humans. It not only evokes emotions, but also affects memories, mental state, and physical activity. Everyone can enjoy different genres of music, depending on their taste and mood.

Music affects a person in various ways, for example, delicate and resonant melodies evoke emotions, harmony and tonal structure evoke calmness and pleasure in the human mind, warm and dynamic rhythms create a sense of energy in the human body, pleasant timbre and delicate performance of music create aesthetic pleasure. In aesthetics, there is a concept of catharsis (emotional cleansing), through which a person can be freed. Classical music, including the works of Tchaikovsky, Bach, Mozart, gives a person genuine aesthetic pleasure, deepens thinking. Jazz - improvisation and dynamic rhythms increase emotional pleasure. Lounge and ambient - soft and relaxing music, providing peace and mental balance. Pop and rock are music that evokes lively and strong emotions.

Studying the beneficial properties of music, including neurobiological studies, shows that when a person listens to music, dopamine, the hormone of pleasure and enjoyment, is produced. In particular, unexpected musical transitions and subtle dynamics intensify the pleasure process. Harmonic unexpected turns capture the listener's attention and give them pleasure. Rhythm and dynamic changes affect a person's emotional state and lift their mood.

Some music is associated with childhood or pleasant memories, enhancing the feeling of pleasure. Certain types of music also influence a person's processes of physical pleasure. For example, relaxing music reduces stress and fatigue. Cheerful and rhythmic music accelerates blood circulation in the body, gives strength and energy, while romantic music strengthens the feeling of love.

Uzbek musical art is distinguished by its unique modal system, rich artistic and aesthetic layers, regional diversity, and traditional-professional performance schools. Its development is inextricably linked with the historical, cultural, and spiritual life of the people, ensuring the relevance of this art form for present and future generations.

Sources And Methods

Among the Uzbek scholars who theoretically analyzed the Uzbek national musical art of the 20th century, its historical and philosophical roots, and its place in Uzbek national culture, the research works of Sh.S.Agzamkhodzhaeva, Sh.I.Aykhodzhaeva, F.Askar, B.Kh.Madrimov, G.Matyakubova, D.M.Mullajonov, R.Kh.Nosirov, Z.Oripov, D.Kh.Tashbaeva, G.A.Tursunova, D.Uraeva, M.M.Yakubbekova, M.Kalandarova, I.A.Ganieva should be recognized.

Philosophers D.Kadyrova, N.Agzamova, Z.K.Akhmedova, and Z.S.Nurullaeva studied the aesthetic features of Uzbek national music, the role of music in the aesthetic concept of Eastern Peripatetics, the influence of national musical art on cultural processes, and the artistic and aesthetic essence of maqom art.

In the article, R. Nosirov's candidate dissertation "Composition of Uzbek Folk Songs" (2005); M.Khodzhaeva "Methods of Teaching Music in General Education Schools" (2008); N. Alimdjanova "Musical Literature" (2020); U. Karabaev's book "Holidays of the Uzbek People" (2002) and M.A. Samieva, Yu.L. Istamova's "From the History of Uzbek Classical Music Culture" (2024); O.Yunusov's articles on the topic "Specific Features of Uzbek Musical Folklore" (2021).

In the process of preparing the article, such methods as analysis and synthesis, observation, conversation, and comparative analysis were used.

DISCUSSION AND RESULTS

In Uzbek national musical works, free creativity, their polishing, characterization, and the use of laments through individual skill are considered its important features. Another distinctive feature of Uzbek music is its close connection with the spirit of the people and national identity. Through music, people's joys, sorrows, dreams, worries, and attitudes towards life are expressed. Therefore, Uzbek music is not only a source of aesthetic pleasure, but also one of the main factors of the historical memory and cultural identity of the people. The art of maqom occupies a special place as the highest example of Uzbek music. Maqoms are distinguished not only by the style of musical performance, but also by their philosophical and educational content and socio-moral function. It reflects the worldview of the people, their attitude towards life, nature, and the world. If we take Shashmaqom as an example, it is included in the UNESCO Intangible Cultural Heritage List as a common heritage of the Uzbek and Tajik peoples. "Shashmaqom" consists of six parts, each of which expresses universal human thought about plants, nature, the human psyche, and the cosmos through music. The performance of maqoms requires a high level of musical thinking, knowledge of the modal (lahn) system, and adherence to the tradition of maqom performance.

Uzbek music is also rich and diverse in genres. Folklore music, compositional music, as well as contemporary pop and pop music, each performs certain social and aesthetic functions.

Local performance schools play an important role in Uzbek music. For example, the musical traditions of Bukhara, Samarkand, Khorezm, Fergana-Tashkent differ from each other in style, performance technique, and repertoire. In particular, if the Bukhara school in the art of maqom requires a clear voice, a contemplative style, and caution, then the Khorezm school is distinguished by an expressive and dynamic, lively and melodious style of performance. The Fergana-Tashkent school is a school that combines traditional and modern styles, with developed vocal and instrumental music. The teacher-student tradition plays a decisive role in the preservation and development of these schools. This system ensures the transfer of performance, musical thinking, repertoire selection, and moral-psychological training from teacher to student through personal communication.

Another distinctive feature of Uzbek musical art is the simultaneous manifestation of national and universal values. Many examples of this can be cited in the works of M.Ashrafi, S.Yudakov, M.Burkhanov, T.Sadykov, and others.

It is known that Uzbek folk music encompasses "folklore songs, national melodies and songs, and sayings. This testifies to the multifaceted nature of musical creativity" [1; 13 p.]. Traditional musical art has traditionally been studied in two main directions: the first is folk musical creativity (musical folklore), and the second is the genres of professional music in oral tradition (classical music, composition). "Creators of music in the oral tradition, consistently relying on the peculiarities of mass artistic consciousness, strictly adhere to the aesthetic laws and creative rules of a certain period, style, etc." [2; 19 p.].

Ancient music and related cultural processes served to strengthen mutual relations, especially between the Uzbek and Tajik peoples. "The musical sources of the ancestors of the Uzbek people are closely connected with the creative work of the fraternal peoples who lived in the territory of Central Asia, primarily the Tajik people. These musical works represent a unified whole until the 10th-11th centuries, which later served as a common foundation for the formation of Uzbek and Tajik musical cultures" [3]. It is observed that representatives of these two nationalities developed musical ties together.

According to the analysis of the literature, historically Uzbek folk art has developed in the following forms:

"- a creative process passed from mouth to mouth;

- The process that has come down to us through the teacher-student tradition;

- The process preceding professional creative activity" [1; 27 p.].

Attention to our national values, traditions, and spiritual wealth has now been elevated to the level of state policy.

According to the analysis of the literature, traditional Uzbek music has developed in two main directions since ancient times:

- Folk music;

"Classical Music" [2; 19 p.].

The term "folklore" comes from the English language and is a combination of the words "folk" (folk) and "lore" (wisdom) [4]. "The main feature of folklore is that it is created and performed by the majority" [5]. Folklore serves as the main source for transmitting the historical past, unique values, traditions, and customs of the people from generation to generation. Through them, criteria for the processes of education and upbringing are developed.

In our country, a number of works have been carried out on the organization of folklore ensembles. Folklore ensembles play an important role in transmitting folklore works to future generations and preserving the purity of the ideas put forward in them. In particular, in 1978, the "Gulyor" folklore ensemble began its activities in the Tashkent region. As a result of the creation of this ensemble, the activities of various folklore groups have been established in other regions of the country.

Folklore music, while being popular, ideological, and interesting, reflects the people's perseverance, faith in the future, and perceptions of justice and peace.

Ceremonial songs are one of the most important and complex sections of musical folklore. "Some aspects of art, the spiritual culture of the people, poetry, and everyday life were peculiarly manifested in ritual songs and merged with them" [2; 26 p.].

In rituals, customs are usually found in close connection with songs. After all, the artistic images of songs play an important role in understanding the historical development of rituals. "Songs are closely connected with all aspects of the material and spiritual life of the working people" [6; 49 p.], which had a significant influence on philosophical thought at different stages of evolution. In rituals, movement, words, and melody complement each other, and the role of music is of particular importance.

Ceremonial songs exist in all regions of Uzbekistan. In particular, "in ancient times, children first celebrated the blooming of snowdrops, then violets, dandelions, and willow leaves. Various folk songs related to snowdrops were performed. Cultural scholar Usman Karabaev writes: "The snowdrop festival is celebrated in different places in a unique way. For example, in a place called Balandqishloq in the Urgut district, the snowdrop festival is celebrated with special preparation. At the end of January and the beginning of February, when the days grew warmer and the snow began to melt, and as soon as the snowdrops in the sunny areas began to bloom and show their flowers, the village boys dug up the snowdrop bulbs and carefully preserved them with mud. The day of the holiday is determined in advance. On this day, teenagers aged 15 and older, dressed in national costumes, sang the "Boychechak" song, and walked along the village streets" [7; 86 p.]. The fact that village boys dig up snowdrop bulbs and store them in mud is an example of the people's botanical knowledge, experience in nature conservation, and concrete practical culture. These elements reveal not only the external appearance of the ritual, but also its deep semantic and functional layers.

"In seasonal labor rituals, there are songs "Qo'sh haydash," "Shoxmoylar," "Mayda," "Oblo baraka" (performed by men in a free style, loud and open voice). Family-domestic ritual songs are associated with wedding, mourning, and healing rituals and customs. These are "Mother's Lullaby"; there are genres of wedding ritual songs such as "muborak" (Toy muborak, Al muborak, To'y boshlovi), "qutlov" (Xush keldingiz, Kelin va kuyov qutlovi), "yor-yor" (Yor-yor or O'lan), "kelin salom" (Kelin salom, Chor salom, Xazor ali), aityshuvlar (Muborak, Baytxonlik, Lapar), "xayrlashuv" (Toy javobi, widespread in the Khorezm oasis) [6; 67 p.]. Seasonal-labor ritual songs are, first of all, directly related to the process of labor activity, and their performance serves the purpose of easing the burden of labor, giving rhythm, and ensuring collective

harmony. These songs strengthen spiritual unity, solidarity, and tranquility among people during the work process.

It should also be noted that "certain rituals and songs performed in them (for example, Sust xotin, Choy momo, Qo'sh haydash, Qor chaqirish), although they have now lost their status, acquire certain significance in the process of the development of socio-philosophical thought" [6; 76 p.]. Consequently, through the musical genres used in the aforementioned rituals, the unique way of life and values of the people developed to a certain extent.

Family-domestic ritual songs are one of the ancient and important types of oral folk art, closely related to family, everyday life, traditions, and customs. Family-domestic ritual songs are considered a means of spiritual and educational upbringing. These songs promote such concepts as family values, kindness, patience, loyalty, and love for children. They instill in the younger generation such qualities as love, attention, and respect for the family.

Songs performed at ceremonies such as weddings, circumcisions, cradle ceremonies, and bride's greetings enrich the aesthetic and cultural appearance of these events and imbue them with a more sincere feeling than formality. In these songs, the ancient way of life, customs, traditional worldview, and traditions are preserved. They reflect social relations in society. In family-domestic songs, such relationships in society as man and woman, parents and children, father-in-law and mother-in-law, bride and groom are illuminated through images. This helps to understand the social structure of the people. Songs containing themes such as separation, longing, longing, and separation allow people to express emotional relief and emotions.

Seasonal-labor and family-domestic ritual songs, as an integral part of social life, preserve cultural memory, strengthen the spiritual and moral bridge between generations, and form aesthetic taste.

In mourning ceremonies, "yigi" and "yoklov" are the main forms of singing, while "marsiya" is sung without musical accompaniment. "Crying" and "complaint" are the praise of the deceased, the expression of love and longing for him, the expression of personal and collective grief. "Yig'i" and "yo'qlov" are usually sung by women without accompaniment, in painful intonation, without rhythmic constraints. The narrated text is directly related to the life of the deceased and has a personal and dramatic character. "Crying" and "visiting" play an important role in easing inner feelings (psychological catharsis) by expressing collective grief, recognizing the social status of the deceased, and formalizing the mourning ceremony.

"Marsiya" is usually performed by men, without an instrument, in a serious and melodic style. The elegy has a religious-philosophical tone and praises the journey of man from the mortal world to eternity. Therefore, this genre is a form that celebrates religious and moral ideas. From an artistic point of view, elegies are distinguished by a high level of poetic expression, metaphors, and philosophical reflections.

"Badiq" sayings, performed by women alone and without accompaniment during healing rituals, also occupied an important place in history. Badiq is an expression of folk belief in the power of healing words. It serves the purpose of restoring the psycho-energy balance, expelling "evil forces," and giving the patient spiritual strength. Badiq is untitled, variable, in a tone appropriate to the situation, and is performed in an improvisational style. It often contains archaic words, prayers and curses, and forms of communication with nature and divine powers.

In conclusion, the genres of songs related to mourning and healing rituals reflect the Uzbek people's ideas about human life and death, health and illness, destiny and divine will in a musical poetic form. They are an integral part of the system of psychological and cultural balance, which has long been formed in the consciousness of the people, and have therapeutic and philosophical-aesthetic significance in oral creativity.

Conclusion

In conclusion, Uzbek musical art, as an integral part of national culture, is not only an artistic and aesthetic phenomenon, but also a unique phenomenon expressing the spiritual and ontological foundations of society. Its melodic structures and stylistic manifestations embody the historical memory, cultural archetypes, and socio-aesthetic ideals of the people, ensuring the stability of the spiritual heritage of generations. In this sense, Uzbek musical art, by expressing the harmony between man and being, personality and society in an artistic form, transforms the listener from aesthetic perception to spiritual observation, and from it - into an active participant in the process leading to self-awareness and perfection.

In Uzbek musical art, such fundamental philosophical contradictions as man and nature, society and the individual, tradition and innovation are harmoniously manifested. In classical music, the idea of spiritual purification and spiritual upliftment prevails, while in folk oral art, various aspects of life - labor, love, rituals, and holidays - are expressed in a philosophical sense. In this sense, Uzbek music is a world that expresses national cultural heritage, spiritual value, and philosophical thinking. It not only pleases a person, but also fulfills the task of forming their spiritual world and life views. True music connects the human soul with the world, calls to high spirituality.

Bibliography

1. Nosirov R. Composition of Uzbek folk songs: Philol. sci. nom.... diss. abstract. - Tashkent, 2020. - P.13.
2. Khojayeva M. Methods of Teaching Music in General Education Schools. - Тошкент, 2020. - P. 19.
3. Samieva M.A., Istamova Yu.L. From the history of Uzbek classical music culture // Journal of Creativity in Art and Design. Volume 2. Issue 4. Year: 2024 ISSN:3030-3028| <http://journals.proindex.uz>
4. <https://uz.wikipedia.org/wiki/Folklore>
5. Yunusov O. Specific features of Uzbek musical folklore // Academic research in educational sciences VOLUME 2 | ISSUE 1 | 2021 ISSN: 2181-1385 Scientific Journal
6. Alimdjanova N. Music Literature. - Tashkent: UNU, 2020. - P. 49.
7. Qoraboev U. Holidays of the Uzbek People. -Tashkent: Sharq, 2002. -P.86.