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The Influence of Music Culture on The Peoples of Central Asia in The Development of Uzbek Music Culture

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ABSTRACT

The article provides an overview of the culture of the peoples of Central Asia up to the XVIII century. In addition, the role of factors in the development of Uzbek music culture was discussed.

Keywords:

music culture, national art, folk music culture, emotion, intangible cultural heritage, thinking, Avesto, socialization

One of the centers of ancient culture - the peoples of Central Asia have made a significant contribution to the treasury of world science and culture. They also have a rich and ancient heritage in the field of music culture. This is evidenced by the ancient written sources on the history of musical culture of the peoples of Central Asia and the monuments found by archaeologists, which confirm the high culture of these peoples.

It is possible to show that many musical instruments of ancient culture of ancient Central Asia (nay, ud, doira) have pure local features. The fact that the local traditions are connected with the Greek, Indian and other folk traditions is also reflected in the words, which means that the culture of that time was unique. Although the influence of Greece on Central Asian music culture can be found in the musical treatises of medieval Central Asian scholars, over time this influence has faded. This period covers a very large historical period from the

7th century BC to the 4th century AD. Ancient cultural monuments prove that in the territory of today's Uzbekistan there was a high civilization created by the ancestors of the peoples of Central Asia. Scholars' knowledge, works of fine art, oriental classical literature and folklore are reflected in the epics. New research by orientalists and, finally, consistent information from the musical pamphlets of medieval Central Asian scholars help us to imagine in detail and fully the historical process of development of Uzbek musical culture. Musical sources inherited from our ancestors are inextricably linked with the work of fraternal peoples (Turkmen, Tajik, Kazakh, Karakalpak and Kyrgyz) living in Central Asia.

These periods lasted until the tenth and eleventh centuries, when the territorial boundaries of the ethnic peoples were united, and they later expressed their unity, and later this core served as a common basis for the formation of national musical cultures of these

peoples. The period of historical delimitation in the life of the peoples of Central Asia dates back to the first millennium BC. These were settled peasants (Sogdians, Bactrians, Khorezmians) and nomadic (Saks, Massagets, etc.) tribes. Information about them can be found in the Avesta. The beginnings of common poetic and musical art date back to those times.

Music has the property of socializing an individual, recreating certain events and situations, attracting and directing his attention, as well as increasing people's labor productivity. It is a conversation without words and without seeing. Music is a means of nurturing the senses, which can be used as a means of coordination and integration of mental and physical forces, a source of energy, a means of revealing truth, a weapon for the transformation of the human mind. And last but not least, the music that connects people to the universe. It is possible to continue this list or expand each paragraph, but most importantly, it is necessary to use a social phenomenon such as music, which has so many opportunities, to raise the level of human consciousness and thinking to a higher level[1].

The music of the Turkic peoples living in Central Asia is a unique event with a long history and rich traditions. It occupies a worthy place among other musical cultures and some of its achievements (Kazakh melody and aytys; akin art and Kyrgyz epic Manas; Uzbek-Tajik maqoms, Uzbek great song genre; Azerbaijani mugam and ashug art) are UNESCO's Intangible Cultural Heritage List. included.

The Avesto book and other ancient written monuments, as well as the archaic elements of the Central Asian way of life, their customs, and wedding ceremonies, testify to the fact that musical culture was originally in a syncretic state. The main types of Central Asian musical instruments, such as percussion, wind, and stringed instruments, emerged.

There are two economic and cultural types in the Turkic-speaking region (including West Asia): nomadic, pastoral, and sedentary. Nomadic pastoralists (including Kazakhs, Kyrgyz, Bashkirs, Nogays, partly Karakalpaks, as well as Southern Siberian Turks and their distant ancestors) lived in the desert regions of

Eurasia. The semi-nomadic, sedentary tribes (mainly Turkmens, Uzbeks, Uighurs, Azeris, and Turks) living in the south of the Great Steppe were engaged in agriculture and urban planning. Each of them has created its own musical culture.

The musical traditions of the nomadic peoples of the Eurasian steppes show similar features. Nomadic lifestyle, animal husbandry, horse breeding, and in the Southern Siberian Turks deer breeding are the main types of economy. found expression in the art of music and poetry. The musical instruments of the nomadic Turks are similar. It is based on aerophones (kuray, sibyzgi, choor, kos sirnay, koshnay), idiophones (qomus, shan-kabyz), as well as chordophones (qil-qabyz, igil, dombra, tobshur) and membranophones (shunuyyl, dauylpaz). The monodic style predominates in the creation of music.

The world of sound, which defines the "national identity" of Turkish folk music, is characterized by a wide range of sounds - from low-pitched rich, "thick", hoarse chest, to falsetto sounds to high and falsetto sounds. Due to register and timbre coloring, they have different "density" levels; combined with high-altitude mobility, they are perceived by the ear as a national character, an ethnic color. The peculiarities of the sound of sounds and musical instruments, the differences in hearing, in our opinion, have been preserved at the ethnocultural and even ethnogenetic level as a specific code.

As a fundamental category, the sound phenomenon defines the peculiarities of the organization of the melody of Turkic music. The presence of fine hearing among local musicians is indicative of the existence of a distinctive sound system that has not yet become the object of special attention.

The study of the organization of sound and melody in Turkish music, East-East and West-East, located at the crossroads of two geopolitical confrontations, provides an opportunity to consider both in the regional and global context. Turkic-Mongolian and Turkish-Iranian ethnocultural relations can be understood from a new perspective. In the twentieth century, the study of the influence of

Western European classical music on the Central Asian sound system is clearly relevant. This process, which has led to both positive and negative consequences, must be objectively assessed in the light of new historical realities and other forms of interaction between world music cultures.

This is evidenced by the fact that in 1994, the first international symposium "Music of the Turkic peoples" in Almaty was attended by about 100 scientists from around the world. In part, this high-level tradition 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 contemporary artists from Turkic-speaking countries, masters of folk arts.

As for the sound properties of the music of the Turkic peoples, it reveals the peculiarities of a number of interrelated events on the general Turkish and regional scale (throat singing, Shashmaqom, mugam, musical instruments). some species) determine their place in development. The sound world of Turkish music is also of interest in modern world music, such as sonoristics, spectral and microtonal music, with a special emphasis on timbre and tone of voice. [3:23]

The East (Iranian, Arabic and Turkish, etc.), as well as Turkish music cultures, have developed their own microinterval systems (17, 22, 24 tones). However, the nature of the microinterval in Turkish folk music and its popularity remain unexplored in practice.

If we carefully read examples of folklore, especially epics, which are a major epic genre, we find ourselves in a situation where we look at the layers of ancient culture in archeological excavations or analyze the DNA of our people as a geneticist. For a reader of written literature, reading folklore may not always seem like a chore.

The issues raised in Oriental music treatises are close to those of modern music theory. Medieval scholars often compared maqom music to the problems of music theory. In doing so, they analyzed the example of

curtains (tones, half and quarter tones) in statuses.

The smallest unit of the elements that make up a piece of music is called the "melody" in the theoretical books that have come down to us. A sound that lasts for a period of time at a certain point (curtain) due to its pitch is called a "nagma".

Theoretical pamphlets on music are very different from other non-musical sounds. They have certain characteristics. For example, the rough voice of a person, the sound of unadjusted instruments can not be considered a melody.

There are two types of music:

1. Nagmai qawliy - that is, the human voice;

2. Nagmai verb is an artificial sound coming from musical instruments [4].

As a result of the analysis of the above research, the prospects for the study of the phenomenon of sound and, more broadly, the organization of tone, are seen in the development of scientific knowledge such as music Turkology.

As a result of our research, as one of the first experiments to identify the sound model and its application to the music of Turkic peoples, it can be an important contribution to the study of music culture outside of European music culture. we conclude once again that the search for appropriate characters remains a real problem in practice.

Foydalanilgan adabiyotlar ro'yhati:

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