Music Heritage of Uzbekistan: Preservation of the National Traditions and Their Development

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The article touches on Uzbekistan musical heritage, its rich traditions and ancient history. Archeological excavations, written sources, musical instruments and oral traditions are reflected in musical samples passed from generation to generation. People's folklore creativity and classical music heritage are connected with the social life of the people, genres, instruments. Uzbek maqom is a bright example and advanced genre of the classical music. The creativity of composers are examples of using maqom's pieces.

Keywords: heritage, tradition, scientific research, Shashmaqom, layers of maqom, creativity, performance, classical music

Introduction

The great heritage preserved from ancient times till today, is a musical heritage that has rich traditions and ancient history. The art of music developed in connection with the social life of humanity and evolved over the centuries, has taken a special place in the life of the Uzbek people. They are reflected in ancient monuments (Tuprokh khala, Afrosiab, Ayritm, Varakhsha, etc.). It should be said that archeological excavations, written sources, musical instruments and oral traditions are reflected in musical samples passed from generation to generation. This process ensured the formation of the national traditions of our people and the creation of values in the life of the people. Music heritage is a contrast to the spirit of the people and the spiritual world of life. Music is important because of its greatness, limitations, unlimitness in genre and rapid impact on human thoughts.

Uzbekistan Music Heritage

Understanding the secrets of music research has long been at the focus of science. Scientific research by the great scholars of the east, recorded musical booklets, artistic and historical works are directly related to music. However, the development of the musical heritage is related to two aspects directly consonant. People's folklore creativity and classical music heritage are connected with the social life of the people.

- The first layer includes folklore genres reflecting the facts about the values and traditions in the life of the people;
- It's well-known that folk music is a popular music in a broad sense. Its composition is very extensive and rich in genres. They are labor, ritual, wedding ceremonial songs, also such genres as terma and lapar, melodies and songs mainly social life criteria. For example, such as "Mayda, mayda", "Charkhim", "Chillik o'yini",

“Boychechak”, “Alla”, “Yor - Yor”, unusual musics are the main features of Uzbek folk music. Melody and songs are characterized by their simplicity, their peculiarity of character and the tendency towards cunning. These samples have been popular among the nations, but some of the prominent figures have worked with them among the people. Such performers are known as laparchi, bakhshi, satang, yallachi, parihon, sozanda among the nation. Basically they are used instruments like doira, khayroq tosh, spoons, teapot, dutor. To the present days in the development of the folklore music playing rubob, gijjak, nay, sunray, nogora, karnay, became commonplace. The samples of this word and texts are distinguished by simplicity and reality. Folk music has developed in recent years. Folk ensembles consisting of old and young folk singers have been created in the local regions and show their effectiveness in promoting and propagandizing them. The number of folklore ensembles such as “Gulyor” (Bo’stonliq), “Omonyor” (Kokand), “Boysun” (Surkhandarya), “Chavki” (Khashkhadarya) are among them.

- The second layer is the creative trait of classic music and composers, musicians and honors.

Uzbek Maqom

Classical music is a kind of professional music with perfection, complexity meaning and listener, creator and performer. Uzbek maqom is a bright example and advanced genre of the classical music. In Uzbekistan Shashmaqom is shaped as the system of Khorazm maqoms and Fergana—Tashkent maqoms.

Each regions maqom has own status. Particularly, Shashmaqom includes 6 large categories. They are Buzrukh, Rost, Navo, Dugokh, Segokh, Irokh maqoms. Khorazm maqoms have seven categories: Rost, Navo, Segokh, Dugokh, Buzrukh, Irokh and Panjgokh. Fergana—Tashkent maqoms have own manners called “Bayot”, “Dugokh Khusayniy”, “Chorgokh”, and “Shakhnozi gulyor”.

Maqoms own feature are the rhythm system, the cyclical aspects, the texts written on the aruz are performed by skilled and well educated musicians. Both layers have been studied by national traditions. These traditions are reflected in creativity and performance. Creativity and performance are the two lines of the action. One is the basis for the second, second is the animator for the first.

1. Creativity—traditions of musical and singing music. Creativity is associated with both layers and it’s distinguished by basic principles, which are found in their own layer and have been practiced for many centuries.

2. Performance—musician and singing. Their work has also extensive coverage. This is definitely characterized by the colorfulness of the instruments and the richness of the genres. In practice, their traditions are formed through the Ustoz-shogird (Master-apprentice) schools and are kept as a legacy and developed.

The main type of this layer was verbal. Accordingly folklore music, sagas, maqams, instrumentalists art have brought up national musical traditions. Over the centuries it has been developing. Music science passed long path a great extent in the field of music based on the development of science and the development society. The basic of this is first of all verbal perform. However, the development of this tradition through the use of written information has also shown its effectiveness.

In our days they are also learning in written traditions. Its development connected with modern creativity and performance art. Written exploration has great place in keeping this traditions. First of all, it provides the result of analytical investigation in foundation of traditions; second it is the main source of development process. This process is worth for developing Uzbek maqom art, creativity and singing. In our period Uzbekistan music creativity and performance traditions are prolonging in compassion and composing works.

Especially we can mention that they are appearing in a modern performance. They are found their modern appearance in all genres: symphonic, vocal and instrumental music.

It's a vivid example of the recognition of maqom art. Despite the fact that this art has been less mentioned for seventy years, maqom has been built on creativity and performance. Particularly, the development stage has developed over the last half century. It should be noted that the stages of development of musical traditions of the past have been studied in practice. They contain compositions and techniques, musical instruments, practical performances and information about artists and performance. In the twentieth century, music critics of the classical music of the past have been well worth studying. Great booklets were published by musician scientist Iskhak Rajabov (books-“Maqomlar masalasiga doir” (1963), “Maqomlar” (2006), O. Matyokubov “Maqomot” (2004). In the theoretical and practical process, the creative work of academician Yunus Rajabiy is a great example of success. The Uzbek musical heritage has been able to perform Shashmaqom's notes and sound recordings.

In the development criteria of the traditions of maqom, three processes are important, which are directly related to performance. These are the creative approach, enrichment of new performances, creativity of composers. The creative approach relates to the performance of the department and creates modern interpretations of individual and group ensembles performances. The new enrichment criterion can be explained by the creation of new works on the basis of Shashmaqom structural subdivisions. “Savti Fattokhon”, “Khojiniyoz”, “Segokh” categories and etc. In the composers' work (Y. Rajabiy, I. Ikromov, F. Mamadaliyev, J. Sultonov, M. Murtazayev, O. Xotamov, A. Ismoilov, O. Rasulov et al.), hundreds of new songs and melodies were created.

Conclusion

It's necessary to turn to the fact that maqom finds pleasing in the modern performance criteria. These compositions are useful in all genres of symphonic vocal and chamber music, as well as contemporary creativity in music. The creativity of composers such as M. Tojiyev, T. Khurbonov, M. Makhmudov, M. Bafojev, N. Giyosov are examples of this.

One of the criteria that emphasize the greatness of the spiritual world of any nations is the art of music. In this regard, the Uzbek people have a great musical heritage, unique history, national traditions and its successors.

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