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"NATIONAL MUSIC ART AND THE YOUNGER GENERATION: TEACHING NATIONAL HERITAGE"

Abduazimov Ravshan Abduganiyevich

Associate Professor at the Department of "Maqom Instrumental Performance", Y. Rajabiy Institute of National Music Art, Uzbekistan

Abstract

This article discusses the significant role of our national music art in the upbringing of the younger generation. The history and study of national music are illustrated through the example of maqom instrumental performance. It explores the scientific and musical heritage of medieval musicologists and the incorporation of elements of national music in the works of contemporary Uzbek composers.

Keywords Bukhara Shashmaqom, Khorezm maqoms, Fergana-Tashkent maqom paths, epic, fairy tale, proverb, song, riddle, ideology, psychology, master-apprentice traditions.

INTRODUCTION

Music art is an endless source of aesthetic taste and emotional perception. It is a captivating world that captures the heart and mind of humans. For this reason, a person must always strive for beauty and follow its rules in daily life. The musical traditions, events, and local ceremonies in Uzbekistan are deeply shaped by the social and historical development of the Uzbek people, their ethnopsychological characteristics, life experiences, and social struggles, and have been passed down through generations over the centuries.

For this reason, young people learn virtues such as love for the homeland, compassion, etiquette, morality, and educational-cultural upbringing. The adoption of essential normative-legal documents aimed at developing music education, especially

after the years of independence, has played an important role in fulfilling these tasks. The musical culture of the Uzbek people has an ancient history. The development of civilization between the two rivers has seen the evolution of classical music, traditional instrumental music, folk composition, and amateur music heritage, with various forms of performance blending into each other over time.

METHODS

This rich musical heritage is still a vital part of our spiritual culture today. Historically, the development of music culture and performance arts in the land of Great Turan began in ancient times. Great Eastern scholars such as Muhammad al-Khwarizmi, Abu Nasr al-Farabi, Ahmad al-Fergani, Avicenna, Pahlavan Mahmud, Mirzo Ulugbek, Alisher Navoi, Zahiriddin Muhammad

Babur, Abdurahman Jami, Najmiddin Kavkabi, and Darvish Ali Changiy have contributed valuable insights into music theory, performance, and the structure of musical instruments in their writings.

The formation of this musical heritage is linked to the invention and perfection of musical instruments. The literary scholar N. Mallaev, in his work "History of Uzbek Literature," states that music in our region has developed alongside artistic literature. During the 10th-12th centuries, instruments such as the tambur, rubab, dutar, qanun, and ney became widely distributed. Archaeological excavations in historical cities of our region have uncovered instruments like the dutar and qanun, as well as depictions of musicians playing instruments, providing evidence that performance arts have developed here for centuries.

The traditional forms of maqom, mugham, dastgah, navbah, raga, and kyu in Eastern music have been passed down orally from generation to generation.

RESULTS

The President of the Republic of Uzbekistan has played a crucial role in the development of maqom music, especially in terms of creating new compositions based on traditional performance methods, contributing to the modernization of classical music. More than 20 decrees and decisions have been adopted to enhance the quality and development of this genre.

The "Education Law" of Uzbekistan and the "National Training Program" emphasize the training of highly skilled specialists who meet contemporary demands. The conditions necessary for this are well-established in the education system. We know that the scientific and musical heritage of medieval scholars and contemporary Uzbek composers are key to understanding the unique masterpieces of our people.

Music performance, folk composition, and its

genres continue to evolve and expand. The traditions of "ustoz-shogird" (teacher-student) learning have played an essential role in shaping the music performance traditions in our region. The system of teaching maqom performance through "ustoz-shogird" remains central to transmitting this heritage.

The apprenticeship system, where each musician works under the guidance of a teacher, has been fundamental in the transmission of musical knowledge. This tradition has been preserved and developed over the years.

DISCUSSION

Like all peoples of the world, the Uzbek people have their own national values, including a rich spiritual, musical, and literary heritage that has developed over centuries. The completeness and spiritual richness of the Uzbek music heritage is evident to all. As with any national heritage, it has been passed down orally over generations. This oral tradition has continued to shape the cultural practices of the people.

The national values of the Uzbek people, including music, evolve slowly, adapting to the demands of each era, but always remain rooted in tradition. The preservation and creative adaptation of these musical traditions are crucial for maintaining a connection with the past while ensuring the development of future generations.

CONCLUSION

In recent years, there have been significant changes and innovations in music, particularly in the area of maqom music. Our national maqoms are gaining recognition worldwide, and their high artistic value is becoming more evident. The goal is to deepen our understanding of the historical, cultural, and musical importance of maqoms and promote them on a global stage. This will not only contribute to the development of Uzbek musical heritage but also to the broader world of music.

In 2021, the Uzbekistan National Music Art Institute named after Yunus Rajabiy began its activities. The institute has played an important role in researching, teaching, and promoting the maqom tradition, achieving new successes in the field.

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