



## UZBEKISTAN FOLK MUSICAL CULTURE, CHARACTERISTICS OF ART AND HARMONY BETWEEN NATIONAL VALUES

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**Abstract:** This article discusses the art of music, its historical development, the restoration of our national musical heritage and its harmony with national values in the spiritual life of our people. It also describes the study, mastery, and promotion of classical musical traditions, the role of our national musical culture in shaping the spiritual worldview of the younger generation.

**Keywords:** human development, music, musical art, musical heritage, national values, classical music, folklore, traditional musical performance, singing art, musical culture.

**Аннотация:** В данной статье рассматриваются вопросы музыкального искусства, его исторического развития, восстановления нашего национального музыкального наследия и гармонии с национальными ценностями в духовной жизни нашего народа.

Также объясняется роль изучения, освоения и пропаганды традиций классической музыки, роль нашей национальной музыкальной культуры в формировании духовного мировоззрения молодого поколения.

**Ключевые слова:** развитие человеческого потенциала, музыка, музыкальное искусство, музыкальное наследие, национальные ценности, классическая музыка, фольклор, традиционное музыкальное исполнительство, певческое искусство, музыкальная культура.

As is known, the art of music has long been revered as one of the determining criteria for the spiritual wealth of humanity, its rich worldview and future perfection. It contains national traditions, customs, rituals and values of each people. The musical culture of the Uzbek people has a centuries-old history, and over the years and centuries, the spiritual heritage of our people has been passed down from generation to generation. An integral part of the rich spiritual world of the Uzbek people - as one of the manifestations of national values, are the examples of national musical heritage that have become more refined and beautiful over the centuries. This musical heritage mainly consists of two layers, one of which is called "folk music", that is, "musical folklore", and the other is called "traditional professional music", which is "master music". It should be noted that both of the above-mentioned layers of the national musical heritage have reached our time through oral tradition (without musical notation), that is, through oral creation, oral performance, and oral learning (transmission). Therefore, national music, which has been a vivid expression in sounds of the rich spirituality, deep thinking, and harmonious spirit of our people for many centuries, is today the spiritual strength and nourishment of our society, the founder of a great state.

The art of music is a dynamic process of the formation and development of folk music culture, and its representatives, musicians, singers and composers, have been honored as unique representatives of folk culture. Historical problems and pedagogical views have also been mentioned in previous treatises in this regard. In particular, the works of Abu Nasr Al-Farabi's "The Great Book of Music", Zainulloiddin

Husayni's "The Science of Law and Practical Music", Abdurahman Jami's "Risalai Musiqi", Alisher Navoi's "Majolis un-nafais", Darvesh Ali Changi's "Music Risola", and Ibn Sina's "Javami's ilm ul-musiqi" ("Collection on the Science of Music") are vivid examples of this. Looking at the history of musical culture, in this regard, in recent and recent years, a number of our thinkers and scholars have conducted research on the study of Uzbek national musical art and culture and explained the importance of art in human development [1]. In particular, in the study of the history of Uzbek national musical culture, Abdurauf Fitrat's research and pedagogical views on Uzbek classical music, its styles and their differences from Turkish, Arabic, and Persian music, as well as his analytical thoughts on the theory of "Oriental music" and its foundations are presented.

After our country gained independence, along with many other areas, life-changing changes began to occur in musical culture. Today, the necessary conditions have been created in our beloved Motherland for the large-scale development of musical art and the further improvement of socio-musical culture, and work has been launched to educate the younger generation on the basis of national and world classical music. In this regard, the decrees and resolutions of the President, issued "On improving musical education in the Republic, the activities of cultural and art educational institutions" (December 1996), as well as "On strengthening the material and technical base of children's music and art schools and further improving their activities" (July 2008), "On measures for the further development of the Uzbek national maqom art" (November 17, 2017) and "On holding the International Conference on Maqom Art" (April 6, 2018), have acquired an extremely important role. As a result of the measures taken, a number of significant works aimed at learning, mastering and promoting centuries-old folk and classical music traditions were carried out in a historically short period of time. In addition, pupils and students of many secondary schools and special higher education institutions operating in our country now have the opportunity to enjoy the music of these ancestors.

It is known from history that our musical culture, traditional songs, and maqom performances, which are the main link of our national spiritual heritage, have always been recognized as spiritual nourishment in the daily life of our people. The people sought salvation from music in difficult times, and songs and music accompanied them even in happy times. Because in today's years of independence, in an era when we are becoming aware of our identity, it is natural to rely on our national musical culture, which is a part of our spiritual heritage, inherited from our ancestors, and to turn to our traditional songs. All of this plays an important role in the upbringing of a harmonious generation and in shaping the spiritual worldview of young people. Our traditional music and songs have always called people to faith, love, and humanity [2].

During the years of independence, the direction of folk music creativity has reached a new level. Musical folklore, based on the conditions of the ethnic settlement of our people, the customs and traditions of all oases, has preserved its natural performance form, its musical appearance in clothes and unique musical melodies. As a novelty, new performance examples of folk folklore performance, combined with the national pop direction, are also emerging. These manifestations are evidence that folk music folklore creativity has reached a stage of renewal. Many ensembles working in this genre in our country, such as "Besh Karsak", "Boysun", "Gulyor", "Omonyor", "Gulchehralar", "Doston", "Besperde", "Orzu", "Yor-yor!", "Chavgi", "Mohi Sitora", are setting an example with their bright creativity. Considerable work has also been carried out in the field of classical traditional music performance, another folk music direction. Our folk traditional professional music, inherited from our ancestors for centuries, continues to develop new and rich traditions. In this regard, the creative activities of such famous composers, singers and musicians as Turgun Alimatov, Orifkhon Hotamov (deceased), Fattokhon Mamadaliev (deceased), Gulomjon Khojikulov, Abdukhoshim Ismailov, Olmas Rasulov, Temur Makhmudov, Mamasiddiq Madaliev are a vivid example. The services of hafiz and singers in conveying these maqoms and traditional ways to the people are also invaluable. New generations of hafiz performers are emerging. The art of folk bakhshi and doston, which are among the leading directions of our musical heritage, are also developing rapidly. The celebration of the 1000th anniversary of the epic "Alpomish" was a new step in this area.

Our great ancestors highly appreciated the importance of music and singing in perfecting the human personality and cultivating noble human qualities. All types of musical culture not only give people artistic and aesthetic pleasure, but also provide knowledge about the secrets of the world that are extremely difficult to express in scientific terms, and help to understand the truth of life through artistic and aesthetic means.

Human existence and spiritual development cannot be imagined without musical culture [3]. It should also be said that the spiritual potential of each people, its contribution to the development of world culture is determined by its musical culture.

The maqom music and folk traditional songs, which are preserved by our people today and are relevant to eternity, are a significant step towards the great discovery and spiritual perfection of our wise and creative ancestors. At this point, it is worth noting with satisfaction that the masterpieces of the musical culture of the Uzbek people, which have come down to us for centuries, have been fully restored and notated. In this regard, the services of our late great teachers are immeasurable. Even after hundreds of years, this heritage continues to be polished with new and replenished performances and remains the sacred spiritual wealth of our people. One of the important laws of the spiritual development of humanity is that as a person reaches maturity, he begins to feel the creative power of art more and more deeply.

Based on the above thoughts, it can be said that in the current conditions, when the formation of a complete human personality has become a priority direction of state policy in our country, the role of our musical culture, which is an integral part of our spirituality, is immeasurable. Because music and songs have always been the soul food of our people.

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