



CHARACTERISTICS OF UZBEK MUSIC CULTURE DURING THE COLONIAL PERIOD

Fatkhulin Damir Maratovich

2nd year graduate student of the National Institute of Pop Art named
after Botir Zakirov under the State Conservatory of Uzbekistan
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Abstract: This article discusses the formation period of Uzbek music culture and the theoretical foundations of music culture during the colonial period.

Key words: music culture, history, ethnomusic, folklore, education.

Introduction.

The beginning of the formation of the culture of the Uzbek ethnos dates back to the 6th-7th centuries BC, by the time when nomadic tribes in the valleys of the Amu Darya, Syr Darya and Zarafshan rivers switched to a settled way of life and created their first states.

The Uzbek musical culture over the course of several centuries developed exclusively in the context of a settled way of life, without undergoing cardinal changes until the first half of the 20th century.

In the mid-1920s, Uzbek culture began to experience changes that, after 1917, also, like many peoples, they were involved in a revolutionary movement that caused fundamental changes in their lives. During the period of building socialism, significant changes were made to the traditional, including the musical culture of the Uzbeks. The idea of "professionalization" of folk music, actively pursued since the first years of building socialism in the region, was accompanied by attempts to adapt folk musicians to the criteria for judging academic music that they did not understand well. The result of this experience was the modification of not only traditional musical instruments, but also the entire aesthetic and normative basis of the traditional musical and sound system. In 1991, after the collapse of the USSR, Uzbek culture experienced another shock that happened during the same century.

Consequently, during one twentieth century, the Uzbek musical culture functioned in three different state, political and socio-economic conditions, having experienced two profound shocks during this short historical period.

Today, against the backdrop of the events of the 20th century, the need to rethink the achievements and losses that have occurred in the musical culture of Uzbekistan is especially acutely realized.

The need for scientific understanding of traditional culture in the conditions of a period of value crises and the search for new cultural foundations and landmarks becomes relevant.

Cultural Politics, Theory and Practice.

It is known that scientific knowledge is formed on the basis of data from practical experience by abstracting and logically analyzing these data. In other words, theory is a holistic knowledge about the patterns of already existing connections and specific features of practical experience. At the same time, as is known, practice acts as a criterion of truth and the basis for the development of theory. However, in the process of both practical and theoretical development of the Uzbek traditional musical culture, a paradoxical situation arose when this

axiom (the inseparable unity of theory and practice), which is the fundamental basis of epistemology, was actually ignored. The emergence of such contradictions was due to both objective and subjective reasons. The 20th century entered the course of human history with its world-wide revolutionary adjustments that swept away the foundations of traditional, regional cultures. The dramatic situation of that time was aggravated by the fact that the revolutionary nature of the era was superimposed on Eurocentric preferences, which determined, in general, the methodological orientation of almost all the humanities. Not only the practice of "improving" musical instruments, but also the general orientation towards the "professionalization" of musical cultures in the national republics of the former Soviet Union was initiated by the ideological setting of the state's cultural policy. The unification of culture throughout the USSR was focused exclusively on the European model for the development of musical creativity, without taking into account the specifics of practices existing in ethnic cultures. One of the reasons was the lack of knowledge about the culture of the small peoples of the society. "Art then was super-ideologized, the policy of the party of a friendly state - the Soviet Union - was set forth in works of literature, music and in the theater. The most important feature of the art of those years is the complete and blind adherence to the example of the "elder brother", excluding the search for more acceptable forms of art for the Uzbek people. All that was required was to copy the best works of Russian Soviet culture," notes the art historian A. K. Kuzhuget (Kuzhuget, 2003: 201).

"During the Soviet period, domestic policy in the field of culture was one-vector. Being extremely centralized and ideologized management, it was, first of all, the process of "implanting" party-political imperatives (the main of which were the principles of class, party and nationality) into the practice of artistic and creative activity and cultural and mass work. This kind of "pressure" did not need feedback, limiting to the maximum the possibilities of self-development of cultural life along the line of increasing diversity" (Balakshin, 2005: 3). For example, M. P. Kapustin sees the main cause of many of the troubles of socialism in the exaggeration of the role of the violent revolutionary principle - revolutionism, which led to countless deformations of Soviet society. The author sees a way out of this situation in the return of politics and culture to the mainstream of human civilization (Kapustin, 2002). In modern conditions, in the context of an active discussion of such problems as the specifics of ethnicity, identity, authenticity, interest in cultural distinctiveness becomes relevant and significant. "Private, ethno-determined moments of the specifics of the movement of society in national regions, recorded by science, can actually be marker points for the implementation of fundamental, basic phenomena and phenomena. Thus, globalization, consolidation and integration in the field of the humanities for national regions should first of all mean, as M. Ulakov rightly notes, not the transformation of national-specific knowledge in the direction of general standardization and leveling of methods and models of scientific research, as it was under Soviet rule. And, rather, on the contrary, the promotion and development in the new scientific and information environment of those analytical systems that are based on the unusual nature of the material under study" (Ulakov, 2004: 4;).

Thus, the policy of culture, theory and practice are three components that, by their nature, should be interconnected. But in the case of traditional cultures, they turned out to be inconsistent. At present, the inevitable numerical reduction of the carriers of traditional culture of the oral-auditory type is becoming more and more noticeable due to their natural passing away, and for this reason, their influence and role in culture are weakening. The

modern elderly population of Uzbekistan is a generation of builders of a socialist society, who learned the ideals of that era from childhood. There is also a noticeable increase in the number of graduates of music schools, colleges, conservatories and other educational institutions of culture and arts, brought up not on traditional values. This quantitatively increasing mass of graduates begins to actively introduce academic terminology and introduce evaluation criteria and terms that are not characteristic of traditional music into Uzbek musical practice. This is in a situation where there are already a sufficient number of serious scientific works on the Uzbek traditional musical culture, both by domestic and foreign scientists. However, the results of scientific research so far remain not involved in the education system in the development of curricula, teaching aids used to train populist musicians. In the educational institutions of culture and arts of Uzbekistan, state educational standards continue to operate, focused exclusively on the requirements and norms of European classical music, introduced back in Soviet times. Also, at the departments of folk (national) instruments, students continue to be taught on "improved" (by analogy with the instruments of the Russian Orchestra of V.V. Andreev) national instruments. And the traditional culture, being fundamentally oral, in the process of its formation and development developed its own system of sound system and also mechanisms and methods of non-note, that is, non-written transfer of knowledge, which are very effective in terms of the speed of learning for beginners. Unfortunately, these folk methods are still poorly understood. On the other hand, it is naturally positive that modern Uzbek musicians know musical notation, and join the masterpieces of world musical classics.

Conclusion.

Starting from the 90s of the last century, Uzbek music began to attract close attention of the world community. In addition, it has become in demand at many concert venues around the world. In this regard, the scientific interest of foreign scientists in Uzbek music and especially maqoms was also initiated. Several dissertations have already been defended, articles and monographs have been published.

Further scientific study and practical development of Uzbek traditional music, I think, will go as deep as possible, and take into account all the empirical (both ideological and practical) experience of its creators, i.e. our ancestors who left us such masterpieces in the field of musical creativity.

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