

THE MUSIC CULTURE OF THE PEOPLES OF CENTRAL ASIA

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Annotation

This article provides a scientific analysis of the formation and historical development of the musical culture of the peoples of Central Asia. The study examines the musical traditions of the peoples of the region, originating from ancient times, the development of oral creativity, folklore and epic genres, as well as the influence of the settled and nomadic way of life on musical thinking. Based on archaeological finds, historical sources, and the scientific views of the great scholars Abu Nasr Farabi, Abu Ali ibn Sina, and Safiuddin Urmavi on music, the theoretical and practical aspects of Central Asian musical art are analyzed. The article also examines the rise of musical culture in the Middle Ages in the territories of Maverannahr and Khorasan, the processes of formation of maqam art and professional performance traditions. The research results will serve to identify the common roots and national features of the musical culture of the peoples of Central Asia.

Keywords

Central Asia, musical culture, folklore, maqom art, bakhshi art, epic genres, musical instruments, settled and nomadic culture, musicology, Movarounnahr, Khorasan.

The musical culture of the peoples of Central Asia is one of the most ancient and rich cultural layers of human civilization. The musical traditions formed in this region have developed for millennia in close connection with the historical development, social life, customs, and spiritual worldview of the people. The peoples who lived in one of the centers of ancient culture - Central Asia - made a significant contribution to the treasury of world science and culture.¹ The musical heritage of the Uzbek, Karakalpak, Kazakh, Kyrgyz, Tajik, and Turkmen peoples, having common roots, is distinguished by the unique performance styles, genres, and aesthetic criteria of each people.

In the musical culture of Central Asia, oral tradition occupies a leading place. Folk songs, dastans, the art of bakhshi and akyn, maqam and song genres have not only artistic and aesthetic significance, but are also important as a means of preserving historical memory, moral views, and national identity. In particular, the art of maqom and types of epic musical creativity clearly demonstrate the musical thinking and creative potential of the peoples of the region. In the context of today's globalization, the scientific study, analysis, and preservation of the traditional musical culture of the peoples of Central Asia remains one of the pressing issues. Identifying the specific aspects of the national musical heritage against the background of modern musical processes and revealing its cultural and educational significance is an urgent task for scientific research. Maqolada O'rta Osiyo xalqlari musiqa madaniyati shakllanish jarayoni, asosiy janrlari,

¹ O. R. Abdumutalibovich. Markaziy osiyo mintaqasi xalqlari musiqa madaniyatning o'zbek musiqa madaniyatining rivojlanishiga ta'siri. *Oriental Renaissance: Innovative, educational, natural and social sciences* 3(12), Dec., 2023 19-b.



ijrochilik an'analari va ularning o'zaro tarixiy-madaniy aloqalari ilmiy nuqtai nazardan yoritiladi. Tadqiqot natijalari mintaqa musiqa madaniyatining umumiy va milliy xususiyatlarini aniqlashga xizmat qiladi.

The formation of musical culture in the territory of former Turkestan dates back to ancient times. Archaeological and ethnographic sources show that musical activity in this region developed in close connection with rituals, labor processes, and religious beliefs. As a result of the influence of ancient Turkic and Iranian cultures, musical sounds, rhythmic structures, and musical instruments were formed.

Today, archaeological monuments discovered play an important role in the study of the ancient way of life and culture of the peoples of Central Asia. For example, material evidence confirms that in ancient times our ancestors were engaged not only in singing and dancing, but also in instrumental performance. For example, as a result of search operations conducted in the village of Muminobod, Urgut district, Samarkand region, various jewelry items found in the woman's grave and the nay instrument found among them, as well as the study of its history, serve as the basis for our conclusions.

The discovered flute was decorated with extremely delicate patterns made of bone. Scientists have determined its history through scientific expertise and say it's close to 5-6 thousand years old. Historical sources note that cultural exchanges carried out along the Great Silk Road had a great influence on the development of musical culture in Central Asia. As a result, Eastern and Western musical traditions harmonized, creating a rich and diverse musical environment characteristic of the region.

The most ancient examples of folklore of the peoples of Central Asia are preserved only in some historical monuments, memoirs, and scientific works. They consist of myths, legends in the form of battle epics, heroic and heroic epics, songs, and proverbs.² In the musical culture of the peoples of Central Asia, traditional genres occupy a leading place. In particular, the art of maqom occupies a central place in the classical musical culture of the Uzbek and Tajik peoples, is distinguished by a complex modal-tonal system and deep philosophical content. Also, among the Kazakh and Kyrgyz peoples, the art of melody and singing, and among the Karakalpak and Turkmen peoples, the art of bakhshi and dastan performance were widely developed. Genres of epic music are an important source reflecting the historical memory and social life of the people. In the performance of bakhshis, akyns, and zhyraus, dastans appear not only as a work of art, but also as a cultural phenomenon of educational and spiritual significance.

The historical process that began in the territory of Central Asia from ancient times, starting from the middle of the first millennium BC, gave way to a different way of life, that is, to the formation of statehood. As a result, as early as the 4th-3rd centuries BC, several states appeared in this territory and on Iranian soil. The urban culture of these states was based mainly on settled agriculture and crafts, while another part of the population maintained a nomadic lifestyle, and their main activity was associated with animal husbandry. There is no need to prove that the musical culture of the people who lived here was directly related to their way of life.³ For this reason, the musical culture formed among the settled and nomadic population also differed from

² S. O. Nosirovna. O'zbek musiqa madaniyatining shakllanish va rivojlanish bosqichlari. Problems and scientific solutions 2022 Australia, Melbourne.

³ J.A. Yusuf o'g'li. O'rta osiyo hududida qadimgi davr musiqa madaniyati cholg'ulari tarixi. Journal of integrated education and research september 2022.



each other in content and form. In regions with developed settled agriculture and urban culture, ritual, court, and professional forms of music emerged, characterized by complex modal-tonal systems, a wide range of songs, and developed forms of instrumental performance. In such an environment, music manifested itself more as a form of art associated with rituals and celebrations, giving aesthetic pleasure.

And among the nomadic pastoral population, music developed in close connection with everyday life, labor processes, and oral creativity. In musical examples characteristic of this stratum, simple melodic structures, free rhythmic forms, and a tendency towards improvisation prevailed. In the songs and melodies of nomadic peoples, natural landscapes, livestock life, heroic and epic events are widely reflected, which led to the fact that epic genres occupied a leading place in their musical thinking.

Also, as a result of the long historical process of interaction between settled and nomadic cultures in the territory of Central Asia, the phenomenon of synthesis arose in musical culture. This process is especially evident in the composition of musical instruments, performance styles, and the formation of musical genres. As a result, a diverse, multifaceted musical culture characteristic of the region emerged.

Thus, the rich traditions of ancient and early medieval musical and vocal art in the cities of Maverannahr and Khorasan in the 9th-12th centuries, and later in the 14th-15th centuries, underwent new stages of development. It is no coincidence that the famous musicologist Hakim Abu Hafs Sogdi later emerged from Samarkand (the heir to Sogdian musical traditions). His creation of the Shahrud instrument at the beginning of the 10th century was noted in the work of Abu Nasr Farabi "The Great Book of Music," as well as by a number of Central Asian musicologists.⁴

This situation clearly confirms that musical art in the territory of Central Asia developed not only at the level of practical performance, but also on a theoretical and scientific basis. In the musical works of such great scholars as Abu Nasr Farabi, Abu Ali ibn Sina, Safiuddin Urmavi, a deep scientific analysis of the musical traditions of Maverannahr and Khorasan is carried out, in which the modal systems, the structure of melodies, rhythmic forms, and the sound capabilities of musical instruments are described in detail. These works served as an important source in the formation of the Eastern school of musicology..

Especially in centers where urban culture developed, music developed in close connection with the palace and scientific environment. Professional musicians, singers, and musicians worked in major cultural centers such as Bukhara, Samarkand, Merv, Balkh, and Herat, laying the foundation for the emergence of complex vocal and instrumental genres. During this period, musical art was inextricably linked with literature, philosophy, and aesthetic views, reaching a high artistic level. By the XIVth-XVth centuries, During the Timurid era, musical art flourished, and a significant turning point occurred in the development of court music and maqom traditions. It was during this period that maqom systems were formed and improved, which later served as the basis for the classical musical heritage of the Uzbek and Tajik peoples. This process shows that the musical culture of the peoples of Central Asia has a continuous historical development. Thus, the traditions of instrumental and vocal art, formed from ancient times, were scientifically

⁴ O'zbekiston musiqa madaniyati tarixidan 29 Noy 2023 URL: <https://society.uz/uz/news/detail/news/905>



and theoretically enriched in the Middle Ages and served as a solid foundation for the creation of the national musical culture of the peoples of the region in subsequent centuries.

In conclusion, the musical culture of the peoples of Central Asia is a rich and diverse cultural heritage, formed as a result of centuries-old historical processes. The lifestyle, social structure, religious beliefs, and cultural ties of the peoples living in this region played an important role in the emergence of musical thinking and performance traditions. As a result of the interaction of settled and nomadic cultures, the phenomenon of synthesis arose in music, and unique genres and performance styles characteristic of the region were formed.

The traditions of musical and vocal art, which arose in ancient times and the early Middle Ages, developed on a scientific and theoretical basis in the territories of Maverannahr and Khorasan and reached a high artistic level in the Middle Ages. The scientific heritage of great musicologists served as the basis for the formation of the Eastern school of musicology. In the context of today's globalization, the scientific study, preservation, and transmission of this musical heritage to future generations is one of the urgent tasks.

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