



UDC: 7.092

THE ROLE OF MUSICAL CULTURE IN THE DEVELOPMENT OF THE SPIRITUAL WORLDVIEW OF THE PEOPLES OF THE CENTRAL ASIAN REGION

Orziboev Rustam Abdumutalibovich
Fergana State University,
Lecturer, Department of Music Education
Orzibaev_R@mail.ru

Annotatsiya: maqolada XVIII asrgacha bo'lgan davrda O'rta Osiyoda yashab ijod qilgan xalqlar madaniyati haqida umumiy ma'lumotlar berilgan, shu bilan birga mavzu bo'yicha olib borilgan tadqiqotlar ijtimoiy-falsafiy tahlil qilingan.

Tayanch so'zlar: O'rta Osiyo, musiqa madaniyati, tovush, ona, madaniy-musiqiy meros, nazariy-amaliy, ilmiy-nazariy, xalq madaniyati, musiqa janri, cholg'u ijrochiligi.

Аннотация: в статье представлены общие сведения о культуре народов, проживавших и работавших в Средней Азии до XVIII века, а также дан социально-философский анализ исследований, проведенных по данной теме.

Ключевые слова: Центральная Азия, музыкальная культура, звук, мать, культурно-музыкальное наследие, теоретико-практический, научно-теоретический, народная культура, музыкальный жанр, инструментальное исполнение.

Annotation: the article provides general information about the culture of the peoples living and working in Central Asia up to the XVIII century, as well as a socio-philosophical analysis of the research conducted on the subject.

Keywords: Central Asia, musical culture, sound, mother, cultural-musical heritage, theoretical-practical, scientific-theoretical, folk culture, musical genre, instrumental performance.

Introduction. The music of the Turkic peoples living in Central Asia is a unique phenomenon with a long history and rich traditions. The processes of formation of the Turkic ethnos are closely connected with the centuries-old history of the Central Asian region. The ancient Turkic tribes and their successors were part of the powerful nomadic empires, inter-tribal alliances, and state alliances that sprang up in the vast expanses of the steppe, leaving behind a variety of material and spiritual cultural monuments. From ancient times, the Turkic peoples had close economic, political and cultural ties with the Arab-Muslim world, as well as with China, Iran and Russia. From the end of the XVIIth century, the region and the peoples living in it became part of Tsarist Russia and later the former USSR. Today, due to the disintegration of the Soviet Union, many Turkic peoples have gained state independence.

Materials And Methods. There are two economic and cultural types in the area inhabited by Turks (including West Asia): nomadic, pastoral and sedentary farming. Nomadic pastoralists (including Kazakhs, Kyrgyz, Bashkirs, Nogays, partly Karakalpaks, as well as Southern Siberian Turks and their distant ancestors) lived in the desert regions of Eurasia. The semi-nomadic, sedentary tribes (mainly Turkmens,

Uzbeks, Uighurs, Azerbaijanis, and Turks) living in the south of the Great Steppe were engaged in agriculture and urban planning. Each of them has created its own musical culture.

Similar features are found in the musical traditions of the nomadic peoples of the Eurasian steppes. The nomadic way of life, cattle-breeding, horse-breeding, and in Southern Siberian Turks deer-breeding as the main types of economy are the culture of these peoples found expression in the art of music and poetry. The musical instruments of the nomadic Turks are similar. It is based on aerophones (kuray, sibyzgi, choor, kos sirnay, koshnay), idiophones (qomus, shan-kabyz), as well as chordophones (qil-qabyz, igil, dombra, tobshur) and membranophones (shudauly, dauylpaz). The monodic style predominates in the creation of music.

Nomadic Turkish music is diverse in genre and style. It presents instruments and vocal instruments (epos, lyrics), as well as vocal (ceremonial) music, including its most ancient layers.

The epic appears in large-scale epic narrations (kai, jir, dastans), as well as in small (terme, etc.) forms. There are different ways to play the lyrics. In some parts of the world, such as Russia, China (XUAR), Mongolia, Afghanistan, and Iran, their vocal sound and complex vocal and instrumental compositions are culturally unique inheritance. In the semi-nomadic Turkic peoples engaged in cattle-breeding, the epic genre was widespread and has survived to this day. In fact, this layer of instrumental music is common to semi-settled and nomadic Turkic and broad-based herders living in mountainous and forest-steppe regions.

The musical culture of the semi-nomadic Turkic peoples also has its own characteristics, primarily musical instruments. Sedentary peoples provided not only nomads but also their own tools of labor. This means that among Uzbeks or Azerbaijanis, instruments such as dombra and kabuz, as well as bolamon (nay), dutar and soz, are adapted to local conditions. There are also tanbur, ud, and afghan rubabs from the Near and Middle Eastern musical instruments.

The genre and style of Turkic Turkic instrumental and vocal-instrumental music are slightly different. Given the ancient closeness with the Iranian-speaking peoples, oriental music genres were formed on the basis of the principles of status. These are local variations of classical vocal-instrumental and instrumental series such as the mugham / maqom, which reveal similarities with similar types of Indian (ragasangit) and Middle Eastern music.

Unfortunately, the traditional music of the Turkic peoples is not very popular in the world and has not been studied as a single phenomenon. The existing works are mainly devoted to the culture of individual peoples. There is still little research on the comparative typological study that generalizes the music of the Turkic peoples.

Nowadays, there are many opportunities to study this large layer of world music culture in detail. The formation of independent states in the former Soviet Union, the collapse of old relations and the emergence of new ones, along with the difficulties in rebuilding the economy, have led to many positive developments. It has fueled interest in the centuries-old history of these peoples. I. Matsievsky, [1: 520] and Z. Kyrgyz [2:23], one of the so-called suffocating types of singing, in their research, consider the body music (corporo - Latin - body) created by the human

body with the help of folk instruments. The origins of their ancient culture have led to the emergence of many scientific and scholarly-popular publications devoted to the “voids” of the historical past, including archaeological, iconographic, and runic monuments. The archives, museums and libraries of the countries of the world, which have preserved valuable information about the history, ethnography and culture of the Turkic peoples during the former Soviet era, have become easier to use.

The world of sound, which defines the "national identity" of Turkish folk music, is characterized by a wide range of sounds - from low-pitched rich, "thick", hoarse chest, to falsetto sounds to loud and falsetto sounds.

Due to register and timbre coloring, they have different “density” levels; combined with high-altitude mobility, they are perceived by the ear as a national character, an ethnic color. The peculiarities of the sound of sounds and musical instruments, the differences in hearing, in our opinion, have been preserved as an original code at the ethnocultural and even ethnogenetic level.

Result And Discussion. The study of the organization of sound and melody in Turkish music, East-West and West-East, located at the crossroads of two geopolitical confrontations, provides an opportunity to consider both in the regional and global context. Turkish-Mongolian and Turkish-Iranian ethnocultural relations can be understood from a new perspective. In the twentieth century, it became clear that the study of the influence of Western European classical music on the Central Asian sound system was relevant. This process, which has led to both positive and negative consequences, must be objectively assessed in the light of new historical realities and other forms of interaction between world music cultures.

This is evidenced by the fact that in 1994, the first international symposium "Music of the Turkic peoples" in Almaty was attended by about 100 scholars from around the world. In part, this high-level tradition was organized in the form of regular joint meetings of the Ministers of Culture of the Central Asian republics. This is how the Turksoy Organization of Turkic States, headquartered in Turkey, came into being. It hosts music festivals, exhibitions of contemporary artists and masters of folk arts from Turkic-speaking countries.

As for the sound in the music of the Turkic peoples, it reveals the peculiarities of a number of interrelated events on a general Turkish and regional scale (singing in a muffled voice, Shashmaqom, mugam, some types of musical instruments) determine their place in development.

The sound world of Turkish music is also of interest in modern world music, such as sonoristics, spectral and microtonal music, with a special emphasis on timbre and tone.[3:23]

The East (Iranian, Arabic, and Turkish, etc.), as well as Turkish music cultures, have developed their own microinterval systems (17,22,24 tones). However, the nature of the microinterval in Turkish folk music and its popularity remain unexplored.

Entering the sound world of Turkish music provides a deeper understanding of burdon polyphony. Its various forms reflect the processes of formation of melodic relations in the music of Central Asian Turks. The burdon, which is the main (and in

some cases the only) base, serves as a harbinger of the “palatonal” center that forms the whole tone and modal systems.

This topic is relevant in terms of the need to preserve and develop the cultural heritage of the Turkic peoples, the growing need to make it the property of the world community, the desire to resist globalization, the way of life, the integration of peoples' history "to preserve their identity." [4:1]

Literature review. The nature of musical sound, its structure and physical properties, as well as the cognitive problems associated with it, require reference to relevant scientific data. We are talking about fundamental works on music psychology, acoustics, psychoacoustics (G.Helmgolts, E.Nazaykinsky, L.Nemirovsky, V.Klopov, V. Yushmanov and others) [5: 244-255] (A. Haruto, S.Puchkov) is going. N. Garbuzov's works on the zonal nature of the ear and the theory of intonation have a methodological significance for music on computer analysis. [6] A.Volodinning asarlari, ayniqsa uning tovush spektrining balandlik va tembr xususiyatlariga oid kuzatishlari natijalari fikrimizni asoslaydi.[7:11-38]

Features of "sound" are, first of all, the relationship of sound expression with the natural environment in classical oriental music, as well as the historical evolution of musical instruments of the Near and Middle East (V. Yunusova and representatives of her scientific school Pak Kyun Sin, A. Alpatova and others) [8 : 204] in them one can feel the organic synthesis of various scientific traditions: St. Petersburg instrumental (IVMatsievskiy), Moscow historical-theoretical (R.Gruber, E.Nazaykinsky), as well as music and culture (J.Mikhailov).

H. Kushnarev, [9: 626] U. Gojibekov, [10: 146] S. Galatskaya [11: 315-329] and O. Matyokubov [12:23] as a result of research the concept of monody is theoretically substantiated, its integral descriptions, monodic modal systems are analyzed.

Works dedicated to the traditional music of certain Turkic peoples form a large group and have become a methodological basis for the study of the world of musical sound as a whole. These include publications on musical instruments, instruments, vocals and instrumental music.

Turkmenistan (V. Belyaev, V. Uspenskiy, Sh. Gulliev, D. Qurbonova, Z. Djumakulieva, M. Yakshieva) [13:156-160] Uzbekistan (V.Belyaev, F.Karomatov, R.Abdullaev, A .Azimova, J.Rasultaev, S.Tahalov, O.Ibragimov); [14:132] Republic of Kyrgyzstan (V.Vinogradov, S. Subanaliev, K.Dyushaliev, R. Amanova); respectively Tuva (A. Aksenov, Z. Kyrgys, V. Suzukei, E. Karelina); Yakutia (E. Alekseev); Bashkortostan (S. Rybakov, L. Lebedinskiy, H. Ikhtsamov, R. Zelinskiy, R. Suleymanov); Tatarstan (V. Yakovlev, G. Makarov); The Uyghur Diaspora in Central Asia, including the People's Republic of China (PRC) (T. Alibakieva, K. Kirina , S.Kibirova, H.Domullaeva). Comparatively, research on the musical culture of Azerbaijan is involved (U. Hojibeyov, S. Abdullayeva, M. Kerim); Siberian peoples (Altai, Khakas, tofas) (Yu. Sheykin, A. Asinovskaya, V. Shevtsov, A. Chudoyakov, A. Kenel, V. Mazepus), as well as the Iranian peoples (Tajiks) (A.Abdurashidov, A.Nizomov, Q.Qurbaniyyon, G.Yusufiy).

V. Belyaev's works made a significant contribution to the development of Central Asian musicology, including Turkology The first experiments on the

classification of sound characteristics of Asian musical instruments are associated with his name.

Theoretical and historical musicology plays an important role in the study of sound in the music of Turkic peoples (B. Asafiev, L. Mazel, Y. Tyulin, Y. Kholopov, V. Kholopova, I. Sposobin, R. Gruber). M. Blinova, A. Ogolevets, E. Nazaykinsky) and ethnomusicology (E. Gippius, I. Zemtsovsky, E. Alekseev, P. Chistalev, B. Nettle, G. Lukyo) generalizes scientific and psychophysiological views. They contain rules about the specific "material substance" (the concept of "matter"), its structure, including intervals, their nature, and the modal functions of low tones, which are close to the author's sound.

Valuable observations on the formation of modal and tonal systems in the material of European and folk music, types of textures are found in the works of E. Gertsman, T. Bershadskaya.[15:238]

E. Gippi's research on various aspects of folk music, including instrumental music; [16:26-76] E. Alekseeva, [17:288] on intonation in early folklore; Zemtsovsky defines the concept of "ethno-hearing" (the ethnic nature of hearing) as "the foundation of the philosophy of music", a kind of "bridge" that connects modern ethno and musicology.[18:1-35]

Conclusion. As a result of the analysis of the above research, the prospects for studying the phenomenon of sound and, more broadly, the organization of melody, are seen in the development of scientific knowledge such as music Turkology.

As a result of this research, as one of the first experiments to identify the sound model and its application to the music of Turkic peoples, it can be an important aid in the study of cultures other than European music culture. We conclude once again that the search for suitable characters remains a real problem in practice.

References:

- [1]. Masievskiy, I. V. Narodnaya instrumental'naya muzika kak fenomen kul'turi [Tekst] / I.V. Masievskiy; nauch. red. S. I. Utegalieva. - Almati: Dayk-Press, 2007. – 520bet
- [2]. Kirgis, Z. K. Tuvinskoe gorlovoe penie: etnomuzikovedcheskoe issledovanie [Tekst] / Z. K. Kirgis. - Novosibirsk: Nauka, 2002. - 236
- [3]. Absalyamova, N. Kul'ture tyurkov jit' v vekax [Tekst] / N. Absalyamova, E. Djilkibaev // Kazaxstanskaya pravda. - 2002. - № 020 (23669).- 31 yanv. - b. 1.
- [4]. Garbuzov, N. A. Zonnaya priroda dinamicheskogo sluxa [Tekst] / N. A. Garbuzov // N. A. Garbuzov - muzikant, issledovatel', pedagog. - M.: Muzika, 1980. - b. 244-255; 400-403; 407; 408; 419; 285, 286; 653
- [5]. N. A. Garbuzov - muzikant, issledovatel', pedagog [Tekst]: sb. statey / sost.: O. Saxaltueva, O. Sokolova; red. Yu. Rags. - M.:Muzika, 1980. - 303 b. [6]. Volodin, A. A. Rol' garmonicheskogo spektra v vospriyatii visoti i tembra zvuka [Tekst] / A. A. Volodin // Muzikal'noe iskusstvo i nauka / red. Ye.V.Nazaykinskiy. - M.: Muzika, 1970. - Vip. 1. - b. 11-38.
- [7]. Aldoshina, I.A. Tembr [Tekst]. Ch. 1-2 / I.A. Aldoshina // Arxiv jurnala «Zvukorejsser». - 2001. - № 2-4. - b. 1-23.
- [8]. Kuznesov, L. A. Akustika muzikal'nix instrumentov: spravochnik [Tekst] / L. A. Kuznesov. - M.: Legprombitizdat, 1989. - 368 b.



- [9]. Lomanov, M. F. Elementi simmetrii v muzike [Tekst] / M. Lomanov // Muzikal'noe iskusstvo i nauka: sb. statey / pod red. Ye.V. Nazaykinskogo. - M.: Muzika, 1970. - Vip. 1. - b. 136-165.
- [10]. Alpatova, A.S. Arxaika v mirovoy muzikal'noy kul'ture [Tekst] / A.S. Alpatova; otv. red. N. V. Kuznesova. - M.: Ekon-Inform, 2009. - 204 b
- [11]. Kushnarev, X. S. Voprosi istorii i teorii armyanskoy monodicheskoy muziki [Tekst] / X. S. Kushnarev. - M.: Muzgiz, 1958. - 626 b
- [12]. Gadjibekov, U. A. Osnovi azerbaydjanskoy narodnoy muziki [Tekst] / U. A. Gadjibekov. - Baku: Yazichi, 1985. - 146 b.
- [13]. Galiskaya, S. P. Prinsip nijney toniki i yego pretvorenje v uzbekskoy monodii [Tekst] / S. P. Galiskaya // Istoriya i sovremennost'. Problemi muzikal'noy kul'turi narodov Uzbekistana, Turkmenistana i Tadjikistana: sb. statey / red.-sost. T. Vizgo. - M.: Muzika, 1972. - b. 315-329
- [14]. Matyakubov, O. R. Xorezmskie makomi [Tekst]: avtoref. dis. ... kand. isk. : 17.00.02 / Matyakubov O.R.; Institut iskusstvoznaniya im. Xamzi. - Tashkent, 1977. - 23 b
- [15]. Asaf'ev, B.V. Rechevaya intonasiya [Tekst] / B. V. Asaf'ev. - M.-L.: Muzika, 1965. -135 b.
- [16]. Gersman, Ye. V. Antichnoe muzikal'noe mishlenie: issledovanie [Tekst] / Ye. V. Gersman. - L. Muzika, 1986. – 224b
- [17]. Bershadskaya, T.S. Leksii po garmonii [Tekst] / T.S. Bershadskaya. - L.: Muzgiz, 1985. – 238b
- [18]. Gippius, Ye. V. Intonacionnie elementi russkoy chastushki [Tekst] / Ye. V. Gippius // Garmonika: istoriya, teoriya, praktika: materiali Mejdunar. nauch.-prakt. konferensii / red.-sost. A. N. Sokolova. - Maykop, 2000. - b. 27-76.