Elnora Mamadjanova. Traditional music of the Uzbeks.

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**Reviewers:** Rustambek Abdullaev- Doctor of Art studies, Professor the State conservatory of Uzbekistan;
David Hebert- PhD, Professor of Music at Bergen University College (Norway).

This manual book can be use in educational process of High school for foreign students as well as serve as a handbook to study music traditions of the Uzbeks. This book is recommended for all who are interested in traditional music of the Uzbeks, its main features and genres. The book consists of different topics and issues, including information of the history of Uzbek musical heritage, folk music groups, makom cycles, musical instruments, current status.

The author has 30 years experience of teaching the course on “Uzbek music” at the special lyceum and conservatory. The book also has been used and tested by the author at a number of international conferences on ethnomusicology (Great Britain, Indonesia, South Korea, Russia, Kazakhstan, Uzbekistan).

This book can be ordered directly from the publisher. Contact the marketing department.
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For my parents,  
whose creativity and love inspire me...

Preface

Since new millennium started, perceptions and priorities have changed that prompt certain essential questions. Traditional culture and traditional music – the multi-faceted practices and concepts formed over centuries and millennia – in our times provide a new phenomenon to ponder in our times. What is the secret of existence of old established traditions that preserve inviolable principles across centuries and millennia?

Ethnomusicologists have created a large number of works devoted to the phenomenon of tradition, and hosted international conferences to study the different layers of traditional culture and art of many people around the world. The rapid development of communication technology allows scholars to share information on different continents, using a variety of means of communication.

Traditional music and musical heritage of the Uzbek people are divided into two main components associated with strong ties, formed over a long period of time. Folk music and oral professional performance art are the main layers of traditional music of Uzbeks, formation of which finds its origins more than two millennia ago. The remaining sources from ancient times indicate the existence of great achievements in the arts of the Uzbek people, including music. Invaluable treatises on music by the great Asian scientists and poets such as al-Farabi, Ibn Sina, al-Biruniy, Navoiy, Djamiy, Babur and many others have offered reliable information about the musical culture, traditions and achievements of the peoples of this region.

Art historians and ethnographers of the twentieth century carefully studied, differentiated in the process of endless ethnographic expeditions, and gave us the opportunity to enjoy an appreciation for the heritage of the Uzbek traditional music. Thus, the true value is the actual works about makom system written by well-known researchers of Uzbekistan, including I.Radzhabov, O.Matyakubov, R.Yunusov, A.Ibragimov. Also, books and articles by such ethnomusicologists as V.Uspensky, I.Akbarov, E.Romanovskaya, F.Karomatli,
T.Gafurbekov, and R.Abdullayev are devoted to musical folklore of the region, its modern existence. Established in 1972, the Department of Oriental music in the main musical university of Uzbekistan has enabled scientists to devote themselves entirely to study of the priceless musical heritage of this region.

However, as time progresses relentlessly, it has now been more than twenty years since the Republic of Uzbekistan began a new period of its history as an independent state. It is therefore time to re-evaluate Uzbekistan’s achievements and identify priorities. A new era for Uzbeks primarily comprises a tracing of the nation’s historical origin to the great civilization, opening to the world of its cultural values and a recognition of our nation’s achievements.

This cultural development is facilitated by holding international music festivals, symposiums and conferences, as well as the active participation of representatives from Uzbekistan in forums around the world. The result has been recognized by UNESCO treasures of Uzbek traditional music "Shashmakom" in 2003, international conferences devoted to the traditional music of the region in leading countries of the world.

Conducting international music festivals in Samarkand – "Sharq taronalari"("Melodies of Orient") – as well as the festivals "Boysun bahori"("Spring of Boysun") and "Aslar sadosi"("Melodies of the centuries") have enabled Uzbekistan to show to the world a strong interest in the Uzbek Culture and Art from foreign anthropologists, art historians and ordinary people. It is also an incentive for representatives of culture and art, artists and composers, anthropologists and art historians for a new evaluation of the traditions of the people, instilling a realization they must be saved for future generations.

My goal, as an author was to reveal the unique characteristics of genres and varieties of the musical heritage of the Uzbeks and its existence in the twenty-first century, reflecting a new view of the traditional music of the Uzbek people in the spectrum of international contacts with the already existing presentation and disclosure of its modern existence. For more than twenty five years I have taught the history of Uzbek music, and developed a program associated with this course. I have developed my own special understanding of the unique
musical heritage of Uzbek people, its historical role in the development of the phenomenon of oriental culture, oriental music, and in the process of interaction with other features of national culture.

I cannot call myself the author of several books, with only one book and two dozen scientific and methodological articles. But, I confess, the idea of writing this book came rather unexpectedly while attending a prestigious international conference. Each of us is the bearer of a particular culture, ownership of which is particularly acute during a stay in another distant country.

This is particularly felt after being asked many questions at the end of my presentations. Foreign scholars and ordinary people are interested in everything - from Uzbek musical instruments, genres of traditional music - to the main departments of the Conservatory of my country and the number of students enrolled. It is this genuine interest in our cultural values, for the art of music, that was the main reason for creating this work in English language.

This book - with all due respect to my teachers and colleagues, not merely a retelling of already-known truths, for I would like to write about Uzbek musical heritage from the standpoint of a musicologist, who attempts to introduce it to people who did not know anything before about Uzbek culture, but have some interest in it. This is not a theoretical treatise with many references and quotations from famous works of anthropologists, but rather a personal view of the established facts and opinions.

What is culture and its components, what is the traditional music included in this concept, what is the impact of the technological advances of the modern world on long centuries of traditions and customs, what is the relationship of tradition and modernity in the existence of musical forms and genres numbering several hundred in chronology, what are the prospects for sustaining the musical heritage of a people? These questions are endless, and, fortunately, they do not have a single comprehensive answer.

The book is devoted to the peculiarities of Uzbek musical culture, its formation and development, the main reservoir of Uzbek traditional music, its genres and styles. The book is divided into chapters, each of which considers the main stream traditional music of the Uzbeks: two groups of folk music, oral music and professional
genres - makom and its basic cycles, katta ashula, dastan, especially the vocal and instrumental music; and Uzbek musical instruments. In addition, the book covers the formation of the Uzbek culture in the context of cooperation with other countries of the East and seeks to predict the further development of Uzbek musical heritage in the era of globalization.
Uzbek culture in the context of the history of musical interaction

This concise historical review will focus on the birth of Uzbek music in the context of the prevailing cultural relations with other nations. There are historical sources of the relationship of the peoples who inhabited the eastern area of the planet. What contributed to the fact that for centuries the concept of the East was seen as an integrated system where aesthetic, some historical events played a transformative role in the fate of the vast territory inhabited by hundreds of nationalities? There are many causes, but as a general principle, researchers note the importance of historical background.

Even in the era of Kushans (I-IV centuries AD), the culture that was formed on the basis of local traditions, which was developed in previous times under the influence of new factors, new people, new experiences, penetrated into Central Asia from returning caravans and embassies of China, India, Iran and Rome, the successor culture of the Greco-Bactrian kingdom and the Kanguy period (II century BC - I century AD). Kushan art, in which local culture is organically fused with art related people, in turn, left a deep imprint on the culture of India, Eastern Turkestan and Eastern Europe.

Most international trade between China and Byzantium, which was drawn into the nations of Central Asia during the Kahanat (VI-VII centuries), a wide range of political and cultural ties (from the Byzantine Empire - in the West to Korea - in the East) - all this has strengthened the economic and cultural relations with neighboring nations and left its mark, as a culture inhabited in the Central Asia nations, and the culture of the neighboring countries - China, Iran, nomadic peoples, in turn, experienced the effects of the peoples of Asia in the period of the Turkic khanate.

A special role in the integration of the East was played by the Arab caliphate, which for seven centuries (from VII - by XIII c. AD) planted their religious system in many countries. Introduction of a common religion of Islam contributed to various areas and types of art to be canonized, subject to a single system - ethics, aesthetics and a deep logic of the Koran. The terms "Muslim art", "Art of Islam," and in recent decades "Qur'anic art," etc., are firmly entrenched in the
literary world and the history of art. If in the West coexisted ecclesiastical and secular forms of music, where the former played an important role, than in the East, due to the fact that the Qur'an limited the performance and listening of music in its most recent individualized samples, it was common mainly as a secular form.

There are series of studies devoted to the role of Islam and its impact on the musical culture of many Eastern nations. The generality of Eastern cultures are manifested in all kinds of arts: architecture, sculpture, and painting (especially miniatures). A special role in the interaction process belongs to literature. The generality of subjects, themes and images, aesthetic concepts passed down from generation to generation, from nation to nation. Thus, the role of Nizamiy and Navoiy are well-known in this process.

The "Khamsa" poems of Nizamiy have continued to have a great impact on the development of literature and art of the Near and Middle East. They were an inexhaustible source of inspiration for many classics of Oriental literature. It is known that most of Nazira (imitation) were written (after "Shahname" Firduosi) on the theme "Khamsa" of Nizami by such outstanding poets of the East as Amir Khusrau Dehlavi, Abdurrahman Djamiy, Alisher Navoiy, and others. "Khamsa" of Nizamiy had a major impact on the development of book art, miniature painting, and various types of fine and decorative arts of the peoples of Muslim East. Patterns of significant transformation in the tradition of poetic school of Nizamiy becomes clearer if we look carefully at the history of Uzbek literature.

The figure of the great Uzbek poet and thinker of XV–th century, Alisher Navoiy, is historically and aesthetically inseparable from a wide range of his contemporaries - the poets and historians, painters and musicians. Being a prominent poet, philosopher and philanthropist, Navoiy with A. Djamiy had a tremendous impact on the development of literature and art in Herat of the XV-th century. There is no doubt that the artistic heritage of Navoiy played a big role in the development of Turkic literature from Asia Minor to Xinjiang.

Great statesman, poet and novelist Zahiriddin Muhammad Babur continued traditions of Navoiy in poetry. His long-standing
residence in Afghanistan and India made his work not only the property of the Uzbek people. His magnum opus, "Babur-name" has been translated into many languages, including Eastern; the best artists of India made illustrations and created miniature scenes in the book. Mutual influence of Oriental Art had a progressive significance in shaping the spiritual life of Uzbek people. This can be seen in oral poetry, in arts and crafts. A striking example of the relationship and mutual arts of Central Asia can be observed in commonality of a number of epic poems. For example, a series of tales about Keroglu – Goreogly are widely spread among Uzbeks, Kazakhs, Kara kalpaks, Azerbaijanis and other Turkic speaking people.

The lyric poetry was influenced by Persian poetry. However, there were some links and cross-fertilization when the creative heritage of some people, being similar in content to the artistic views of another, it is common for them. For example, the classical heritage of Tajik - Persian peoples - works Firdousiy, Khayyam, Saadiy and others - over the centuries was to some extent common to all peoples in Central Asia.

In the epos and fairy tales of the East there was the following plot: an elderly couple – husband and wife gave birth to a boy, national hero in future. In various embodiments, this formula was found in the Uzbek epic "Alpamysh"; in Kazakh - "Koblandy- batir," "Shora-batir," "Er - Sain,; in Kyrgyz - "Manas". But, despite the common tradition in the development of the story, the epos of every nation had its own characteristics and, above all, reflected the spirit of their emotion and psychology.

In the XII-XIV-th centuries began the formation of makomat system - the highest form of oral-professional music. The achievements of many peoples of the Middle East (Arabic-speaking, the Iranian-speaking, the Turkic-speaking) summarized in the doctrine of the system of Makamat, manufactured common terminology. In written sources of the time there was a valuable information about the interaction of languages in makamat. The texts of poems recorded in several languages - Arabic, Persian, Turkic, Hindi. It is the coexistence of several languages in makamat is an indisputable factor of their interaction and thus the relationship is reflected in the cultures of the peoples of the Middle East.
Thanks to the existence of an orally musical art, the people of the East were blessed by masterpieces of musical heritage that had evolved over centuries, handed down from teacher to pupil, enriched with new quality introduced by various performers of many nationalities. Application of the European notation to record the traditional music of the East in the XX-th century opened up the possibility for a comprehensive study of unique values of Oriental music.

However, today orally existing of musical art is also a determining factor in the existence of norms and canons, a clear structural and compositional organization of musical creativity of the people of the East, which contributed to its "vitality" and at the same time enriching for centuries. The development of general system of makamat had a strong influence on the formation of regional identities in the future systems and cycles, such as mugham, destgah, raga and other local systems began to form from the XVI-th century. The researchers note that in the XVI-XVIII centuries the relationship among cultures changed as a result of religious and political conditions. Thus, the strengthening of ties between Central Asia and India, somewhat weakened them against Iran and Arab countries.

This in some way suggests that many nations of the East were gradually freed from foreign influences and created their own artistic values. Primarily, perhaps, intensive development of oral-professional music and its relationship to folk music and the appearance of original masters - demiurges (matched gift of singers, instrumentalists, artists, and who were later called bastakor) in the XIV-XVIII-th centuries contributed to the intense formation and development of local branches of makamat.

Despite the fact that different systems of makamat differ with bright national originality, makes them common not only the traditional music of the East, but the whole music of that time. The principal difference lies in the existence of monophonic music that should be reflected in the Eastern music, which was formed during the centuries.

The richness and elegance of melodic lines, masterful use of rhythm, unique ways to develop musical material - here are some key
features of the music of the East, disposing diverse and considerable expressive power. One of the characteristic conditions of existence of the musical traditions of the Eastern peoples is improvisation - a leading factor in the deployment of intonation and rhythmic material of makom-mugham cycles (the Uzbek say “makom”). Medieval period was characterized by common musical instruments, forms, playing music, the repertoire of professional music.

Many musicologists as a result of studying various treatises indicated that there was an evidence of outstanding musicians, artists played on tanbur, dutar, kobuz, rubab - of various origins, whether from Central Asia, Iran or Afghanistan, who played equally well on all these instruments. The authors on the whole emphasize the relationship of tools, forms and principles of performance. Moreover in that region existed similar types of ensembles of performers. If instrumental music manifested community of cultures because of the similarity of tools, the originality manifested in vocal music by intonation characteristics and the nature of languages.

Common phenomenon of Asian cultures, formed over millennia by the historical interaction, continues in the XXI-st century - an era of great change in all spheres of public life, the aesthetic value of many of the East. For centuries, feudal, capitalist, and then the socialist orientation of the developing countries of the East (Afghanistan, Iraq, Syria, and some other Middle Eastern countries) have resulted in a substantial cultural transformation of these nations, and establishment of a new school of composition, which in its formation and development are based on the traditions of the past.

Uzbekistan's role in the process of interaction and mutual enrichment of Asian cultures was enormous as one of the important links of the Great Silk Road. Its historically formed traditions were constantly fueled by new influences. In these ancient cities like Bukhara, Samarkand, in XIII-XV centuries were formed many kinds of art, architecture and crafts. Scholars from many countries came to learn the skill, thus carried out contact with other cultural values.

In Uzbekistan, the process still continues especially during the last 24 years. In the ancient land of Samarkand the tenth International music festival “Sharq taronalari” was held in 2015, where musicians
from more than 60 countries took part. The holding of such festivals is especially valuable in the era of globalization, because they provide an opportunity to demonstrate community, and at the same time the unique culture of each nation.

Uzbekistan - the great state with rich history and traditions in the arts and culture is there by displayed to the world. The musical heritage of Uzbeks has absorbed the influence of generations and ages, however, it maintains originality and uniqueness, a wide variety of genres, and a rich tradition of performing.
Views of Ancient and Renowned Scholars

What is musical culture? This concept is so loose and powerful that it deserves a little rumination. For example, a well-known American scholar Alan Merriam points out that music is primarily based on the activities of the people - their ideas, actions, and, as a consequence, the sounds they produce. Jeff Titon offers an augmented model, whereby there are four main components to musical culture: the ideas of the music (music history, semantics, aesthetics), actions that produce music repertoire (styles, genres, compositional principles), and tangible assets in the form of music, that is, specific examples of music. To this I would add the dimensions of historicity and evolution, without which it is impossible to come to a consensus. It is a comparative approach to the study of its constituent links that provides the most complete picture of a musical culture.

There is also another factor that one must not remain silent about. Can you call all the sounds executed music? Studying the history of the birth of musical culture, researchers pay attention to any "manifestation" of the sound of the complex and attribute its starting point to specific evolutionary processes. However, is it fitting to consider this “high culture” concept at the beginning of the new millennium? It is not being reactionary on this issue to consider this. In fact, being an avid fan of British rock music trends, I firmly believe that it is impossible to consider what is produced entirely by technical means, or by computer programs, music. If there is no human action, but only an idea, the resulting sounds cannot customarily regarded as "music"? Therefore, not all sounds can be called a piece of music and a part of the musical culture of a people.

Certainly, any musical culture develops gradually, where the two components of this concept are dependent on each other. Any nation has the tradition, which is dominated by the desire to both preserve and develop. Therefore, musical culture, primarily based on traditional music, is the main source of all the layers and links in her inbox.

Titon Jeff. The music- culture as a world of music. 2009.
Traditional music of the people cannot be in a homogeneous state. It provides the stability by constantly updating of the realities of the time through which it passes. On one hand, it is a paradox, but each generation brings its own traditions in a new reading and understanding of the traditions. That is what is the condition for the perception of tradition, not as some archaic data, and congenial emotional and psychological sublime of past generations.

Characterized by the succession of generations, the traditional music of Uzbeks retained nearly all stages of genre, style, music-making features, and types of instruments. Honed over the centuries, Uzbek music genres have come down to us, and the variety of musical instruments are masterpieces of world music. The main genres of Uzbek traditional music are divided into groups, and subgroups that are semantically related to specific rites, rituals, holidays. Up until the XX-th century there was a special relationship to the Uzbek music. It was seen as part of Eastern music, and many of its symptoms are not "marked" by researchers.

The active study of Uzbek traditional music was associated with Russian musicians and ethnographers such as V.Belyaev, V.Uspensky, N.Mironov, E.Romanovskaya. The value of their research was related to participation in expeditions, where they recorded samples of folk music, parts of makom. The result of their hard graceful work ended up in invaluable scientific articles, books, and most importantly, documents of musical notation of folk songs, makom parts sections which was recorded during the difficult first expedition..

Features of the Uzbek culture were also noted in the writings of Czech musicians A.Eyhgorn and V.Leysek, whose activities were associated with the region. Many Russian musicians, who stayed for a short time, linked their lives with the region for goods by not only accepting the warm climate, particularity the hospitable mentality of the Uzbeks, but also remaining as a fan of special musical culture.

The notion of the Uzbeks, as well as the Uzbek culture wasn`t formed at once. Historical events, socio-political relations of the nomadic tribes people inhabiting a vast region of Central Asian states, formed across several centuries B.C., did not immediately determine the territorial and geopolitical affiliation of any states which they inhabit now. The endless civil wars and strife provide a constant
assimilation of traditions, cultures, finally determining the specific mentality of the peoples of the region. The remaining sources show about finding the current territory of Uzbekistan in countries such as Sogdiana, Bactria, Khorezm, State of Kushan and Turgsky Khanate, as well as dozens of associated peoples, such as Samanids, Karakhanids, and Sheybanids.

Beginning with the reign of Timur (1370-1405) was laid the union of scattered land, and the concentration of power with the emir, the subordination of his army, the introduction of a single monetary system, as well as the preservation of cultural values, the flowering of architecture, handicrafts and arts. The formation of the Uzbek people as a unified nation, the Uzbek language and literature, and many cultural traditions that have survived to that day began in the XIV-XVth centuries.

The musical heritage and traditional music of the Uzbek people is divided into two main parts, which are inextricably linked - it is folklore and oral professional creation. In turn, these layers contain a variety of species, subspecies, and genres. If the musical art of the West is clearly divided into folk and professional music (compositional art), the East differs more with a precarious existence on the border zone between these layers, the genre system, and part of the folklore and oral professional music, which combines common features:
- monophonic;
- oral existence; unclamping of a score by the existence of special music-making traditions;
- variance, as a consequence of oral existence;
- improvisation during the performance;
- richness of rhythm and melody;
- absence of a specific author.

There are immutable concepts that are in the minds of any people that are as familiar as the basic components of life: water, air, etc. This is a folk art, or as commonly called word “folklore”. And this designation incorporates the whole world into childhood, with which everyone is familiar – stories, jokes, proverbs, riddles, rites, rituals, games, meals. Perhaps none of this is without a special musical "escort" in the form of clapping, swaying, or humming. It is hard to imagine even one child on earth, whatever nationality he is, that has
not heard a lullaby in infancy. Folklore is a communicative system, established in ancient times, as the only form of communication and expression of people. In addition, it is a versatile range that combines the creator, performer and listener. These three components are actively involved in the existence of folklore. Thus, we have reached a conclusion that folk music is quite interesting, as well as diverse.
Uzbek folk music

Cultural values are embedded in the traditional music of any nation, and always reflect its uniqueness. With community of many cultures have tangible nuances that define the fine line identity. When we speak of the musical heritage or folk music, need to know what exactly can be associated with the music. Can we call it all intone or recitation in a particular situation, or anything that is accompaniment (for example, rhythm, percussion knock)? Not long ago, up to the XVIII-th century folk music was categorized as a primitive music, thus separating it from the professional music genres (both West and East). Only in the last centuries ethnomusicologists made amazing discoveries in the field of folk music, defining it as the main source of genres of professional creativity of any nation.

In Uzbekistan, with its ancient history of the formation of musical traditions, folklore holds a special place. Despite numerous "injections" of the so-called interaction with other people, it was very resistant to outside pressure. Moreover, Uzbek music kept its own local traditions, is clearly identified and firmly entered into the culture of the Uzbek people centuries ago. Uzbekistan can be divided into four local zones by the nationality, under which were formed following styles-Bukhara-Samarkand, Tashkent- Fergana, Khorezm, and Kashkadarya-Surkhandarya.

Formation of special cultural traditions, including music genres, is attributable to a broad array of human activities. Certainly, in the case of Uzbekistan this was influenced by historical events connected with the formation of three khanates more than four centuries ago in the region: the Bukhara Emirate, Khiva and Kokand Khanates. Separation of powers, the desire for personal power, and the principle of competitiveness have resulted in the emergence of subcultures and sub traditions, genre offshoots and varieties associated with diverse Uzbek culture.

Thus, we arrive at folk music. In the life of the Uzbek people, folk music has a firm place. It was intricately tied to the original way of life of the people, engaged in farming and cattle breeding respectively, which define the features of its various kinds and characteristic genres. Due to the geographic location and climatic conditions of the region, which affect the lifestyle of the people, their
shared folk music may be naturally divided into two main groups. The first group consists of songs and tunes associated with certain rites and rituals, holidays, and with the labor process, so let's call it *ceremonial and ritual group*.

The second group consists of *vocal genres*, which have the shared features of semantics, formal features and performance characteristics. Typically, they are rarely associated with certain rites, but without them it is difficult to imagine more than one public event associated with holidays or celebrations. These two groups of songs are inextricably linked by many features, but above all a reflection of a particular emotional spirit of the people, the support of special anciently established traditions. It must be emphasized that with the predominance of vocal music over instrumental music in the region, the role of instrumental accompaniment is relatively enormous. The musical instruments of the region are unique in sound and themselves often perform functions that do not need a require a live singing voice.

Instrumental folklore can also be divided into two groups, because there are a number of melodies and tunes that play an application function, and can be executed separately from the ceremonies. Historically, vocal music executed a principal function in the folklore of many nations in the region, including Uzbekistan.

As in other nations, Uzbek rituals are associated with certain major life events: births, marriages, and funerals. Naturally, the lullaby genre is very firmly entrenched in the way of people. "Alla" (lullaby) is not just a kind of folk song of the Uzbeks, for it is also a notable reflection of the particular flavor of the era in which it was executed. There are many varieties of these songs. Lullabies are probably one of the types of folk songs, which in structure and intonation are especially complex and unregulated, because the singing continues until the baby slumbers.

A special place in the wedding ceremony belongs to wedding songs and tunes. There are a variety wedding ceremonies in Uzbekistan, and they all contain a series of events. Cyclical rituals respectively contains series of songs and tunes. The very concept of "toy" ("celebration") is related to the most important events in human life. Uzbeks have a system of celebrations: from birth "Beshik toy" ("baby bed ceremony") when a boy is born after a certain time, to
carrying out "of the “Sunnat" ("circumcision"). The very process of marriage is a range of activities associated with matchmaking - by the act of "nikoh toy" ("wedding party"), which includes a set of characteristic tunes, performed by accompanying friends of the groom, who go for the bride.

Typically, a wedding in Uzbekistan is held in warmer times of the year. It is linked with 8-9 months of the year, so the entire process takes place naturally in the open air. The ensemble includes musical instruments for playing outdoors - karnay, surnay, nagora, doyra. Since ancient times there was a tradition associated with the attitude of Uzbeks- hospitality and special openness to all.

So, the sound of such powerful musical instruments had to notify all in nearby districts, where relatives lived, about the upcoming wedding ceremony and treat, and served as an invitation to it. In addition, the number of guests attending the wedding, determined the status of the family. During the movement of the wedding procession, tunes sounded "Begi Sulton," "Choli Sulton," as required, and in some cases, at the discretion of the other musicians were added. When the procession reached the bride's house, it sounded "Navo Charkhi" (or "Cuev keldi" - “Bridegroom comes”).

The wedding ceremony has its varieties. It is not always a groom going for a bride. There are regions and areas of Uzbekistan where the bride is brought to the groom's house. But in this case, they still perform the same melody. When the bride leaves her parents' house, the procession also sounds, "Begi Sulton," "Choli Sulton." It is at home of the bride at her see off singing songs such as "Yor-yor", which is usually performed by the female half of the family. Upon reaching the wedding procession, the bridegroom's house again sounds "Navo Charkhi or Cuev keldi". But in this case, song and dance tunes are added respectively, emphasizing the special joy and importance of the moment.

We have mentioned the existence of four local styles in Uzbekistan, with their own characteristics and traditions. So, if the above rite fully characterized the Ferghana Valley, in Khorezm singing is less common during the wedding ceremony and basically sound tunes and melodies, sometimes in shrill voice sounding brass replaced by bulaman, a woodwind instrument with a softer sound.
Also, only in Khorezm do we find performance of the mandatory piece "Bulish Yuli".

At the wedding feast–bazm –some tunes and melodies are performed that have been associated with dancing and singing, which also had its specific time and purpose - in the beginning, middle or end of the celebration. So, if the play "Navo", "Yakkahonlik" in sound surnay and nagora begin feasting, their varieties are performed later and usually accompanied by dancing. In addition there are a number of songs, some with a solemn and didactic tone, including such majestic songs as "Yor-yor", "Ulan", "Toy Muborak", "Hush kelibsiz" ("Welcome") etc.

On the next day after the wedding are held the rites for greeting the newly-made bride by her husband's relatives "Kelin salom" ("Greetings of bride"). There are a number of songs, or verses, each dedicated to a female relative of the groom. In this case, the bride should bow, revealing her face. After that there is an exchange of gifts. This ceremony is usually held inside and while it is sounding, characteristic instruments are used indoors as well - plucked strings and doira.

The wedding song cycle, melodies, tune sand ritual movements combine a number of features:
- a festive, upbeat character;
- loud sonority, more dynamic during the culmination of the celebration;
- couplet form of songs and tunes;
- mandatory "attached" tunes and songs as well as any that sounding at the discretion of performers.

"The defining feature of the songs performed at the wedding-ceremonial is a generalization of their imaginative melodies. They are concise, stable formulas generalize emotional and imaginative overtones of several poetic texts akin to content." ² According to Muslim law, women and men should not have been in the same room in the time of celebrations. In ancient times it was customary that the fair sex were in their separate territory, the so-called "ichkari" ("indoor") and accordingly celebrated there, singing their songs and melodies, and men–on their own. This tradition continues in

Nowadays, in some of the events preceding and following the feast, men and women come in different times.

The Uzbeks also have the opposite ritual of emotions and inflamed passions - the funeral, which is divided into two proper funeral rituals and memorials. Religion does not allow for the participation of women at the funeral, sending only men to the cemetery. But women are actively involved in mourning and preparation for burial. The role of grieving and mourning the deceased belongs to them.

Funeral laments are known since ancient times in the Central Asian nations. So hysterical songs, laments "Sadr", "Yigi"("Weeping") are executed by relatives or less, by specially invited female weepers. These minimally structured songs are performed in recitative style with characteristic "sobbing" at the end of each line or verse of text without musical accompaniment.

After the funeral should be a range of activities, which have the features and some of the differences in each local area. This is the case of the funeral days- from seven to twenty for the deceased, setting some meals on the table during the ceremony. Also during theme special hymns are performed, with prayers from the Quran as well as specially destined. Usually recitation of Quran -this is an area that requires special knowledge and skills, so it cannot be attributed to folklore. For example, "Marsiya" that reflects the way of life of the deceased, his actions and praises him. This is usually performed by a single person, and later joined by a chorus.

A special place in folk music deals with labor songs. Way of life of Uzbeks, associated with agriculture since ancient times, influenced the existence of a few songs, which differ only in theme and the process itself. These are songs associated with threshing "Yozi"("grind"), "Mayda"("shallow") or "Maydagul." The mule driver kicks his mule on the back to make it move faster, thus affecting the acceleration process. People`s animal husbandry affected the existence of original songs, sung during the milking of various animals - "Chiray- Chiray", "Hosh-Hosh".

Repeated chanting these words, resembling the murmur of milk, supposedly increases its yield. Generally, labor songs never have optimistic content, and always reflect the plight of a person who is
engaged in this work. They are characterized by a narrow range of recitative tunes, mostly in couplet structure.

The most positive layer of Uzbek folklore is *children songs*. They are mainly associated with game play, and of course performed in the open air. The most famous songs are "Boychechak" ("Snowdrop"), "Emgir egalоқ" ("Raining"), "Ok terakmi, kok terak" ("Is the poplar white or green"), "Ramadan", "Sumalak" are divided into calendar songs, game songs and executed during the holidays.

Almost all the songs are accompanied by game and dance moves, often with clapping and stamping. Age group of children ranging from 5-15 years old, sometimes adults joined them as well.

"Boychechak" and "Emgir egalоқ" are linked with a special type of songs, so called *spelling songs*—that call a certain forces of nature. The song "Boychechak" has several varieties and performing types—it can be singing by soloist, chorus, or only taken up by the chorus. In addition, in some regions, there is a rite connected with the whole event, when a nearby hillside sent a group of children. The first one to have found the snowdrop will sing a song where the refrain sounds the word "Boychechak."

There was also the song "Lola", dedicated to the collecting of tulips. It was associated with a very interesting ceremony, when groups of people were sent to the mountains for tulips. After returning with them to the village from whence they had set off, they arranged special holiday feasts, with food and music. This ritual has outlived its usefulness, for the reason that tulips were listed as endangered and in the region their number has significantly decreased.

If these songs are performed in the early spring and are dedicated to the first color, then "Emgir egalоқ" is especially sung to call the rain during a drought or in the raining, as a joyful response to it. Within this series of songs is "Sus Hotin," in which artists turn to Lady Sus, who is requested to show mercy and grace by sending the rain. It should be emphasized that some forms of songs common in certain local areas and regions of Uzbekistan depend on the climatic conditions and the type of people involved in the activity. Naturally, spell-songs, which call for the rain are common in the extremely hot and arid regions of Uzbekistan, such as Surkhandarya, and Kashkadarya.
Initial perception of this group of songs, as some kind of primitive folk art, gradually disappears with repeated listening. With familiarity, one begins to actually represent the situation in which it was necessary to execute them. Therefore, these songs convey the desperation of people who have ceased to hope for the emergence of rain in any natural way.

By nature, they are more severe, there is not a characteristic of singing here, rather recitative with characteristic accents - as the refrain contains an appeal to a higher power. Typically, these songs feature a narrow range of tones with a typical repeatability of sound and a smooth rhythm.

In the traditional lives of the Uzbek people, a special place is reserved for the various parties and holidays, which were few, but quite significant. They can be divided into both seasonal calendar and religious events. Since ancient times, many peoples of Central Asia are observed celebration of the vernal equinox "Nawruz", and autumn-"Mehrgan." They are also widely popular among Uzbek people. Nawruz is probably one of the most anticipated national holidays. The New Year begins in spring and the awakening of nature that promises fulfillment of hopes.

People haggard by their hard lives were so thirsty of spring, which was embodied in the variety and diversity of expressions seen in the form of performances by singers, dancers, acrobats, and weightlifters. Moreover, the skilled works of artisans, including chefs who demonstrated their abilities, was endlessly amazing to the public. Preserved from pagan times, many rites and rituals passed the continuity of traditions in combination with new influences.

It is the celebration of Nawruz, which is still observed today, and usually falls on the last week of March for a month, in which many important songs and dances are performed, including instrumental melodies prevalent in people lives. It also shows the variety of games, sports, ceremonies and rituals of the Uzbek people. Nawruz is a celebration of awakening not only nature, but also all the aspirations and hopes of the people, their spiritual strength and senses.
The Nawruz phenomenon has not been previously been fully understood by scholars. This holiday is one of the most significant calendar festivals of many peoples of the Central Asian region, the beginning of which is hidden from existence long before the definitions and classifications of the major language groups and nations belonging to them. Notable is the fact that the festival sounded not only all existing songs and performed colorful performances, but also specially designed and executed only on this holiday songs and melodies. It was at first the music writers of the East, whose names are known, for example, Barbad, in which creation there were melodies and songs about Nawruz.

Celebration of the Mehrgan holiday has tended to be more modest than Nawruz, which is explained by the end of the harvest, when the nation was exhausted, both physically and spiritually. The general notion was, perhaps, that the people prepared to celebrate and arranged Mehrgan through collaboration across the whole community: laid the table, prepared the food. Additionally, the festival was always hold on the public square, and collected the entire population. This tradition continues in nowadays. Celebration of Nawruz is dominated by the process of preparing the main dish—Sumalak. Sumalak is a sweet paste made entirely from germinated wheat (young wheatgrass). The secret to making it so far has not been fully unraveled, and it is known that the first mention of Sumalak dated back to several thousand years before Christ.

Legend has it that centuries ago, in a certain village of starving people, and only one woman, who had children, desperate to save them from weakness, began to cook in a large pot that she literally could scrape together close to her. She threw in a handful of remaining wheat flour and also poured a lot of water into the pot. She cooked that dish several hours, occasionally opening her eyes, she literally crawled to the boiler and prevented what was unlike human food. It was only after many hours, when it was frozen, the woman realized that she could save herself and her children, and many others from their inexorable death through consumption of this unique cuisine.
Sumalak tastes like sweet porridge of dark brown color, similar to the consistency of sour cream. The process of cooking it takes up to a day, so basically it is prepared by women as representatives of one or several families. It calls for preparation in a large pot, usually in the open air, while the women, who are involved in this process, are away singing songs and telling jokes. Another notable feature of the festival is that it involves not only women in rural areas but also urban cities of Uzbekistan.

Another special holiday observance is associated with the religious cult of *Ramadan*. This festival is celebrated by all Muslims. Nevertheless, each nation has its own traditions for observance of Ramadan. For example, the Uzbeks awaiting this holiday as the time of visits and receiving of guests, ahead of the time to spend cleaning inside the house and in the yard. And every night at a certain time begins literally a feast with various treats, which distinguishes it from Arabian countries. There is also more austerity and strict compliance with all regulations and the abandonment of many dishes, which corresponds to the primary purpose of Ramadan.

Music does not play a big role during the celebration, rather it prohibits, as all entertainment events and weddings. Reading the Quran in a special recitative manner - *tilyavat, azan* with its own unique features, of course, have a place, but it is more in oral-professional creativity, and not to folklore, for here involving people with skills and knowledgeable in this area is much more others. It may be noted the song "E, Ramadan," which is normally sung by a group of children, plays a role in this traditional celebration. This is a small song-tune, featuring unique greetings on the occasion, after which children are usually given sweets or money.

So, in summarizing some of the general findings in this group of Uzbek folk music, we emphasize the following:

- special role of traditions formed from ancient times;
- an integral relationship with the image of life of the people, engaged in agriculture and livestock since ancient times;
- fixed certain rites, rituals, holidays;
- a reflection of the difficulties and the plight of a song;
- a primitive means of musical expression, but at the same time, the accuracy in the transmission of the spiritual and emotional psychological state of the people;
- multivariate songs related to domestic use them in different regions and local areas;
- combination of personal and collective expressions of psycho-emotional human conditions in different life process in different forms of songs, instrumental melodies;
- active participation in all music performances, ceremonies and rituals.
Song genres

One peculiarity of Uzbek folk music is that there is a distinct second group of songs and tunes. They are not tied to a particular rite or ritual, although often performed during them. This, above all song genres – owner of specific semantics, which determines the form of expression and originality of their execution. They are five-koshuk, lapar, terma, yalla, ashula, but each of them has its own particular variety and execution, and also differs in the degree of distribution in any given local area of Uzbekistan. These genres are very different from the songs of the first group of folklore. Occurrence, formation and existence of these genres is related to defined areas of Uzbekistan, its geographical location, and, most importantly, a way of life and occupations of the population.

Thus, the most democratic and diverse content of Uzbek song genres is Koshuk ("song" in translation). This genre has spread throughout Uzbekistan, and is one of the most ancient music traditions. Early mention of it dates back to the XI-th century, when Mahmud Kashgari listed vocal genres of the region in his treatise. Features of the genre include that the content can be varied, and is not related to a single theme. The shape of koshuk is a couplet, mainly consisting of solo and chorus. There often used expression of emotion with words such "Vay-vay," "Voy, dokey", "Hoy, Hoy" and others. Usually a performer accompanies himself on a stringed instrument, or group of singers performs unaccompanied.

Lapar—a satirical genre, usually played by a band of singers(from 2-4), both with instrumental music and without. Singers often accompany themselves, besides they can also dance while singing. This genre is common in areas of the Fergana valley and Khorezm. These two distributions of lapar have the features of its existence. In Khorezm, lapar is performed during the wedding ceremony and accompanied by an ensemble of musicians, while in areas of the Fergana valley more spontaneous singing is practiced as an element of a game, so the role of musical accompaniment is optional.

Lapar is often played at weddings in Khorezm. This is sort of a satirical scene with a certain subject and strict distributions of roles. In this context, lapar is usually accompanied by an ensemble, which is
quite saturated with various instruments, including the accordion. It occurs only in Khorezm, the reason being the geographical location of this region, which borders on Turkmenistan. This explains the difference between the many features of existence of musical folklore, means of expression and performance traditions.

**Terma** is a genre practiced exclusively in the southern regions of Uzbekistan, where the population was traditionally engaged in cattle breeding. This genre is highly original, both in terms of vocalization and performance. Imagine a picture with the shepherd leaning against a yurt in the steppes, herding a huge flock of sheep, and that gives a sense of its origins. To brighten his pastime the shepherd starts singing ... this practice of singing with a low nasal voice based on recitation is easily explained by this context. Semantically unrelated verses are thus strung together. In terms of semantic content, they can be very diverse: from complaints regarding a difficult life to the sharing of a short story. The word "terma" means "gathering," that is a collection of several small plots, which are separated from each other with instrumental inserts.

The melodies are very primitive, and the rhythm is rather less developed as well, for the main focus of terma is on the lyrical content of the song. A special touch specifics singing brings them Bakhshi performers, which singing art also happened in this region of Uzbekistan. Not long thinking about the reason for the formation of such a song, it became clear that the shepherds could not sing anyway. They had to control the herd, which disperses the steppe or the slopes of the hills, and deter predators.

This style of singing, which seems to imitate the bleating of sheep, and at the same time, probably frighten wolves and jackals, helped the shepherd in his hard work. In the Surkhandarya-Kashkadarya region performers accompanied themselves playing dombra or kobuz, while in Khorezm, which also extended the terma, the performance involved a small ensemble. This type of genre is different from Fergana terma, with more distinctively expressive means.

One of the most striking and positive genres of the second group of Uzbek folk songs is **Yalla**- the song, the semantics of which are hidden in its title("Sing, Rejoice"). Features of its singing are accompaniment by dancing, for the dancer usually only performs this
function and does not take part in the singing, as observed in the performance of lapar. Yalla exists in the regions of Uzbekistan with a temperate climate and hilly terrain - Fergana, Tashkent region. No wonder the Fergana valley is compared to the Swiss spaces, especially in spring. The beauty of the vast expanses and green park villages and mountain landscapes tend to attract the attention of many artists and photographers. This is the region that formed the tradition of vocal art and main song genres of Uzbeks.

Positivity of the yalla genre is associated with the reflection of the people’s hopes, namely a joyful attitude toward life. Yalla is often performed at festivals and weddings, where the combination of dance and singing is the norm of folk art. Melodies of yalla respectively distinguished by their variety and more advanced, and a rhythm as well. Accordingly, the shape is more complex than in koshuk and terma. For yalla, it is more commonly in a couplet form with typical repetitive words at the end, as well as more free structure where there is an element of improvisation.

In the same region another genre developed that is completely different to all the components featured in other song genres – Ashula, which literally translates as a "song." It is based on lyrics on the themes of love or social protest. By nature, these songs are more like a love longing and melancholy reflection of unrequited feelings. Therefore, as a rule, ashula is characterized of a special structure, divided into several sections or bands. They reflect the gradual expansion of the growing range of dynamics and the reaching of culmination - Audj.

The ancient folklore genre of the region of Uzbekistan – Bukhara-is Mavrigi. It is known that it was originally formed by the Iranian people from Khorasan (area of ancient Mervin the territory of modern Turkmenistan). Within Mavrigi are assimilated traditions of the various peoples of this region, but at the same time it is a typical genre of the ancient culture of Bukhara. Mavrigi is a cycle of folk songs, performed by the accompaniment of doyra and consists of three main parts. The first part -Shahd, serves as the entry and creates a certain mood and impulse to the second part-Tarrakiyot where the performer adds improvisation. The third part -Pirovard- is the culmination. Thus observed a certain unity and some intonation connection between parts.
You can clearly see in the uniqueness and originality of these genres, especially in the performance in the special table, which contains only the basic components of a song genres. But it is impossible to convey the emotional side of the expression of a particular genre, the degree of exposure. Indeed, any song-it is primarily a reflection of the spiritual and psychological state of the people. And in the performance of folk artists all so primeval in nature, you have to believe the first perception, and should not embellish and amplify thinking. Probably -this is important in folk music-pristine, primitive but which incorporates energy of generation.

Thus, we can emphasize that the second group of songs is a bit more complicated in structure and means of expression. But to entirely separate them is also impossible, because features of some of the songs of this species are found in the first group. However, all of this is so with respect to graduation, divided into groups, subgroups of Uzbek music. Only the functional side, their participation in a particular event, or the degree of distribution of certain types of songs and melodies give an opportunity to draw a distinction.

Uzbek folk music - this is a special layer of heritage of the people, who cannot be understood until the end and give a comprehensive response. This is a mobile living organism, where each has its own role and to prepare in order to not lose that for which it exists. Despite this era of high technology and communications, people cannot exist without the rites and rituals, festivals, performing songs and tunes that existed thousands of years ago. It is this factor that helps to sustain various festivals involving a large-scale audience. Certainly, there is a danger of forgetting some of the values that formed across a long period, resulting in the following:

- the mere fact that people are in the daily environment of radio-television systems and mobile communicators, which are crammed with a wide range of music, can lead to the rejection of the perception of a live performance, completely leveling the functionality of folk music;
- if the song was previously performed exclusively during the work process, in our day, they are replaced by the sounding of a radio or tape music, which plays the role of the background, thus is the displacement the main role of music;
- turning folklore standards into concert pieces including some unrelated songs or melodies, frequently demonstrates a lack of understanding, even reduce the role of traditions of people;
- if in the first case composers folklore refinements there were more cautious attitudes toward the source, in our day use of folklore genres on a popular music stage destroys and turns them into something that cannot be developed further and be the legitimate bearer of the values of the people.

However, we cannot deny that the increased interest in the Uzbek musical folklore from both researchers and ordinary people, suggests a new era for the existence of folk art. Folk music has acquired the status of a spectacular art form, with the acquisition of a paint color, using new technologies. From participation folk groups in the big national holidays and festivals like Independence Day (commemorating the independence of Uzbekistan, and celebrated every August 31), Nawruz, there was the tradition of the spectacular views of mixed form. On such performances there is a big role of installation, recording soundtracks and other technical facilities. But in many cases, this has distorted the function and the appointment of folklore, which authentically call for a natural sounding voice or instrument, and in many cases spontaneity in the performing of songs and dances.
Uzbek oral - professional music

In Uzbek musical heritage, there are so-called border genres in which the line between folk and oral - professional creativity is subtle. However, they cannot be attributed to folklore only. One of these genres is Dastan, which incorporates music and poetry of the people, and the starting point of its formation was laid long before the first millennium. The Dastan genre is prevalent in such parts of Uzbekistan whose population was traditionally engaged in agriculture and animal husbandry. Specifically, this is the steppe region of the country - Surkhandarya and Kashkadarya, where special conditions include a very hot climate in summer and more gentle weather in winter, and also Khorezm.

Boundless spaces favorable to livestock, contributed to the emergence of a special way of life of the people of this region, when development of some land and grazing, did not mean settlement. To the contrary, this gave impetus to a free life, independent of the more or less favorable conditions. The appearance of a special kind of performers - people with "prepared" skills in other words, solidified a certain period of training - bakhshi or dastanchi - folk musicians, storytellers, and indicates that in that period there were sources of professional creativity.

Dastan content was the most diverse - from the more simple songs, consisting of 3-4 stanzas to entire poems, including several stories in the main corpus of this genre that are in 7/8 meter. Music, of course, played a big role in dastan. Simple at first glance, accompanied mainly by kobuz, dombra (in Surkhandarya, Kashkadarya region) or dutar, rubab (in Khorezm) was mainly for rhythmic stabilization or intermediate inserts between epic recitations.

But if one imagines a recitative singing of Bakhshi without musical accompaniment, unique flavor of this genre immediately disappears. The low husky voice of Bakhshi, selflessly devoted to all its possibilities, holding a tool, as if to draw strength and energy, tells of the "affairs of bygone days", legends, historical events, and exploits of heroes. Musical instrument for him - the spokesman of the national spirit and character of the people, as well as his own contribution to the development of traditions.
Many centuries ago were known tales of Rustam, Siyavush, Geroglu, Alpomish and many others. Heroes of dastan-historical figures, heroes, liberators (Alpamysh, Ger-oglu), and members of the ruling dynasties (Queen Tomiris). Dastan genre was the starting point for the formation of common and popular song in many nations of the Central Asian region poetic genre of the poem, consisting of five stories-"Hamsa" (“Five” in arabic). It won a special love for the people of tales of immortal love “Laylo and Majnun”, “Farhad and Shirin”, and many others.

Dastan features a recitative style of singing, with development that is not regulated by a specific form. It all depends on the story, which is the basis of the dastan. As a rule, it can last from a few minutes to an hour. The range of tunes fit within a single octave, and go beyond it only in the culmination, which is rare, in contrast to other vocal genres of Uzbek music. The rhythm micro-structure of dastan is very unpretentious, more stable and generally supports the poetic text.

Another feature of dastan is the alternation of music and poetic text. It depends on the professional skill of the performer. Often you can hear the brilliance perfect tooling of Bakhshi. It mainly occurs between the poetic recitative-tales. At its core, Dastan is close to the folk genre terma, but it is much richer in semantics, structure and expression.

If the Surkhandarya-Kashkadarya region extended the execution of dastan by the accompaniment of dombra and kobuz, in Khorezm Bakhshi it may be accompanied by an ensemble of performers on dutar, gidjak and bulaman. Naturally this makes Khorezm epics more saturated in terms of the musical design.

In Khorezm in the early of XX-th century, was born the tradition of female execution of dastan, called Halfa. That was a significant event in the Uzbek musical culture, because of the special mentality that women did not have the rights and opportunities for manifestation of their talent, especially as performance in the public sphere. So, many genres of folklore had analogue of the female execution, the so-called shape ichkari ("inner room"), that women could performed only inside, not outside.

The modern approach to the performance of dastan in Uzbekistan emerged only in recent decades. Its transformation into a bright concert item standardized some of its features, while adding
new ones. Of course, such features that disappeared include the sound intimacy, as well as notably decreased improvisation, which ultimately manifested in a greater emphasis on the musical components. At the same time, this process preserved the sharpness of rhythm, increased dynamics, and the genre’s most colorful special voice capabilities (with alternating low hoarse voice to simulate the animals). In addition, many modern groups included dastan’s dancers. In general, the dastan genre is one of the oldest and at the same time retains these essential features and gives impetus to further existence in the future.
The next layer of the musical heritage of the Uzbek people is oral-professional art. Surviving sources suggest the beginnings of professionalism in the region during the zoroastrian time when sections of the holy book Avesta-gatas were sung by the priests who held certain skills. In order to find information about the existence of syncretic forms of art functioning for religious purposes long before the first millennium AD, which indicating the existence of elements of professionalism, particularly in the possession of playing musical instruments, enough to refer to the material culture of the Central Asian region.

In the famous Ayrtamsky frieze was found during excavations of the ancient city Airtam near the town of Termez, is a relief depicting five musicians with instruments in their hands - harp, lute, aulos, drums and cymbals. Where else would there be such a picture of the whole ensemble of musicians, if it were not true, and it would be only an object of imagination of the sculptor? Researchers attribute the appearance of the frieze with the spread of Buddhism in the Kushan Empire in Uzbekistan territory and it belongs to the I-II – centuries AD. Of course, the existence of a rich tool in the early of the first millennium may indicate an established system for gaining skills of performance.³

It can be concluded that in that period began to form the concept of musical expertise on the extant sources, given that was the musical culture of VI-VII centuries in the territory of Uzbekistan. Music was no longer a part of the cult genres and acquired the status of an independent form of expression and an art form.

However, there was also in that period an assimilation and enrichment of the folklore features of different peoples of the region, and as a result, the impact on the emergence of more complex genres formation as oral-professional music. Thus, the origins of such genres as katta ashula may be traced to the given period.

Renowned musician, singer, performer Barbad, whose name is associated with the beginning of the first author writing in the Central

³VizgoT. Music instruments of Middle Asia.-M.;1980.
Asian region, left examples of this work, some of which were the first products with content in the history of musical creativity.

Subsequently, this no less significant period in the history of Uzbekistan was a great turning point. The planting of Islam, and endless internal wars between the ruling dynasties influenced the cultural development of the region by strengthening its commitment to preserve the local traditions and identity. The IX-Xth centuries in the history of the Uzbek people are widely considered to be the most fruitful period in the development of the sciences, with the establishment of such scientific and encyclopedic treatises as those by Farabi, Ibn Sina, and al-Biruni, etc. They not only codified achievements of previous centuries and created the foundation for the science of music, but also provided valuable information on the state of music of their era.

The next generation`s scientists continued to develop musical science and created many important works, including "The Book of Circles" by Safiuddin Urmaviy (XIII c.), which laid the scientific foundations of makomat, treatises on music Abdurrahman Djamiy (XVv.), Dervish Ali Changiy (XVI-XVII centuries), containing valuable information about the origin of music, especially the modal system, rhythm, musical instruments, as well as the known artists of his era. It was a period of XV-XVII-th centuries that is linked to the emergence of makomat, its theoretical basis, which after a short time in the middle of the XVIII-th century became the basis of the formation of the main genres of orally-professional music – makom and its major cycles.

The concept of the “orally-professional art” contains the phenomenon of a special system of "ustoz-shogird" ("teacher-student"), which was distributed throughout much of the Central Asian region. On Uzbek territory it began to take shape with the advent of the origins of musical professionalism and an especially fruitful role that it played in the development of makom cycles. Features of this system were, above all, in unquestioning obedience to the creator, and the student-teacher who carried out a careful selection of the best students. They passed a lengthy learning process, which began between 10-15 years old, a process of "sifting" so only the most talented could reach the end of this education. These survivors, having acquired professional skills, could be not only performers and
interpreters, but also opened their own schools and devised their teaching methods as well.

These schools would only teach male students, and one feature was the fact that young boys were not allowed to leave the walls of the school during the learning process. With no musical notation, memorizing by ear a lot of musical patterns, and growing up in front of the teacher, the students often became expert interpreters. In the XX-th century, when records were made of makom cycles and other genres of Uzbek heritage, such a system of education began to give way to academic studies: students trained in special designated days and hours, and able to live at home.

Perhaps there was no need to compare the two systems, while the almost complete disappearance of the first was already yielding results. This change led to a fading of the relationship between the basic functions of the musician-performer, the interpreter, but this was reduced along with the learning process, becoming only 5-8 years.

Makoms

**HISTORY.** The meaning of the concept of *makom* is hard to define with precise frames and borders. It represents a whole world, a philosophy, an image of musical and poetic thinking of the nation. Thus, many researchers have provided more than 20 meanings of this word “makom” translated from Arabic. Most ethnomusicologists have decided in favor of the definition of word *makom* as “mode and genre”.

The establishment of *makom* as a genre took place approximately from the XII to the XVIII-th centuries. However, the evolution of a modal system, which constitutes the principles of the *makom* genre, had already occurred much earlier. Thus, the evolution of this process, the researchers divided into three phases: (1) from the VI – VII-th centuries- to the XIII-th century, (2) from the XIII - to the XV-th century, and (3) from the XVI–to the beginning of XX-th century.

Great Central Asian scholars Farobiy, Ibn Sina, Safiuddin Urmaviy, Abdulkadir Maragiy, Abdurrahman Djamiy, Nadjmiddin Kavkabiy, and Darwish Ali Changiy in their writings developed a systematic scientific basis for Eastern music. In addition to the origins
of music, details of its implementation on various instruments, a special place was given to categories of sound, range, scale, and frettings. In 1252, in his treatise "Kitab al advar" ("The Book of circles") S. Urmavi streamlined twelve main modes known as Parde or Makom. These 12 makoms, 6 Avaze, and 24 shube later became the key components of the genre and the foundation of makom cycles.

Reasons for the forming of makom systems in the East appeared in the IX- Xth centuries, when the empirical sciences were born. Eastern scientists always pointed out the connection of music, mathematic, philosophy, and medicine. All 12 makoms- are rising octave musical scales, which are perfect frets, while the 24 shube are imperfect frets. The following interpretation of the values reflected in 12 makoms semantics and a deep sense of man's connection with the cosmos, a microcosm to macrocosm. So, in the work of S.Urmaviy are 12 makoms-Ushshak, Navo, Busalik, Rost, Husayn, Rohavy, Hijaz, Zangula, Iraq, Isfahan, Zirifkand, and Buzurg, portrayed in twelve different-sized circles placed one inside the other-the symbol of perfection and infinity, reflecting the motion of the celestial spheres and the spiritual ascent of the traveler to the destination (as, for example, in holy places).^4

Thus, each of the 12 makom seeds (Jama) is a perfect scale and acts assuluk-“ways”, and functions as the traveler doing shube. Subsequently 12 makoms joined to 24 shube and appeared 36 main makoms. In Eastern literature for the first time information about the makom as a genre emerged in kulliyat (collected works) and Bayazit (poetic antologiya). In the XIX – XX-th centuries, questions of makom art have continued to excite researchers. Many books and articles on this topic were written by B.Rakhmonov, M. Harratov, V. Uspensky, G.Zafari, A. Fitrat, Y. Rajabi, and I.Rajabov.

Useful work on the study of makom art continues from the second half of the XX-th century-until today. There are fundamental research studies on the theory of makom, its genre varieties, and features of execution of makom cycles. Since the XVI-th century began the formation of similar modal systems, and later similar genres in other Eastern states. Historical events, including the development of trade and cultural ties between the two countries, and the formation

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and role of the "Great Silk Road" contributed to community life support systems of people, as well as many arts, including architecture, music, and poetry. Thus, from the XVI-th century in many Eastern countries began the formation similar to the Uzbek-Tajik makom genres – Uyghur Muqam, Iranian dastgah, Azerbaijan mugam, noubia of Arab Maghreb, Indian ragas, the Kazakh kuy, etc. 

One feature of the genre of makom is that the skill of mastering its secrets passed in a historically developed tradition of “teacher (ustoz)-pupil (shogird)” within the walls of the so called medrese-school. For 10-15 years specially chosen male shogird would not leave the walls of medrese so as to study singing and to learn the whole makom cycle by heart. Subsequently, successful pupils could train later other talented people.

**KEY MAKOM CYCLES.**

There are three main categories of makom in Uzbekistan: Bukhara cycle (“Shashmaqom” – Six makoms), Khorezm cycle (“Olti yarim makom” – Six and a half makoms), and Ferghana-Tashkent cycle (Four makoms). But there are also a different new kind of makom in Uzbekistan, such Tashkent makoms, Dutar makoms. The reason for appearance of these cycles was due to historical formation of three royal (khans) territories, which established several local styles in Uzbek culture. It influenced folklore, genres of professional music of oral tradition, and on the peculiarities of musical performance.

**BUKHARA SHASHMAKOM.**

In 1505 was a decline in the powerful Timurid Empire, while the Sheibanids dynasty came to power. Bukhara came to the foreground due to a loss of leadership in Samarkand and Herat. The ancient city of Bukhara thus became the center of various sciences and arts, including painting and music. From Herat to Bukhara moved many intellectuals, among whom was the great scholar and musician Najmiddin Kavkabi. His role in the development of music in the region was equal with the role for art of A.Maragi during Timurid’s era. Kavkabi lived at the palace of Ubaydullo khan. There are strong indications that many rulers of this time were fine art connoisseurs and patrons of musicians and artists. Ubaydullo khan, as well as once Hussein Baykara (patron of Alisher Navoiy), was a connoisseur of
music and painting, and as a patron of the arts spared no expense in supporting their development.

Kavkabi wrote several works on the science of music, including "The teaching of music", and "About twelve makoms." His work was continued by his nephew and pupil Dervis Ali Changiy. He lived and worked at the court of Abdulla, and then at Imomkul khan, and to each of which he devoted a textbook. Because of his fundamental work "The teaching of music" ("Risolai Musiki"), he was rightly called as one of the greatest music theorists of the East.

Among the rulers of the Emirate, special attention to the development of musical genres was provided by the last three Emirs – Muzaffar khan, Abdulahad khan and Olim khan. Under their rule in the palace lived and worked the best performers of makom of the XIX–XX-th centuries: Levicha, Ota Djalol Nosirov, etc. Their performances were based on the Shashmakom (also called “Six Sarakhbor”), which is a cycle of six makoms: Buzruk, Rost, Navo, Dugoh, Segoh, Irak.

There were two types of cycle performances: strict with all rules observance, known as a secular (as performed in the Emir`s palace) and free, in which some parts of the makom were performed with liberties in interpretation (for example in wedding performance). The name of makom is a name of definite tune system, which structure submitted to certain contents.

**FORM.**

Each of the six makoms is divided into instrumental and vocal parts, which could be performed separately and in different versions. However, if vocal part could have instrumental arrange, instrumental part is much difficult interpreted by voice. Instrumental parts are called *Mushkilot* (“heavy” from Arabian), while the vocal is *Nasr* (“victory”). They are connected by contrasting principles. Formed in the middle ages, the classical traditional vocal and instrumental genre makom is deservedly believed to stand at the pinnacle of Uzbek professional music in the oral tradition. Some researchers find that makom evolved from the ancient Zoroastrian sacred songs.

Long before Islam became dominant in Central Asia, these songs had been connected with the astrological beliefs of the Zoroastrians. It is supposed that at certain hours when guards were relieved it was
prescriptive to perform such special ritual songs over the gates of a fortress or a town. The song was called makom, the literal meaning of which from Arabic may be translated as “position”.

The lyrics of makom came from ancient folk poetry and the classical oriental poetry by such authors as Khafiz, Bedil, Navoiy, Djamiy. Makoms stylistically fall into Bukhara cycle and Khorezm cycle. The main musical instruments of makom are tanbur and doyra. Makom cycles also include usul, rhythmical fill-ins beaten on the doyra or the nagora-drum. Usul is a very important technique for making makom cycles sound as an integral dynamic piece.

**Mushkilot.**

The name of Instrumental department ties with particular contents: we can hear nor rapid cheerful melodies, or dance rhythms. All unfolded on gradual developing of definite intonation, connected with rhythm formula (usul), which repeats through one part. Semantic contents of makom usually tie with presentation of complicated samples, often tragic and dramatic. Besides love content there were themes of social protest and history events.

Mushkilot contains the following parts: Tasnif (“arranged”), Tardji (“repeat”), Gardun (“circle”), Muhammas (“quintuple”), Sakil (“heavy”). They are named after definite usuls. The main casting units in Mushkilot are Hona (“room”) and Bozguy (“repeating”). Hona is as poetical Beyt. Hona is a little section of instrumental part, which develops and renews main tune and widens the range, can consist from 5-to 20 in one part. Bozguy resembles the “refrain” associated with European genres, which is repeated without changes after Hona. That is why Uzbek makom do not have much improvisation, as seen in Azerbaijan mugham.

**Nasr.**

The cycle form was very popular in oriental literature (e.g. “The Tales of 1001 Nights”, “Hamsa”, etc.). The structure of the vocal part in Nasr is like a cycle of different narrations – songs, submitted to certain mode. As a general rule, the basis for Nasr are oriental classical poetry or folk poetry, touching with unhappy love or social protest themes. The vocal part considerably exceeds the instrumental part in terms of both length and number of sections.

The structure is even more complicated. Parts and sections of Nasr are divided by their function into the main and derivative
(tarona). Both of them form microcycles – shube. They are divided into two groups. The first consists of-Sarahbor ("start"), Talkin ("sermon"), and Nasr ("victory"). Ufar. Sarahbor - is the beginning of all development - opening intonational line, all subsequent parts are based upon it and and serve to further develop it. After each major part of the next derivatives - Tarona, but the number is changing - 6-7 in Sarahbore, 2-3 in Talkin, 3-4 - in Nasr. The second group includes shubes - Savt ("sound") and Mogulcha (“mongol”).

Their main difference is absence of a derivative part in second group of shube (tarona). Instead, there are little connective sections – Talqincha, Qashqarcha, Sakiynoma.

They said it that there were two types of makom performance- a more rigorous, as we mentioned above, and in the free interpretation. Thus, the first group was characterized by secular enforcement of professional performers, and the second type usually performed by simple people. In makom shube there are basic principles of Uzbek folklore that are characterized in many vocal genres of Uzbek music, such as climbing to culmination and returning to the initial position.

The basis for the development of melody is a small "thematic core", which like "sprouts-strung" in the following sections of the song. This adds characteristic and rhythmic chanting intonations with fractional elements, so-called throat singing. As a rule, the basis is made by a system of Aruz, typical for many eastern people, based on prevalence of long over short syllables.

The structure of all shube submits to a single scheme and is divided into the following sections: daromad-thematic grain; miehnat – average melodic construction, repetition of daromad on one - two octave higher; dunasr-further expansion of a range, repetition of the previous section in higher register (more often encountered in Sarakhbor); zam zama – a small episode where singing without words precedes audj (the culmination section) in which the highest register is reached. In the last section – furovard – the melody comes back to the initial register.

Thus, it is possible to derive a number of characteristic features of the Uzbek vocal music traditions:

- monophonic and horizontal display of modal connections;
- stage with prevailing downtrend; 
- chant from all sides; 
- undulating deployment - to culmination (audj) and return to the original initial stability (daromad); 
- availability of polyrhythms based on rhythm melody, text and ostinato rhythm accompaniment (usul).

**HOREZM CYCLE – “OLTI YARIM MAKOM” – “Six and a half makoms”** has a long-forming history. During 328 years of Horezmic royalty there were 49 khans. Among them are even those who had been in power for only three days or a week. Mukhammad Rahim khon, Said Mukhammad khon, and Mukhammad Rakhim khon (Feruz) in particular made a valuable contribution to the development of this cycle. They were not only connoisseurs of music, but also excellent performers. Thanks to Feruz, it became a tradition to spend the evenings sharing poetry and music. From that time works of Navoiy, Ferdowsiy, Nizamiy and Saadiy have been published.

According to historians, during the reign of Feruz, there existed about 32 instrumental ensembles, each with its own repertoire. The Khan once a year listened to them, and gave particular groups permission to participate in various events (weddings and holidays). Other musicians who did not pass his critical listening at high level, had no right to participate in occasions of special rank. Musicians who lived at the court of Khan, had no right to take part without permission of their master at weddings or celebrations. The Khan himself was present at the rehearsals. Any performer who violated discipline or incorrectly executed a piece was beaten by 50 lashes.  

In the 70s of the XIX-th century, in Khorezm musicians developed the ability to understand musical scores and worked on creating music notation for various Khorezm makoms. Feruz entrusted the most famous poets, scholars and especially music theorist Polvanniez Mirzaboshi (Komil Khorezm) with this task. Later this work was completed by his son, Muhammad Rasul Mirzaboshi. That work was ultimately called by different names - "Tanbur letter", "Khorezm tanbur notation" or "Khorezm tabalatura”. That method of writing has helped to systematize and legitimate-modal intonation and

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the rhythmic hand of the Khorezm makom cycle. For 47 years of his rule, Feruz made many contributions to musical culture, but his most notable contribution was completion of the cycle "Olti yarim makom."

At joint of the XIX-XX-th centuries Khorezm classical music as well as in Bukhara had two types – with severe performance (in khan palace) and with free performance for different public. There was no vocal part in makom Irok, but appeared instrumental part in makom Pyandjgoh, consisting of 8 sections-pieces and was a version of instrumental part of makom Rost.

Shashmakom and Khorezm Cycle have difference and similar signs. Difference apparent in following makoms–Rost is first, Buzruk is second (in Shashmakom Buzruk is first, Rost is second); also in using another usuls, tempos. Names of instrumental part is Manzum, vocal is Mansur.

Number of plays in the instrumental section is different. Permanent part of the first play called by name of makom – Makomi Rost, Makomi Buzruk etc. It is also called Tani makom ("base makom"), after them following parts - Peshrav, Muhammas, Sakil and Ufar. In some parts of the Khorezm makoms can meet with parts with another names, is not constant for all (in makom Dugoh –part “Zarb-ul – Foth” and “Samoa”, in Segoh- “Haffif”). Tani makom is the basis, beginning, case grain, developed in the following sections. Ufar-final, summarizing part of the cycle. Functions of middle parts are not as large, they can be, or variants of the first, or complement, or wear an independent function.

Vocal section of Khorezm makoms includes parts of the following titles - the first play, as well as the instrumental section called as name of makom or Tani, after it arranged Tarona, Talkin, Nasr, Suvora, Naqsh, Far`ed, Ufar. Similar signs are in principles of structure and scale of as separate sections, and whole part, in sound row, similarity of tune formation and melodic line as well.

**FERGANA- TASHKENT CYCLE**

It formed later than “Shashmakom” and “Olti Yarim makom”. But some musicologists insisted on appearing of many traditions of makom art in main parts of this cycle earlier than in other cycles. The concepts of "Tashkent Makoms", "Turkestan Makoms" and "Ferghana Makoms" appeared at the turn of the XIX – XX-th centuries.
After the formation of the Kokand Khanate at the end of the XVIII-th century, naturally began isolation of a cultural layer of this region and formation of the traditions, including musical and poetic. So, in days of Mukhammad Umar khon's rule and his son Mukhammad Ali khon (the first half of the XIX-th century) was especially developed musical and poetic creativity. The family dynasty of poets and connoisseur of music- Umar khon, his wife poetess Nodira and their son Ali khon gave to the world incomparable poetic lines.

One of the brightest experts of Fergana-Tashkent cycle was Orifhon Khotamov, who explored the ways of forming this cycle. His version was that previously Fergana-Tashkent makom had existed in two versions-the secular ("MakomYollari") and religious ("Zikr makomlari"). First they existed separately-Tashkent and Ferghana, later were merged into the cycle. There are two versions about the origin of the "Fergana-Tashkent makom": the first - a kind of "Shashmakom", the second- an independent cycle. However, both versions were challenged in ethnomusicologist studies.

There are four makoms in Fergana-Tashkent cycle – “Bayot”, “Dugoh Husayniy”, “Chorgoh” and “Gul`er –Shahnoz”. In distinction from “Shashmakom” and “Olti yarim makom”, this cycle has not strict following of parts, sections and pieces. Also there is no clear division into vocal and instrumental parts, but there are separate instrumental parts such as “Ajam”, “Nasrulloi”, “Munojot”, “Miskin” and vocal – “Bayot”, Dugoh Husayni”, “Gir`ya”, ‘Kucha bogi”, “Ushshok”. They are not joint into one big cycle, it is like micro-cycles. Though it has own features such as dividing parts into main and derivative. As well as in “Shashmakom” first parts carry out the main role. They are larger because of long exposition, development, culmination and fading. As a result of this they are more complete. Originality of Fergana-Tashkent cycle appeared in such signs as combination of different folk sing genres – alla, ashula, yalla and professional oral tradition genre Katta ashula, and in the role of rhythmic form–usul.

As scientists insisted, exactly in Fergana-Tashkent cycle appeared the main makom principle, which based on ascent – from low to high register through variation of main theme. We talked of it earlier – daromad, mienhat, dunasr, audj, furovard. Another type of
makom principles’ realization bases on a functional correlation and turning invariable bozguy and changeable hona.

One of these involves a stage-wise, phased-register of the theme in the following sections - mukadima - (introduction), daromad - (lower case), mienhat (middle register), dunasr (high register), audj (culminating phase) and furovard or tushirim (return to the original case). Another view of the principle of makom is based on a functional correlation and sequencing of relatively stable intonation and structural units - "bozguy" and relatively mobile construction - "hona" that define the logic of makom theme".

The same layer includes versions for dutar and surnay makom- "Dutor makom Yollari" and "Surnay makom Yollari" (which means "road", "path"). They have the right to be called an independent cycles despite the some similarity of modal system, usuls and by the structural features, the alternation of vocal, instrumental and even dance sections. However, at the same time, these cycles are still insufficiently studied in Uzbekistan and pose a lot of interesting questions.

Each makom cycle of the Uzbek musical culture which developed throughout many centuries, not only kept the originality, but also participated in continuous interaction with other cycles. So we cannot reject similar signs of these cycles. This is evident not only in the intonation-modal deployment and principles of forming (khona-bozguy-in the instrumental sections, and daromad-audj-furovard-in vocal), but also the role of usuls generally emotional image content, the principles of cyclist.

In addition, despite the fact that the origins of each cycle associated with a particular geo-zone, in the XXI – st century, it is difficult to argue that they are prevalent only there. Migration of traditions are so elusive and chaotic, that we are not surprised to learn of the existence of "Shashmakom" ensembles and therefore the educational system of makom art in other countries.

In the XX-th century in consequence of formation of a new political system, some makom traditions began to change in cycles as well as appearing a new writing formation. So, famous Uzbek musician Yunus Radjabi brought some new modifications to performing Shashmakom, submitted it to some stylistic rules of Fergano-Tashkent cycle. He changed poetic texts to Uzbek language
(most of texts of “Shashmakom” were in Tadjik language). Also Radjabi offered a new model of “Tashkent Shashmakom” and radio-makoms, which were recorded on tape-recorder and demonstrated on radio and TV without modifications. One of the most joyful events of the modernity - opening in 1972 on the basis of the Tashkent State Conservatory the Oriental music faculty and in 1976 faculty of traditional performance.

Now traditional music is studied under special programs in all regional musical educational institutions of Republic of Uzbekistan. It is taught adequately by the experts who have received education on faculty of Eastern music. Realizing the necessity for studying of a modern condition of traditional music, taking into account positive interest to Shashmakom about the party of broad masses, and also with the purpose of revealing perspective young instrumentalists and singers, since 1983 (once in four years) will be carried out Republican, regional and international reviews - competitions of young makom performers, becoming traditional. It is remarkable, that in different competitions, alongside with solo performances of singers and instrumentalists, ensembles of makom performers have successfully taken part.

At the present time, in Uzbekistan there are more than ten makom ensembles with a high professional performing level. Ensembles from Bukhara, Tashkent, Urgench, Samarkand, Margilan, Fergana, Andizhan, Kokand, Namangan are among them. Some years ago in Tashkent there was presented a new book “Khorezm tanbur notation” by a famous Uzbek musicologist Otanazar Matyakubov. The book is a collection of Khorezm makoms` writing type and phenomenal source of Central Asia music culture. “Khorezm tanbur notation” was founded at the end of the XIX-th century and its sources were from Bukhara. It took a lot of years for deciphering this notation with the help of many specialists, musicians and organizations.

Swift development of computer technology and communication means create opportunities both for researchers and for performers to improve the phenomenon of the makom art. Organization of various contests and festivals in Uzbekistan, makom performers’ participation in foreign forums represent great incentives for showing the Western interest in this arts and its integration into the global music science. However, there is one global challenge, which has a negative impact
not only on existence of Uzbek *makoms*, but also on all genres of unwritten and professional works of many nations of the world. Not always, the intermediation of telecommunications has a favorable impact.

The phenomenon of the *makom* arts – performer-listener interface is violated. The very listener during live performance gives that impulse, which tunes the performer in one or another mode, and by his reaction extends or shortens the performance. When we listen to performance of *makom* sections using the records (audio or video), we do not get ready to the process of live contact; it is just a unilateral reaction to the process of building a certain model, which would be realized, and obtained emotion represents just a half of that, which could be achieved during live performance. All makom cycles have been written down on a musical paper in XX-th century. Traditional forms of training of its execution gradually began to disappear. There were irreversible processes not only in its execution, but also in perception.

Makom has been preserved amongst the peoples of the East with its sole and main functional meaning. In XX–XXI-st centuries a tradition of musical therapy, which had been known from the earliest times, experienced its revival. Particularly, this practice is also used in certain institutions in Uzbekistan. Obvious essence of *makom* performance is violated upon the use of visual and audio contacts. Another contradiction is demonstrated in the use of note material of a traditional unwritten art during the learning process. While in the past, this tradition had been passed through generations, then the modern means of training forms the syndrome of passive following the studied material among the performers, and deprives them absolutely from the desire to improvise and improve this art. Besides that we cannot listen to whole makom cycle in one performance, only partial.

The appearance of audio and record video has changed the genre, having broken its “live” nature, and also having limited disclosing of abilities in expression of original feelings and emotions of executors. Last 40 years performers of makom study in conservatory together with students getting the academic education. Since Uzbekistan became independent there are great opportunities to developing makom art in nowadays. We can say about different new ensembles, annual concerts and conferences devoted to makom art,
which are held in Uzbekistan, as well as in other countries. Once in two years “Makom art” executors’ competition is arranged in Uzbekistan. In 2003 Makom Art (Shashmakom) was recognized as a “world masterpiece” and taken under guard by UNESCO.

In the XXI-st century Uzbek musical art is more promptly integrated into world process, all more actively declaring about itself at various forums and festivals. Executors of various levels, both traditional, and the academic music, take part at the international competitions and become winners.

We are not aware, what the computers’ power over all spheres of life will result in. One may predict that there will be a certain process of alignment and consolidation of our centuries old rich traditions; however, as they say, everything is in our hands. Every nation has own folk and professional traditional heritage. We should organize not only conferences, but also festivals of traditional music and folklore, where only live performance should dominate.

The phenomenon of makom art and its components was not fully understood, each generation of researchers found new areas of its disclosure and contributes to its knowledge. Many disputes arise in our day as to which cycle appeared before the others, and whether they were variant of each other or completely independent. Researchers, both in Uzbekistan and other countries of the world put forward different versions. The existence of these issues was the impetus for the further development of ethnomusicology.

Makom art of Uzbekistan is a heritage, which had been formed over the long period. However, it has not yet reached its completion, it still keeps living and being filled with a new emotional mood, new image contents. However, it will live and develop only in case we feel it truly and find new opportunities for a creative performer-listener interaction. If in time of light music domination we`ll be indifferent to treasure of our culture, soon we`ll have to turn over pages in ancient books in order to find information about the makom phenomenon.
Katta ashula

Oral-professional music of Uzbekistan absorbs another genre, the origins of which were in the beginning of the first millennium AD, even in the Kushan period in the history of the state. This vocal genre is katta ashula (which means "great song"), the formation of which owed to the habitants of the Fergana Valley or "Uzbek Switzerland", as it was called for the beauty of the endless rolling hills with mild climate. Historically, in this area there were found sources and formed vocal genres of Uzbek folklore and professional creativity. Researchers have even found an analogy with similar geographic conditions of rich poetic traditions of the world, such as Italy and the Ukraine.

Researchers attributed the origin of the genre katta ashula with religious genre zikr. Katta ashula performed in the open air and without musical accompaniment. Lyrics, most diverse, were based mainly on Eastern classical poetry of different eras and in Uzbek language. In addition to the development of the genre in the XX-th century, there was rising interest in contemporary themes, combined with the reality of what is happening to the traditional implementation.

Peculiarities of katta ashula are:
- outdoor performance, because of the special purpose of the genre;
- singers- from 2 and more;
- availability of the huge vocal singers, requiring training;
- purely vocal genre without instrumental accompaniment;
- alternating declamatory and cantilena, depending on number of songs section as well as their content;
- melodic ranges from two to four octaves;
- the structure is of two options: 1-meets the basic principle of vocal music of Uzbeks -undulating- the development of the lower register to the culmination-audj, which is usually in the highest register; 2-down-development begins with Audj and melody gradually descends to lowercase;
- development of tunes associated with the opening of song semantics, which makes it more free, with elements of improvisation.

In this genre has formed a peculiar type of singing, so-called throat singing, based on the alternation of a long chant of one tone on vibration of voice and the short voice vibrations coming from throat's
alveolus. This is also typical to poetic system Aruz, the basis of oriental poetry.

At the end of the XIX-th century the contamination system started to be used widely – when at preservation of music the poetic text was completely replaced, more often thanks to the metrics of Aruz. In the XX-th century, it was especially important due to the change of the political system and the need to introduce a subject in mind to Uzbek people. Therefore, in the content of katta ashula appeared contemporary themes related to, for example, with the victories of cotton pickers or tractor-drivers.

Performers of katta ashula were a special caste of musicians. They were determined to katta ashulachi in their childhood because of their natural talent or as successors of ashulachi generation, strictly following the canons of future singers. Unlike makom singers they were few because of the special vocal talent and singing ability in the range of several octaves.

Every singer has to find a pair or two or three performers. They are often referred to as "hamnafas," literally, “breathing together." This indicates that the maximum should be in similar timbre of their voices, vocal abilities, the ability to improvise and, of course, psychological compatibility. This is very important, because it is felt during singing. Rarely in that band someone plays the major role, each playing at full strength, and in this is the phenomenon of katta ashula. During the performance the singer holds a small saucer or a tray to create a small effect of resonating of voice. Therefore often katta ashula called «patnusaki ashula» («the song with a tray», that usually hold in front of breast as a voice resonator).

Between katta ashula and shube of makom at first sight, they have a lot in common. But as they say, the answers generate more questions. Researchers considered this factor influence on the conditions of life of the people, pointed out that makom art form in the areas where there was the ruling elite of the state–Bukhara and Khorezm. The Kokand Khanate, which included the Fergana Valley, emerged later in the XVIII-th century.

A folklore genres and katta ashula formed and existed in different conditions. Nevertheless, history stores information about the presence of entire school performers of katta ashula in which the system "Ustoz-shogird" was as meaningful and canonized as in
makom art. And, certainly, the movement of artists to different districts, their performances in different areas of the state created some visible connection of genres and promoted the development of this genres.

However, the community was captured only in intonation, in the principles of the deployment structure. Specificity of modal connections, specificity of usuls, features of the performance—all drifted apart vocal shube of makom and katta ashula.
Uzbek vocal music and its peculiarities

We have mentioned in detail the vocal genres of Uzbek musical heritage. This is the main difference between the music of the East from the West-the predominance of vocal music over instrumental. To this there were many reasons for that indicated by known ethnomusicologist, linguists and historians.

The following are the principle distinctions:
- most of the Eastern people led a nomadic life, engaged in agriculture, cattle breeding and did not have the opportunity to have musical instruments, preferring vocal expressions in their emotions and mental state;
- the popularity of Eastern poetry, which was the result of melodiousness, inherent in the very language groups;
- the potential possibilities in poetry samples for creation of pieces of music (many poets specified the harmony name in which it was necessary to create music for their poetry);
- the prevalence of literary and poetic genres in the eastern countries, such as Hamsa, Qasida, Ghazal, Rubaye, which were mostly source of spread of genres of vocal music.

Thus, it is necessary to note that genres of oral-professional music have a number of distinctive properties which, first of all, were acquired in the course of long training:
- the system of special education "Ustoz-shogird" ("master-pupil, teacher-pupil ") - from 10-15 years;
- availability of specially prepared audience for executors of these genres;
- the complexity and multi-structure;
- features of execution, in which the alternation of solo and ensemble performance depended on the ability and the extent of training of a team;
- the variability of performance – with the strict canons and free, allowing the implementation of individual parts of makom parts or other genres.
Uzbek musical instruments

In Uzbek musical heritage the prevalence of vocal music proved by its diversity of genres and forms. But we have no right to reduce the role of instrumental music, which has a long history as well. To do this, we must consider the characteristics of Uzbek musical instruments, because of their diversity, testified the rich history of instrumental music, its forms, genres and traditions.

We have already pointed out the sources of material culture evidence on the existence of musical instruments in the ancient states on the territory of Uzbekistan. Modern musical instruments of the Uzbek people, of course, connected with the samples of earlier times, but visible is a long-term evolution.

Every nation has its musical character that is unshakeable for millennia. For Uzbeks – it’s karnay, the sounds that accompany each from the birth, turning into reality, despite the technical achievements, computerization, and the approach of an era of electromobiles. This is a wind instrument, the length of which is about two meters, requires the executive physical force, akin to the executor on the bagpipes. In the last century this instrument was an integral part of a military band, and accompanied the army in the campaigns and in battle, served as a tocsin, announcing disasters and fires, in time of peace is an integral part of the wedding celebrations and holidays.

The strength of its sound is so strong that it is preferable to use it outdoors. Hence, traditionally Uzbek musical instruments were divided into two groups – those that were heard in the open air and indoors. It is this factor that served the cause of the main varieties of Uzbek folk instruments ensemble. Overall, Uzbek musical instruments are divided into several groups and sub-groups that are associated with the features of sound.

Having reflected, what group to give preference, I realized that it is impossible to make it owing to historically developed importance of the role of each musical instrument. In addition it should be emphasized that many of the Uzbek musical instruments have an analogue in other eastern neighboring nations because of historical ties and mutual enrichment of cultures. Therefore, calling the dombra Uzbek musical instrument does not detract from its value and ownership to the Kazakh and Kyrgyz musical culture. I will not
describe the Uzbek musical instruments in detail as there are extensive researches\(^7\) and confine myself to a brief response.

**String** section is the largest and is divided into two subgroups - plucked and bowed. *Plucked* includes dutar, dombra, Kashgar and Afghan rubabs (names connected with the place of their formation), tanbur and, of course, ud. Each of these tools is a reflection of the era in which they were born, and even the current contemporary sound and distinctive voice carry this relationship era.

**Dutar** (translated as "two strings") - two-stringed plucked instrument, common in many neighboring to Uzbeks peoples of Central Asia. The main difference is the length of the neck, the material that makes up the string and the integrity of the hull. Uzbek dutar has a traditional rounded slightly elongated body and a long neck. Range of the instrument - two octave of chromatic scale. Characteristic rattling on two strings gives a striking effect of rhythmic variety and improvisation. In addition, the function of dutar is Usul, as well as principal themes, that are involved in the ensemble, and acts as a solo instrument. Thus, the special status of the instrument indicate kind of makom - "Dutor makom yollari".

**Kashgar rubab** has an original design with branches in the form of horns on the rounded body. Neck length depends on the instrument and ends bent back head. Number of strings to five and they are now made of metal. Falls short of the range of three octaves with chromatic scale. Sound of Kashgar rubab, extracted by special plectrum gives a peculiar rich sonorous voice with a slight metallic resonant echo. This tool is often functions as a solo, but also included in the ensemble.

**Afghan rubab**, often called Bukhara rubab, differs from Kashgar rubab by structure, tone and sound production. It has an elongated cone, which is encrusted by a rounded body with pearlescent inserts. The neck is fairly short and also, like Kashgar rubob bent back. Range-within two octaves, but the tool is chromatic and diatonic scale. Sound, extracted five major and 10-11 resonating strings that is different from its varieties of deeper warm timbre. Both species are found in rubab of many people of Central Asia and play an important

\(^7\)Toshmatova A. Catalogue of the musical instruments museum.-Tashkent, 2006 (English version).  
Karomatov F. Uzbek instrumental music.-Tashkent,1972.  
VizgoT. Music instruments of Middle Asia.-Tashkent, 1980.
role in the performance, primarily by oral and professional genres of music.

King of strings is considered *tanbur*. Its name corresponds to those feelings which it causes at the first sounds. "Drilling, which scrapes the soul" - so literally translation of its name from the Persian. In a literary interpretation - "to touch heart." It has truly unique sounds produced by plectrum, low, slightly distended like plunges the listener to back centuries and associated with ancient monuments and unforgettable emotions.

This is one of the oldest eastern instruments; its image was preserved in many samples of material culture, poetry and literature. Traditionally it is made from mulberry tree and the structure is close to dutar: round case with a wooden deck and a long neck. There are several varieties of tanbur, which depend on the number of strings - from 4-6, mostly overlapping. Tanbur occupies an important place in the ensemble of instruments and, of course, uses in the performance of the samples only in oral - professional music.

*Ud* cannot be called purely as Uzbek instrument, but its existence in Uzbekistan traced from the ancient times. In the XX-th century for ud began its so-called "second coming" in the ensemble and solo executions in Uzbekistan. There are only few contemporary ensembles and orchestras of national instruments without ud. Also in Uzbekistan there are many solo performers on this instrument.

Stringed instruments group incorporates gidjak, kobuz, sato, who also play a significant role, as a solo instrument, and in an ensemble.

*Gidjak* - one of the most common tools for the peoples of Central Asia and has several varieties. They depend on the material of construction and size, as well as the number of strings-3-6 with fourths and fifths tuning. There are currently four strings in gidjak. This is quite a small instrument with a round body with a leather membrane and a small neck. The bow also found two types - straight and arched with the tension of horsehair. In the performance, as a rule, it is held in front of performer’s knees. The sound on the timbre and a range to three - four octaves remind the European violin. Executor has the opportunity to show its technique for the instrument characterized by various methods of sound production, including ornamentation.

*Kobuz* in appearance would remind gidjak, if not the absence of the front wall of the cup-shaped body. But as opposed to gidjak, kobuz
has two strings and its range is small - when setting up an octave and a half in quart and quaint. This tool is common in many neighboring Uzbek people, but in Uzbekistan it is mostly played only in Kashkadarya and Surkhandarya region. Bow of the kobuz is in arcuate-shaped form.

Another instrument fairly unique in its tone is *sato*. Recalling in design slightly enlarged tanbur, it has a few strings, which are divided into 3-4 main and resonating. It also refers to the stringed-bow group. Its bow is mostly straight and slightly longer than gidjak and kobuz. Timbre of sato reminds tanbur, only it is slightly resonant, as it should be at the string instrument.

*Wind* band instruments are also very diverse in design, methods of sound and timbre. Nai, koshnay, surnay, karnay have their variations, depending mainly on the material from which they are made. One of the most ancient instruments is *nai* - the prototype of the flute - has a few types: kamish nai (nai of reeds), yogoch nai (wood nai), occasionally found tin and bamboo nai. Ancient species nai-flute was of two types, longitudinal and transverse. The current Uzbek nai - cross, is a tube diameter of 25-30 mm and a length of 45-50 cm with six finger holes, which are extracted seven sounds mostly in diatonic scale. Sometimes chromatic sounds can be extracted, depending on the skill of the performer. Nai sound is quite strong, slightly muffled voice. Range-up to two and a half octaves. Nai distributed performance traditions of folk music, but also is highly demanded in the ensemble of professional musicians.

The most unusual instrument for its sound-*koshnay*, tonally similar to stringed instrument according to its strength and piercing sound. It is unusual in design – two tubes in diameter of 14-16 mm and 24-26 cm of length each; from above are located 6-8 holes, a sound row diatonic. Koshnay usually made of reeds. Traditionally koshnay was considered as the instrument on which played professional musicians, so it was more often met in ensemble of makom executers.

*Surnay* - one of the most common among the eastern nations wind instruments. This is wood-wind instrument, length of 45-50 cm, with 7 holes. Range of surnay usually from two- to two octave and a half of diatonic scale. Surnay is a part of an ensemble of instruments that perform in the open air by shrill and sonorous voice. It is
especially common in the ensemble of performers, celebrations (often in weddings) ringtones with karnay. In the performance of orally-professional music it is used very rarely.

In addition to karnay and surnay in the ensemble of performers in the open air are percussion instruments - doira and nagora. They also occur in neighboring Uzbek people and anciently known in Uzbekistan. If doira - is a younger instrument, the prototype of the modern nagora cold be found among the tools that existed on the territory of the ancient states of BC. It was the percussion instrument in the form of hourglasses which represented two bowls covered with a leather membrane and connected by a leather belt, performers held on their breast. Modern nagora is usually put on a small table or on the ground. It is a cone-shaped drum. There is also twin nagora-kosh-nagora consisting of two instruments with different sounds. Force of a beaten sound quite is powerful, nagora used to conduct usul in the ensemble. In ancient times the tool was used for military ensembles that participated in the campaigns and accompanying retinue of khan.

Doira–a percussion instrument that can be used as instruments in the ensemble in the open air, and is also part of the ensemble of instruments performed indoors. It is a hoop with a diameter of about 40-45 cm, constricted skin, where there are metal rings. Doira role is in knock out usul, and with the rings reached a ringing sound that serves as a resonator and decoration. Usul in Uzbek traditional music plays an important stabilizing role, can save modal melodies unity and doesn`t allow the performer of oral music be away from the original idea, whether it be professional or folk genre. Therefore, the role of doira and nagora is extremely important, as instruments in the ensemble and accompaniment to singers as well.

Besides them there are tools in the Uzbek called as sound themselves in the form of bean bag-kairak, safail. Safails is a tool in the form of rings strung on wooden sticks length of 30-40cm. It creates a ringing effect, where singer waved them in the air, sometimes touching the shoulders or knees. Sometimes it leads usul. The same kind of tools is kairak which is usually made of two pairs of metal plates that create the effect of hitting clicks. Typically, these two instruments are used to accompany dances and folk songs from the game action.
Perhaps the most striking instrument is *chang*, which can be attributed to a plucked stringed and percussion instruments at the same time, because of its design features and methods of sound production. In appearance it is a wooden rectangle in the form of a trapezoid, on which spanned 14 major metal strings. But their total number up to 40 due to the functionality of each of the metal strings, they triple. The range of chang is comparatively small—two-octave of diatonic scale. Usually it is played with wooden sticks, which puts chang to strike team tools. Chang also occurs in other neighboring people to Uzbeks and is one of the oldest. It can be considered a prototype of a tool such as the cittern. Currently, chang is widely used in the makom ensemble, and other ensembles. Besides, there are ensembles of chang executors that open new possibilities of this ancient tool.
The main instrumental ensembles

So, after a short excursion to the Uzbek music instruments, we can say that with all the originality they have some similarities with the tools of many neighboring nations. However, the history of their formation has set specific performance traditions and techniques of sound that is what makes them unique. The existence of solo and ensemble performance, where the role of each instrument was equivalent, contributed a special relation to the performers on these instruments.

Since ancient times, on the Uzbekistan territory developed the performers on various instruments that were part of a special caste of musicians and could create their own school and teach a whole generation of their kind. There were not many, but those who were successful, the people bestowed reverence, and their name prefixed with the name of the instrument, in which they played - Changiy, Udi, Nayi, etc. Among them Dervish Ali Changiy, Ustad Muhammad Udi, Ustad Ali Tanburi etc.

Ensemble music holds a special place in the Uzbek traditional music.

It can be divided into several types according to the functional role and the type of tools:
- ensemble- support during the execution of the vocal parts of makoms;
- ensemble-performer of instrumental parts of makom seeds or small pieces of orally-professional music;
- ensemble-performer outdoor;
- ensemble-performer indoor.

All these grades and categories historically evolved over many centuries, indicating the role and function of each Uzbek national instruments. Thus, the ensemble of instruments for outdoor performance is karnay, surnay, nagora and doira due to a powerful sonority and purpose of these instruments. A few centuries ago, this ensemble was not only used during weddings and celebrations, but also as military ensembles. Musicians lived at the court of padishahs and khans. In the XX-XXI-st centuries an ensemble performed exceptionally festive tunes on various festivals, national celebrations and wedding ceremonies.
The traditional makom ensemble includes doira, gidzhak, tanbur, chang, afghan rubab. They can accompany singers, and serve as an instrumental piece of makom Mushkilot as well. Thus, it is the ensemble of these tools performed in a closed room, because of chamber sound of makom art.

Over the last two centuries orchestras of national instruments, which include 20-40 executors, were in high demand. In the last century due to the discovery of radio and television appeared and their own orchestras, later interest groups were formed not only in the metropolitan area, but almost in each of the twelve regional centers of the country. Currently in Uzbekistan for over seventy years there are several orchestras of folk instruments. Oldest of them - an orchestra named after T. Dzhalilov and an orchestra named after D. Zakirov, one of the last and famous is a chamber orchestra of national instruments "Sogdiana". These esteemed teams managed to perform over a long period of time different styles, genres, while maintaining the unique features of the traditional performance.

Each of these bands is not afraid to experiment and look for a new opportunities for ensemble music. Appeal to different musical cultures, the search for similarities, not only in style, but in the tradition of performance, the interpenetration and interaction with various polar opposite layers, what are the polyphony and monody, led to the organic combination of playing traditional folk music with unexpected discoveries in style established genres, formerly exercised by the full orchestra. Their new programs and performances—an indispensable success, reward constant creative search and enthusiasm of performers and band leaders. Each of these bands are unique in its own way, each has its own way of interpreting the classics as traditional oriental and European. The appearance of new bands always aims to do more to find a new possibilities of performance.
Features of Uzbek instrumental music

We return to the traditional genres of instrumental music of Uzbeks. Despite the impressive advantage of vocal art, instrumental music has the history of development and the varieties. So, in folklore it is bounded on one side only small inserts as interludes between songs during their sounding, mainly for ceremonial songs. During the wedding ceremony more extended specially attached melodies sounded in the open air during the wedding cartage procession.

The role of instrumental music in folk art was shown more clearly from the wind instruments. It is difficult to imagine a nation that engaged in cattle breeding since ancient times and in the arsenal of musical instruments he had no nai and its variants. Each shepherd was able to perform uncomplicated melodies to control his flock. The role of karnay and surnay and their significance in the outdoor music we have already mentioned above.

There are also a number of so-called attached melodies sounding at various events - military parades, festivals, and free from them, as well as the two main groups of folk songs. Instrumental music played great importance during the various spectacular views that were popular with the people from XVI-XIX-th centuries. Thus, during the performances tightrope walkers, puppeteers, satyrs sounded some music that had a different function: the entry-call public interludes intros between sections views, conclusions. Some of these are mainly street performances have survived to the present day, and a new generation of executors also cannot do without instrumental accompaniment.

In the oral-professional genres instrumental music is divided into several varieties:
- small pieces of program type associated with the demonstration of capabilities of the instrument and the skill of the performer;
- section of makom - Mushkirot composed of several pieces;
- instrumental loops, as well as versions of makoms - "Dutor makom yollari", "Surnay makom yollari".

The role of the Uzbek instrumental music owing to the special historically developed conditions and the reasons was to some degree down played. However the performance traditions which have survived up to now, samples of tool folklore and oral-professional
music testify to a role equal in rights and vocal and instrumental music of the Uzbeks. In principle, this can be a long time to talk and argue, but there comes a time when everything falls into its place.

In this regard, I consider it appropriate to recall one episode in which I encountered. It was during the show, organized by the International festival and conference «Mask Art» in Indonesia (Bali, city of Singaraja, 2011). There were about twenty groups from different Asian countries, presenting interesting theatrical performances in national costumes. Dominated mostly recitative singing and loud speech, music served as an accompaniment, mostly sounded drums and wind instruments. Having observed about fifteen teams, I started to think about what would happen if they removed the background music? Would the audience survive those ideas without music? The answer was, perhaps, understandable. So the question of the superiority of a particular type of music, the form or genre, especially when it comes to traditional heritage should be addressed very carefully.

The border of two main components of the traditional music of the Uzbek is very fragile and at times, difficult to determine their identity. Moreover, folklore influenced the formation of many genres of orally-professional music of Uzbeks. Historical conditions of existence and development of these layers of the Uzbek musical heritage, on the one hand, accurately divide them according to social class. In the East, from ancient times it happened so that the skills in professional art were elitist and had belonged to the upper class. It determined the taste and needs, and requirements. The best performers of orally-professional music lived and worked at the court, not only obeying the entire tastes and preferences of the ruler, but also to determine the next stage of the creativity of the individual forms and genres.

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Features of Uzbek author`s work

One of the main differences of musical art of the eastern countries from the western is based on accurate division into two main components of music of the West – folklore and composer creativity and into three components of the East – folklore, oral-professional creativity and authorship. It, in turn, can be divided into two branches – the creation of the author of monophonic art and creativity of composer. To call the oral-professional work of many eastern countries, including Uzbekistan, devoid of author affiliation, would also be wrong.

Having a large number of surviving documents and references in the written sources of the best performers, of generations of musicians formed a special system "Ustoz-shogird" and, finally, the priceless musical heritage of Uzbeks-makom art, it could be argued that that was the result of joint efforts of unsurpassed several generations of high musicians. And it is not so important here fixing of specific names of the authors. But perhaps in the near future, there will be a researchers who will work diligently to find the truth in this regard.

Certainly, it is necessary to list names of ingenious scientists, philosophers, poets, musicians, founders of science of music not only in the East, who in addition were also performers of last millennia, that we mentioned above – Barbad, Abu-Nasr Farabi, Safiuddin Urmavi, Alisher Navoiy, Abdurakhman Djamiy, Zakhiriddin Bobur, Dervishch Ali-Changi, Zayniddin Vasifiy, Nadjmiddin Kavkabiy. The names could be continued indefinitely. The main thing is that thanks to them, we have the theoretical foundation of the Central Asian, including Uzbek oral-professional music art.

In the XX-th century began equally important process in preserving the musical heritage of Uzbekistan. It is fixing of a musical and sound material in the form of the European notation and magnetic recording. Since that time started a new era in the development and life of the Uzbek folklore and genres of oral-professional art. So far there is no consensus about the benefits or harm of it. Breaking the phenomenon of oral creativity, being guided by the musical text or videos, performers already "located" in other status.

If they study this or that part, depending on belonging to it, already in educational institution (lyceum or conservatory), naturally
seize system of musical notation of the Europe. Should they be called further as carriers of tradition of the Uzbek oral-professional music? The last ten years representatives of traditional culture called for return to system “ustoz-shogird” and creations of special conditions in musical educational institutions for mastering of skills which existed for centuries and benefited for preservation of special musical culture.

Would not the current system of training the performers of traditional music to a complete loss of the phenomenal skill, and most importantly, would the link between the generations be lost? In addition, changes in the forms of existence of traditional music-switch it to another destination when even folklore formation ceases to be a form of expression and emotions of the people in a separately taken ritual complex and into action for the needs of viewers. If the number of performers and spectators of folklore genres two hundred years ago was equal to the mathematical dimension, as the $5/2$, today this ratios not in favor of the performers. In Uzbekistan in the last 20 years there were held festivals and competitions of folk groups, ensembles. They usually take place in front of a large audience, which leads to a leveling of the main purpose of folklore, its semantics, and the main criteria which are pristine and naturalness.

The same thing happens with genres of orally professional creativity. The singer awards of makom and katta ashula held in Uzbekistan are certainly incentive to develop skills of performers. But in this case, for the executor to win prizes and performances at international festivals become more important than perfecting his art.

The system of academic study at the conservatory in 5-7 years instead of the traditional 10-15 years. It is built entirely on a fixed perception, not on oral. This completely changes the essence of the oral-professional genres of art and its perception. Disappears of the special relationship, which existed for centuries, between the performer and the listener, disrupted the structure of the makom genre, because it is now rarely performed as a cycle, or even part of it. All this can lead to irreversible processes in the near future.
Creation of Uzbek bastakors

Many well-known ethnomusicologists of Uzbekistan include into delineation of Uzbek musical heritage works by composers of monophonic music-bastakor. The concept of "bastakor" formed across several decades. Many Eastern peoples have a similar concept but with different names. Evidence of distinctive Uzbek bastakors arguably emerged at the end of the XIX-th century. Their features can be divided into several aspects:

- careful handling of samples of folk music and genres of oral-professional art with the introduction of small supplements;
- free treatment of the samples in the form of traditional music unique medley with inclusion of several primary sources;
- creation of a new versions in the form of pieces and transcriptions of makom sections;
- creation their own monophonic works of various genres and forms.

Thus, the work of bastakor is revealed in three directions-the interpretation of samples of musical heritage; development and enrichment of some types and genres of traditional music; creation of their own monophonic compositions. Such names of Uzbek musicians of the XIX-XX-th centuries as Ota Djalol Nosirov, Domla Halim Ibadov, Yunus Rajabi, T. Djalilov, F. Sadykov, I. Ikramov, G. Tashmatov contributed to the history of the Uzbek bastakors. They have made an enormous contribution to the study of makom art in its advocacy and were among the first to participate in the recording and maintaining of the makom cycles of Uzbekistan.

Creativity of Uzbek bastakors developed in the subsequent period, and plays an important role in the present day. They not only continue the tradition of their predecessors, contributing to the preservation of the Uzbek musical heritage, but have a new modern "reading" in the interpretation of samples of traditional music. And most importantly, thanks to many of these individuals the Uzbek music culture is also known abroad. Among them are well-known performers and bastakors as O.Hotamov, G.Kuchkarov, B.Aliyev, R.Tursunov, A.Ismailov, U.Rasulov, M.Nurmatov, F.Mamadaliev, H.Dzhuraev, M.Tadzhibaev, M.Yulchieva, M.Rizaeva, N.Pirmatova, I. Arapov etc.
But let us return to the previous thesis. During the formation of polyphonic music in Uzbekistan – in the early 20-30 years of the XX-th century, their work did not remain aloof from the changes taking place in the musical culture of Uzbekistan. Thus, the special merit of the Uzbek bastakor was shown in joint creativity with Russian composers. Thanks to such co-authorship the first Uzbek opera and musical dramas were created.

The reason for this surge in creativity was the change of the political situation in the country. In the 80-90s of the XIX-th century the territory of Uzbekistan was formed via Turkestan general-governorship, when Russia annexed certain areas of the country. This helped to change not only the social life of the Uzbeks, but also resulted in a destabilization of cultural life and artistic development.

Turkestan experienced an increased in flow of foreign military forces, both Russian and of other foreign origins, whose representatives were to organize not only the people’s occupational life style, but their leisure activities as well. Thus, in a relatively short period of time various clubs and societies began to form, including small ensembles and orchestras, promoting polyphonic music, which was still a completely new experience for many Uzbek people.

Thanks to the Czech military musicians- V.Mihalek and V.Leysek in 1882 the Tashkent musical society was founded, and a little later, in 1896 – the amateur choir group "Lear." Activities of another Czech musician A.Eyhgorn contributed to the birth of folklore studies in Uzbekistan, and ultimately, the appearance of the first polyphonic works of local folklore.

In the first quarter of the XX-th century, Tashkent was the cultural center of Central Asia. That political situation dictated regional terms and rates. The city then was a multinational and diversified. The most common forms of existence of music and creativity were dramatic and musical circles, as well as the different types of home music making.

The first serious musicians from the visitors were A.Eyhgorn, W.Leysek, Russian musicians and ethnographers N.Mironov, V.Uspensky repeatedly called for the formation of music education at the beginning of the century. But the lack of material resources discouraged their noble initiative. At the time, Tashkent had many
famous teachers, who held private lessons, mostly on piano, while theoretical courses in music were almost nonexistent.

Much was changed in 1918, due to the initiative of the Rector of Turkestan National University A. Popov who established the Turkestan People's conservatoire. The first composition teachers were selected at that time, among who were Russian musicians V. Uspensky, V. Sakovich, V. Koh, E. Romanovskaya, and many others. It was the first, so necessary at that time, the form of studying. Conservatory gave initial course of education.

The first graduates began to study further, and in 1922, the conservatory was transformed into a higher education music school. Similar conservatories opened in other cities of Uzbekistan. The value of the process was the fact that pupils could study together with people of different ages. The school had its own charter, which said that the conservatory provided an opportunity for all social strata to learn how to play a musical instrument along with compulsory study of the related theoretical disciplines. This emphasized that all students had the right to eventually perform their learned pieces.

The results of the opening of the Turkestan conservatory were impressive. The conservatory, then school, located in the old town was in fact the schools for Uzbek children, where they were taught by the famous Uzbek musicians Sh. Shoumarov, A. Vahabov, etc. In addition to this educational program, the conservatory carried out other equally important tasks to the extent possible: to publish a number of methodological texts and music literature, to create music and ethnographic department, as well as to conduct a large-scale outreach work to engage the community to learn music.

Thus, society experienced a profound transition with the introduction of a polyphonic musical system. For Uzbeks it was not like that out of science fiction, but rather alien to understand. It rested on the huge enthusiasm of musicians, both Russian and local, and on a shared desire-"know-show", "share-teach." Their work coincided with the beginning of the first quarter of the XX century, the process of mastering and recording traditional music of the Uzbeks. So the activity of visiting musicians has been linked not only to the promotion of polyphonic music, but also the active development of the local music culture. They recorded Uzbek folklore, processing and
creating works that seamlessly combined the traditions of polyphony and monody.

It is due to the mutual interest of visiting musicians and enthusiasts and Uzbek representatives of music, their desire for creativity across a short period of 20-40 years of the XX-th century in Uzbekistan, that there developed the conditions for formation of folklore and ethnography, music education for the study of both monophonic and polyphonic music, and the first musical stage works based on European traditions combined with Uzbek music.

That was the first period of formation of composers` art of Uzbekistan, whose representatives have made a huge contribution to world music. Such names as V.Uspensky, A.Kozlowsky, M.Ashrafi, M.Burkhanov, S.Yudakov, M.Leviev, G.Mushel, M.Tadjiev, I.Akbarov, F.Yanov-Yanovsky, R.Abdullayev, M.Bafoev, H.Rakhimov, D.Saydaminova and many others have created a huge number of well-known works, including-operas, ballets, symphonies, cantatas and oratorios, songs and ballads, film music.
The new history

With the mentioned above period began a new tempo, when traditional genres and forms of music began to take a different status - they had ceased to be as prominent in the Uzbek musical art. Due to assimilation and the interpenetration of monophonic and polyphonic sign systems in the composer's work and, more importantly, the huge interest of the Uzbeks to the emergence of a new polyphonic culture, priorities were changed.

However, in the 1960s-1980s of the XX-th century, composers have made a great contribution to the promotion of musical heritage, when they began to create works which were based on signs, structural, modal and rhythmic features of makom. The notion of "makom symphony" was born, which was and is still being questioned by leading musicologists.

Acceptance of the European genres by Uzbek musicians was not a goal. Now, after a century passed, it is already possible to think about it. On the one hand, it was impossible, because of changing the political situation in the country and it was ceased to be dependent (1924-1991). The process of centralization of art, including music, subordination to a single system of existence and folklore, and by oral-professional work, which was no longer the main manifestation of national identity of Uzbeks.

On the other hand, the development of European music genres and, as a consequence, the appearance in a short period the national opera, ballet, symphony and other genres was a compulsory condition of the integration and centralization of music traditions. Of course, not everything went smoothly, there were successful works and some that were neglected as well.

Many times I ask myself, what would have happened if nothing changed in the socio-political status of Uzbekistan, how this would have affected the development of traditional music? It's hard to say for sure, but it is necessary to reflect on such hypothetical questions. At the beginning of the book mentioned above, any tradition that sublimated the changes that occur in any historical period, enriched with new features, takes a different color, and, most importantly, expressed the emotional and psychological state, and the spirit of a people living in a given period of time. Therefore, we can reflect on
both the positive and negative aspects of responses to this question. History shows that all social changes affected all components of the life of the people, including the desire to initiate a change of priorities in culture and art.

Transformation of Uzbekistan to the huge country provoked an influx of immigrant musicians who have had their own interests. They were attracted by the local folklore, and were actively involved in ethnographic expeditions. Uzbek musicians actively studied what had been an unfamiliar polyphonic system. Therefore, such processes of mutual enrichment were definitely positive in some ways.

We have already mentioned that a centralized state system did not pay attention to the peculiarities of specific local traditions of culture and art, and demanded the creation of country-wide musical genres. So the first European music-theatrical genres in Uzbekistan appeared relatively quickly: in 1936 - the first musical drama "Farhad and Shirin" by V.Uspensky, in 1939 - the first opera "Buran" by M.Ashrafi and S.Vasilenko. Of course, these were major events in the musical life of Uzbekistan; the performances were well received and led to critical acclaim. The history of compositional art of Uzbekistan, despite a short period of time, was full of victories and defeats.

The traditional music of Uzbeks felt the impact of social change. Its best sample have been claimed as the material for processing, introduction to European genres. But ...the pedestal on which it "sat" in the ancient times, was given to genres of the polyphonic music system. This was manifested in the reduction of public interest in the local traditional culture and arts, active learning new things. This was facilitated by the opening of theaters, philharmonic orchestras, and other cultural institutions.

It is impossible to insist that genres of traditional music did not develop, but they remained in «shadow». Even after the appearance of radio and television in programs, more airtime was given to passages from the works of composers. Except conducting several decades of Culture and Arts of Uzbekistan in Moscow and various republics hard to call, where else the musical heritage of Uzbeks was so promoted and presented. Much was lost over the period. The most important and visible in our time is the loss of audience, lack of interest of the younger generation in its heritage, and the superficial attitude of many performers to their repertoire.
After Uzbekistan gained Independence, the era of Renaissance occurred for the traditional culture and the arts, including music. The organization of various competitions, festivals of traditional culture at the national and international levels have contributed to the expansion of cultural ties with the art of Europe, Asia and other continents. Integration into the world community, the recognition of its cultural values and their submission to the registry of monuments of world importance under the protection of UNESCO has given a new impetus to musical development and creation.

Joining to the XXI-st century, Uzbek culture aims to overcome various temptations, find new priorities, change styles, techniques, directions. Music, for that matter, and other art forms, gives a lot of new points of reference. It primarily reflects changes in society, the sound complex in the world. The XX-th century has given a powerful impetus to the rapid development of science and helped support the convergence of nations. Development of global communication and digitization allow in XXI –st century to make excursions to different areas of human knowledge.

In the new millennium, the musical culture of Uzbekistan rapidly integrated into the process of globalization. Gradually freeing themselves from the stamps of Uzbek-Soviet art, composers, performers, artists actively declare themselves at prestigious international festivals and competitions. There are new concert associations and organizations, new bands and artists representing our country at those events. A great contribution to this held Fund Forum of art and culture, concert association "Uzbeknavo", the State conservatory of Uzbekistan, which gave much opportunity to young representatives of Art in Uzbekistan.

The government attaches great importance and invests considerable funds for the revival and maintenance of the traditional musical culture of the Uzbek people. There are about 300 music schools with 7 years special teaching, about 50 music lyceums and colleges, higher musical school – conservatory in Uzbekistan. Thus, the new building of the main higher musical Institute of the country gifted from the First President of Uzbekistan Islam Karimov in 2002, is unique in the Central Asian region. Along with academic music education students study in the faculties of traditional Uzbek music.
The Conservatory at the same time taught more than 1500 students at five major faculties and 22 departments.

Besides that functioning ensembles and artistic associations of child and youth musical creativity, vocal and dance ensembles, many of which are known outside the country. Holding same international music festivals in Uzbekistan as "Sharq taronaları", "Boysun bahori", "Asrlar Sadosi" stimulates the expansion of cultural exchange with the international community.

Over the last decade, there has developed a new concept — *intangible cultural heritage* — absorbing customs, rituals, and celebrations, including traditional music of the people. Despite emergence of great technical opportunities for promotion of cultural heritage, general effort is necessary to promote its protection and preservation. Thus, the world organization UNESCO is making a great contribution to this process. In this process, there should be involved not only the solid organizations or groups of adherents, but also representatives of any people or country.

It is today the representatives of various types of arts of Uzbekistan, among whom well-known ethnomusicologists, composers and bastakors, performers are increasingly looking for the ways to preserve the priceless heritage of the people. Development of mankind has entered the era of globalization, where everything is subordinated to the development of previously unimaginable technological innovations. If some thirty years ago, we were moved by the emergence of portable video–audio systems, in these days no one is surprised by new technologies, they follow each other with space velocity. How might we hold and protect public property in such a rapid flow? This should worry all of humanity, and there is hope as long as it can be controlled.

Transformation of samples of musical heritage into show–programs, their use in new projects, often not thought through to the end and depending only on the willingness of the director, such circumstances certainly do not go unnoticed. Would our descendants appreciate genres of folklore, and how? Would they even know them, if they mostly hear them at weddings and via interpretation entirely different than the original source? All must be considered in ethics. The dominance of genres of pop music, which has taken in its
merciless space and patterns of musical heritage in their show, will lead to their gradual degeneration.

Traditional music of the Uzbek people was on a long path of evolution, and with each step to absorb the changes that have occurred in a particular period in the history of mankind. It is hoped that the future of the country and people will be connected with his priceless musical heritage, most of the samples that have already become a world treasure and found acceptance in the world community...

Uzbek people are famous for their genuine effort to respect and protect their value of cultural heritage. This process is the foundation that Uzbek people can keep their self-identity in the growing trend of globalization. The ancient land of Samarkand, which is already more than 2500 years, is one of the main links of the Great Silk Road, the center of the development of the various sciences and arts. Great scientists here laid the foundation for many of sciences, formed research areas, including the science of music. Thus Samarkand made an enormous contribution to the mutual enrichment of cultures, whose representatives have lived and worked on this land.

It should be noted that because of the international music festivals interest in the value of the world music is increasing day by day and it's spiritual heritage is being particularly valuable, which can not fail to please us. Thus, each culture of different peoples of the East, including the music, is quite unique and has contributed to the total global value. At present, it is particularly topical lifting them to a new level and make wide promotion.

President Sh. Mirziyaev from 2018 spends a great contribution to development traditional music of the Uzbeks. His goal is holding International music festivals in Uzbekistan- Sharq taronalari (in Samarkand), Makom art(Shahrisabz), Art of Bakhshi (in Termez).

In the frame of these festivals there held scientific conferences providing opportunities for countries worldwide to exchange their cultural assets. During few days of the conferences scientists would expand the creation of cultural contents and form global networks by introducing and encountering presentation, sharing information on the various music genres of the Orient people, discussing on different music science aspects. Noting with satisfaction that the research processes of music, as well as a presentation of the results to a wide audience find confirmation and support from international community.
Impressions of the participants of the Sharq taronalari festival and conference (2013-2019):

Akhmad Rahmatov (Samarkand State University, Lecturer of Art Department):

The 2013 conference held at the International Music Festival Sharq Taronalari, left a huge impression on me. In this forum, representatives of art speak the same language – music – and did not need an interpreter, despite the difference of languages, religions and nationalities. In my opinion, in this age of technology and globalization, music is the primary means of uniting the peoples.

David G. Hebert (Professor of Grieg Academy, Bergen University College, Norway):

I participated three time in Sharq taronalari festival and conferences – in 2013, 2015 and 2019. It is a great pleasure to share with you my reflections upon experiencing the conference you recently hosted in Samarkand, Uzbekistan. Having participated in numerous conferences on several continents over the years, I am delighted to report that yours was definitely among the very most impressive, stimulating and enjoyable music events I have ever attended.

It was astonishing to see how this unique event successfully brought together not only leading international musicologists and musicians, but also prominent government officials, cultural affairs administrators and journalists. The government of Uzbekistan should be congratulated on such an enormously successful event, and indeed it is encouraging to see that their work on this project is recognized and supported by UNESCO. The participants at Sharq Taronalari included hundreds of leading music professionals from over 60 different nations all across the world! The level of both creative performance and academic discussion was remarkably high, and I remain convinced that this is one of the very most important music competitions (probably the world’s largest in terms of the number of music genres represented), and a unique arena for international exchange in the scholarly field of ethnomusicology.
The scientific conference clearly sought to share ideas across an array of national and linguistic borders, with speakers from over 15 nations (including, for example, Uzbekistan, Norway, Russia, Tajikistan, Turkmenistan, Germany, South Korea, Kazakhstan, Indonesia, Hungary, India, Egypt, Azerbaijan, and Afghanistan), and simultaneous translation into English, Russian, and Uzbek languages. I was especially impressed with the work of the conference hosts, including Professor Ibragimov (and his many excellent students), Dr. Mamadjanova, and the generous local hosts in Samarkand (such as Akhmad Rahmatov), and I found the presentations by Dr. Daukeyeva, Dr. Raden, Razia Sultanova to be particularly thought-provoking. Dr. Karatygina, from the leading music university in Russia, also gave a fascinating presentation describing the Soviet-era approaches advocated by her former mentor, and her comments were provocative and interesting for participants. Young scientists appear to be doing some pioneering scholarship, and I certainly hope to have an opportunity to travel to Tashkent in the future to learn more about their work and share information regarding the latest theories, methods, and research findings from ethnomusicology in the English-speaking world. I hope we may plan some fruitful exchange of teachers and students between our institutions in Northern Europe and Central Asia.

There are a few other very positive observations that I must mention about the administration of this remarkable festival and conference. I was very impressed by the cleanliness of the city, the beauty of the hotel facilities, the delicious food, and the remarkably friendly students from the nearby Samarkand State Institute of Foreign Languages who were so very helpful in many ways throughout the entire conference. I must also mention that although there were many excellent music performances from around the world, I was especially impressed by the authentic local Uzbek musicians who entertained during some of our dinners. I think that Uzbeks are modest regarding their outstanding achievement, but Uzbekistan may actually have the world’s best music, and although I agree with the judges, I hope it may be possible for an Uzbek musician to win the grand prize of the Sharq Taronalari in 2019.

To be honest, many (perhaps most) international conferences leave me at least a bit disappointed. However, I have no genuine
disappointments regarding your outstanding conference. I merely have a few recommendations. First, I suggest that the English speaking world’s most prominent broadcast media, such as BBC, CNN, RT, New York Times, Reuters, etc., be invited to the next Sharq Taronalari in 2021. This event is truly an important opportunity to promote a positive image of intercultural cooperation in general and Central Asia in particular, and more of the world should be made aware of it through mass media. Often Central Asia is portrayed with an unfairly negative image in the news media of Europe and North America, but the case of Uzbekistan (with its moderate and progressive form of Islam that permits music, dance, even a bit of alcohol) and Sharq Taronalari (with its unique cross-cultural communication via outstanding arts performances) can give the entire world a positive view into the magnificent beauty of Central Asia. Secondly, I would also suggest that the next Sharq Taronalari be used as a platform from which to advocate that Uzbekistan have an opportunity to host either the World Expo (“World’s Fair”), the summer Olympic Games, or some other enormous international event within a decade, since this would help to boost the tourism industry and international profile of the city as well as the nation of Uzbekistan. Finally, I have one recommendation regarding the administration of the scientific conference: please allow keynote speakers to have longer speeches and require other participants to limit their speeches to strict time constraints (e.g. 20 minutes only, no exceptions). Some of the regular speakers gave presentations that were more than twice as long as the keynote speakers who had politely cut their speeches down to a very short length when asked to do so by the conference hosts. It is common practice for keynote speakers to give longer presentations, and perhaps even to include a formal response to the keynote speeches, with extended discussion.

Thank you again for the amazing opportunity to participate in such an inspiring and thought-provoking musical event! I had so many happy memories as I left Uzbekistan, and I cannot wait to return there. I very much hope to attend the next Sharq Taronalari, and I also hope to participate in editorial work for the conference proceedings and in promotion of this important event in the future. I am very eager to visit Uzbekistan again sometime before the next Sharq Taronalari, and have greatly appreciated this opportunity to experience such a
lovely country and to interact with such an outstanding group of international music scholars.
Thank you very much.

Franki Raden, Founder and Director, Indonesian National Orchestra (INO), Indonesian Music Expo (IMEX), Ubud Concert Series (UCS):

First, I would like to express my deep gratitude for being invited to Sharq Taronalari as a Jury member and Speaker at the Conference. I felt really honored to have such an opportunity. The festival has opened my mind a lot and also gave me a lot of inspirations. As you might know, I am a composer, scholar and festival organizer. My participation in Sharq Taronalari has inspired me in all of these three levels!

In addition to this, as an Indonesian I have some personal meaning to come to Uzbekistan. I understood that the first people who came to the archipelago were from Central Asia about 10,000 years ago. So this visit to the beautiful country and people for me is like a pilgrimage to the land of my ancestors.

I do hope that someday Sharq Taronalari will be widely recognized as the most important world music festival on the Earth! This festival is extremely important for mankind not only because it has become the center for human value and cultural exchange between musicians, but also because it is held in the most important place on planet Earth for human beings, which is Samarkand! The richness of the festival and significance of its location are two perfect combinations to have the best music festival in the world.

Thank you again for providing me with this wonderful opportunity!

Irfan Zuberi (Chief Research Officer, Naad Saagar Archives and Documentation Society for South Asian Music, India):

It has been a wonderful experience to participate in the “Sharq Taronalari” festival in the beautiful and ancient city of Samarkand. The format of the festival and conference was well formed and I hope that it will be continued for many years to come.

Margarita Karatygina (musicologist, senior lecturer in the department of music theory of the Moscow State Conservatory named after P. Tchaykovsky):

The festival "Sharq taronalari " can be rated as a very important event for many reasons. First of all, this is a sample of genuine commitment
to tolerance and understanding of different cultures. In contrast to the process of globalization and standardization of forms of life and thought, this festival stimulates interest in the expression of cultural identity and diversity. Moreover, the festival is a very accurate mirror of the current state of world culture, exposing all the positive and problematic aspects of today's cultural life. I am pleased about the safety of many unique traditions, but also concerned about the general trend of the "democratization" of all types and genres of music, their "relief" for the understanding of a wide audience and, as a result, becoming a pop concert show-numbers.

Despite the dark side of the world musical process, it is the Festival - one of the most powerful means of "recovery" of the spiritual life of society. Unconditional beauty, freshness and brightness of the world of creative people, and the powerful tradition of the Orient that give a sense of hope and confidence in the future. The fact that the President of the Republic of Uzbekistan and the government pay much attention to this cultural event is admirable. The festival is great, multifaceted and deep. I wish the people of Uzbekistan store over the centuries its unique traditions and maintain the wonderful hospitality that was displayed at this festival.

**Lala Guseynova (musicologist, Secretary of Composer`s Union of Azerbaijan):**

I am glad I had the opportunity to take part in the scientific - theoretical conference in the truly fabulous eastern city of Samarkand, to be a witness to this grand celebration of music. The festival "Sharq taronalari" offers an especially vivid and unforgettable celebration of music and friendship. We leave with bright and joyful memories. Every time the festival gives us new names, new talents, and sometimes a new world of music that had previously been unknown or only a vague idea in our minds. With each passing year, the geography of this beautiful musical event expands, and that is good to see. Therefore, it is difficult to overestimate the role played by the festival "Sharq taronalari" in bringing together the various peoples and cultures.

We are pleased to see resumed the tradition of holding conferences in Samarkand, because it all started with the famous symposia, which gathered the most authoritative scholars of eminent musicologists and musicians from the former Soviet Union and
foreign countries in their opening speeches, including the secrets of the rich oriental tradition of maqomat. Azerbaijani musicologists and performers always enthusiastically participated in these workshops, and at the present time at the festival "Sharq taronalari." It is significant that all of this is now happening on the eve of Uzbekistan's greatest holiday - Independence Day. We hope you will protect this great property and be a worthy successor of your ancestors, which created a great tradition and rich culture.

**Lolita Bodrenoka (Chair of Design-club, Latvia):**
A visit to the festival, conference and Samarkand leaves a indelible impression for me, and gives a source of inspiration and delight. Events of such a scaleenable visitors to become acquainted with the cultures of different nations, and especially with art and culture of Uzbeks, whose contribution to world science and art was huge - Biruniy, Ulugbek, Avicenna - these are just a few names. With great interest and amazement we listened to the report of Professor O.Ibragimov, which is particularly noted as he introduced to the ancient musical traditions, unknown for Europeans. Also I want to mention an exhibition of ancient traditional instruments, which emphasized the originality of the musical culture of the Uzbeks.

**Park Haengjoo (Director of the Society of Study for Korean Music Education, Republic of Korea):**
This conference was a good opportunity for meeting with the specialists and scientists from all over the world. This is my second participation, and next time I want to participate again. I watched the performances in the festival directly and I participated in the conference as a speaker. I consider that this conference has a very great importance.

**Sandor Szabo (musician, composer, researcher on music history, Hungary):**
The conference was extremely important to bring musicians and musicologists together. For me as a musician it was a great honor to me to take part here. It is a pity that a few papers were not presented as planned. In general the organization was very good, and the famous Uzbek hospitality was really excellent.

The concerts were very well organized and the artistic level was very high. The sound sometimes was too loud, but apart from this, the stage organization and realization was very professional. This festival
radiated with love, common understanding, and peace. The whole world should be like this festival!

**Gertrud Maria Huber (musician, Doctoral candidate at the University for Music and Performing Arts, Vienna, Austria):**

I have come away deeply impressed by the “Sharq taronalari” Festival in the oriental city of Samarkand. I am so thankful for your invitation, sent to a humble researcher from the Occident, to attend the conference. This festival with all its music and interesting and outstanding conference talks has been a real eye opener. I am looking forward to collaborating with researchers and musicians from the Orient. I would be happy to participate again in another such conference at a later date. Many thanks to the organizational teams, to the people of Uzbekistan, and in particular to all the great people I was privileged to get to know personally during my visit. Again I want to express my gratitude for the excellent hospitality and for the organization in general.
UZBEK TRADITIONAL MUSIC

FOLK MUSIC:
songs, instrumental melodies

ORAL-PROFESSIONAL MUSIC:
makom cycles, dastan, katta ashula, Instrumental cycles

CREATION OF BASTAKORS:
monophonic melodies, processing folk melodies, team-working with composers
FIRST GROUP FOLK SONGS

uzbek folk songs

 labour and calendar songs

ritual and ceremony songs

children songs and lullabies

ORAL-PROFESSIONAL MUSIC

INSTRUMENTAL CYCLES

KATTA ASHULA

MAKOM

DASTAN

SHASHMAKOM

BUZRUJ

ROST

NAVO

DUGOKH

SEGOKH

IROK

• mushkilot
• nasr
THE PRINCIPLE OF THE UZBEK INSTRUMENTAL MUSIC DEVELOPMENT

The principle of the Uzbek vocal music development

audje
dunasr
mienkhat
daromad   furovard
Pictures
Samarkand, Registan square

Samarkand, Registan square

Samarkand
Samarkand, Sharq taronalari festival

Tashkent, Hotel Intercontinental

State conservatory of Uzbekistan
Khiva

Tashkent, State Theatre of Opera and Balet

Samarkand, Sharq taronalari festival

Nawruz celebration
Nawruz celebration

Khorezm bakhshi
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Elnora Mamadjanova’s much-anticipated book *Traditional Music of the Uzbeks* offers a unique overview in English language of the rich musical traditions of Uzbekistan, from the perspective of an internationally-active Uzbek musicologist. The Central Asian republic of Uzbekistan surely has some of the most stirring traditional music and dance of any country on earth, yet due to political and geographic reasons, the profound beauty of its traditions has remained little known in some parts of the world. Few authors have produced works for English readers interested in Uzbek music, but among the most notable are American ethnomusicologists Theodore Levin and Mark Slobin. One of the only Uzbek scholars to publish articles in English in prominent music research journals and reference works is Alexander Djumaiev. Since 1990, music from this country began to receive more global attention due to both (1) remarkable video footage released in the *JVC Anthology of World Music and Dance*, and (2) the development of major international music festivals, such as “Sharq Taronalari” in Samarkand. Elnora Mamadjanova has been active in organization of the musicology conferences affiliated with the Sharq Taronalari festival, which attracts leading professional musicians to Uzbekistan to perform music in an array of folk traditions from all across the world. These conferences have especially enabled scholars from all across Central Asia, Eastern Europe, and the Middle East (particularly, former Soviet republics) to share in a great legacy of musical knowledge. The present book is representative of the spirit of international cooperation and celebration of global heritage embodied in the Sharq Taronalari conferences. Based on many decades of careful study, Mamadjanova has assembled here for English readers from around the world an insightful overview that examines the history and theory of Uzbek music, including discussion of the major instruments and genres, as well as how Uzbek traditions have been affected by modernization. In addition to rich descriptions, the book includes many helpful figures, maps, and beautiful photographs. Elnora Mamadjanova has contributed greatly toward increasing public appreciation for Uzbek cultural heritage, both at home and in an array of international contexts. This book will surely be a valuable resource for anyone interested to know more about the remarkable legacy of musical expressions found in Uzbekistan.

-Professor David Hebert
Grieg Academy, Bergen University College, Norway
Elnora Mamadjanova

TRADITIONAL MUSIC OF
THE UZBEKS