

## HISTORY AND STAGES OF DEVELOPMENT OF UZBEKISTAN MUSICAL ART AND MUSICAL DRAMA

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**Annotation:** This article provides detailed information about the history and stages of development of Uzbek musical art. In addition, it presents opinions on the role and importance of musical art in the development of Uzbek music.

**Key words:** Music, theater, a musical drama, scene, song, makam, genre, art.

In Uzbekistan, a new opportunity is being created to further rival the art and culture of music. One of the important tasks is to look for talents in different areas of music culture, to be creative in order to impose their creative activity, one of the important tasks is to increase the spiritual level of our people, to educate the younger generation in the spirit of high human ideas, love and devotion to the motherland, and the role and importance of After all, it is an important task to restore the traditions of musical performance of the past, preserve them in modern conditions, show Uzbek national musical works and tunes in foreign countries, compose new traditions in music education, preserve and convey the spiritual heritage of the people to the next generations, analyze the place of musical culture in the life of society. The musical heritage of the Uzbek people has a rich tradition and an ancient history. It is known from practice that it developed over time, on the basis of folk music and classical music. The art of music is revered as one of the criteria that determine the spiritual wealth, aesthetic worldview and future maturity of mankind. National traditions, customs, ceremonies and values of each people are worthy of place in it. It is well known that music performance is a lively process of folk music culture that takes shape and develops. Its exponents, musicians, singers and composers, have been revered as specific figures of folk culture. Historical problems have also been mentioned in past treatises. Notable examples include Abu Nasr Farabi's "Great Book of music", Zainullobiddin Husayni's "Science of law, practice music", Abdurahman Jami's "treatise musical", Alisher Nawai's "Majolis un-nafois", Darvesh Ali Changi's "musical treatise". The scope of works created during the time of the former Union on the topic of the history of music culture is extremely wide. Valuable information was given about the penetration of Shashmakom into the territory of the Khiva Khanate, about the efforts of Muhammad Rahim Khan Feruz to narrate the art of music. Under the patronage and guidance of poet, composer and musicologist Muhammad Rahim Khan Feruz (1846-1910), who stood at the top of the government from 1864 to 1910, the status of Khwarezm six and a half was reduced to a letter as a whole complex. By the 20s of XX asing, a unique talent, zakiy poet, lyricist and musicologist, hand flower artist Muhammad Komil Devani (1887-1938) continued the work of his predecessors, adding to six and a half statuses (Tanbur statuses)of dutor, the more ancient layer of Khorezm classical music, by means of the same note writing. This find of great historical and scientific importance of khwarezmian musicologists is one of the gilded pages of the history of Uzbek

music. The rediscovery of tanbur's drawings in his time is evidence of the rise to a new level of modern Uzbek statecraft.

In the following years, the path to serious research in the field of comatology was opened. Representatives of the new generation, relying on modern science, began to take the field. Among them, the names of the navqiran Maqam teacher Rustam Boltaev and the musicologist Botir Rahimov can be noted. They spent many years of scientific and magical research on the drawings of Khwarezm tanbur and were able to turn the texts of the notes in these inscriptions into a modern system of taqt and restore their performances. In particular, it will be close to the people who have just left the people. The ceremonies, processions, and songs addressed to the seasons were the musical base of the musical drama. The fact that the long-standing traditions of musical art were formed and developed in the culture of the peoples of the East, as well as creatively influenced all mankind, has proven itself in science. Abdurauf Fitrat's contribution to the history of Uzbek national music culture is also significant, and the author's works and articles on this issue describe Uzbek classical music, its styles and their differences from Turkish, Arabic, Persian music, analytical feedback on the theory of "Oriental music" and its foundations. The subtle qualities of creativity, in particular the aspects inherent in the melodies and songs of the elites, often remain outside theoretical views. Additional information, therefore, provides the opportunity to create a broader and more ambient impression of a musical letter of a given period, complementing theoretical law and order in the study of past history, even if garchan has secondary importance in relation to the main musical treatises.

In the processes of life development, it is not difficult to advance from the scope of contemporary musical art, while the peculiarity of Western culture has matured. On the basis of this, it is necessary to recognize that such criteria as the passing of stages of generalization of the art of music and its internal elements at the level of professionalism, harmonization of proportional sound curtains in the process, as well as all-fold acceptance, have led to the harmonization of the art of Universal Music. As a result, there were attitudes in musical creativity such as striving for Western musical art, impersonating, following their culture. Thanks to this, in 1920 Tashkent Russian opera and Ballet Theater, regional musical drama theaters, in 1926 M. On the basis of the "Uzbek ethnographic ensemble", which was founded under the leadership of karyakubov, the "Uzbek state musical drama theater", which came to bunyod in 1929, the "Uzbek State opera and Ballet Theater" and the Uzbek state musical drama and comedy theater named after Muqimi began to operate on its basis in 1939. Also, as part of the Uzbek State Philharmonic, such performing teams as "Uzbek singing and dancing ensemble", "Dutorchi girls ensemble", "Tamarakhonim ensemble", "Khorezm harmonchi girls ensemble", "Symphony Orchestra", "Uzbek folk instruments orchestra", "choir akapella team" effectively served in the process of developing modern Uzbek musical culture. Uzbek national musical art has gone a long historical path. In particular, in the late 19th - early 20th centuries, depending on scope, performance tracks, shakari, murakabili, traditional musical art was divided into professional musical works (Maqam, big chants, epics) and folk tunes (lapar, yalla, singing, chanting). At the beginning of the 20th century, the art of Uzbek music was treated with special attention. In the early years of the XX century, the political and social and cultural environment in Uzbekistan itself is characterized by the conditions of renewal. Of particular importance in Central Asia is the jadidism movement, great figures and their creative activity. In this, the arrival of European-style national theatres in the building also took its toll. Of particular importance in this are the creative activities of

such figures as Mahmudhaja Behbudiy, Sadriddin Ayniy, Abdurauf Fitrat, tavalla, Abdullah Avlani, Hamza Hakimzoda Niyazi and Abdullah Shakuri.

It can be seen that during this period, the activities of the Uzbek people of musical art figures developed in two directions. The samples of classical music are mainly created by mature hofiz, musicians and composers, and due to the complexity of its genres and performance traditions, the art of statecraft and epic performing styles, schools are distinguished. Uzbek folk classical music has a special place among other peoples in its excellence and complexity. Art has long developed in connection with religious, mythical visions of the construction of the world. From the primitive period to today, images in art have developed in many cases, serving as a kind of amulet, intended not only to the human spectacle as a sign of evil and goodness, but also to evoke a pleasant mood and pleasant thoughts in the mythical gods. Protection has gone through several stages on the basis of its development, experiencing the transformation of various images of a person.

Today, new opportunities are being created for the further development of musical art and culture in Uzbekistan. One of the important tasks was to seek out young talents in various directions of musical culture, to take care of the promotion of their creative activities. "The role and importance of the art of music in raising the spiritual level of our people, educating the younger generation in the spirit of high human ideas, kindness and devotion to the motherland, maturing on the basis of national and universal values is incomparable." After all, it is an urgent task to restore the traditions of musical performance of the past, preserve them in modern conditions, show Uzbek national musical works and tunes in foreign countries, compose new traditions in music education, preserve and convey the spiritual norm of the people to the next generations, analyze the place of musical culture in the life of society.

The fact that the long-standing traditions of musical art were formed and developed in the culture of the peoples of the East, creatively influenced the whole of mankind in ham, found its positive in science. Also, the KHAM contribution of Abdurauf Firat in the study of the history of Uzbek national music culture is significant, and the author's works and articles on this issue describe Uzbek classical music, its styles and their differences from Turkish, Arabic, Persian music, theory of "Oriental music" and its rationale. Musical treatises, as a rule, are aimed at a theoretical direction, and in them the general law-rules are laid out in an abstract mathematical language. The subtle qualities of creativity, in particular, the juxtaposition characteristic of the melodies and songs of the El - elats, koladi in tashari from the kupincha theoretical Karash.

Uzbek national musical art has gone a long historical path. In particular, in the late XIX - early XX centuries, the scope was wide, depending on the ways of performance, forms, complexity, traditional musical art was divided into professional musical works (status, large singing, epic) and folk songs (lapar, yalla, song, singing). At the beginning of the 20th century, the art of Uzbek music was approached with special attention. In the early years of the XX century, the political and social and cultural environment in Uzbekistan itself is characterized by the conditions of renewal. Of particular importance in Central Asia is the jadidism movement, the great manifestations and their creative activity. In this, the arrival of European-style national theatres in the building also took its toll. Of particular importance in this are the creative activities of such exponents as Makhmuduja Behbudiy, Sadriddin Ayniy, Abdurauf Fitrat, tavalla, Abdullah Avlani, Hamza Hakimzadeh Niyazi and Abdullah Shakuri. From this it can be seen that during this period, the activities of musical art figures of the Uzbek people developed in two directions. The samples of classical music are mainly created

by mature hofiz, musicians and composers, and due to the complexity of its genres and performance traditions, the art of statecraft and epic performing styles, schools are distinguished. Uzbek folk classical music has a special place among other peoples in its excellence and complexity. The largest east of classical music is statuses. The maqams existed in three oases of Uzbekistan and were referred to as "Shashmaqom" in Bukhara, "Khwarezm maqams" in Khwarezm, "Farghana - Tashkent Maqam roads" in the Fergana Valley. In addition, on the roads of the maqams, the circle of shaklan and Rovi characteri is characteristic of the maqams, there are "Suvoras, great chants, Sumay Maqam roads, Dutor maqamas, as well as instrumental paths.

Statuses occupy a very important place in the musical heritage of Eastern peoples as one of the genres of music that existed from very ancient times. In his time, the palace of the Emir of Bukhara was viewed with great interest in statuses. Amir Said Olimkhan held a high regard for Maqam music, being himself a prodigy in playing dutor. According to tradition, talented children were selected from among folk musicians in the emirate and put into the hands of experienced musicians. For example, the fact that the famous masters of status of Bukhara were educated at the hands of court musicians such as Master Shadi Azizov, Bobokul Fayzullayev, Shonazar Sokhibov is evidence of our opinion. Certain variants of classical music also arose in Tashkent and the Fergana Valley. The route was mostly made up of large singing trails. Ashurali Hofiz, Mirza Kosim Hofiz, Mominjon Hofiz, Muydin Haji, Berkinboy Fayziyev, Mulla Toychi Toshmukhammedov, Ganijan Mirzayev, Zhurakhan Sultanov, Mazharzhan Farzov, Turgun Karimov were skilled performers in this direction. Local performing schools were also formed in the Fergana Valley, among which performing schools such as Kokand, Margilan, Beshariq in particular were very popular in their time.

In the late 19th - early 20th centuries, the Khorezm Oasis was much more famous in Uzbek musical art for its performing and singing traditions. In Oasis, Maqam performance developed within the epic paths, folk Mass songs their own directions. During this period, famous composers such as Kamil Khwarazmi, Muhammad Ravikhan Feruz, Niyazikhan Khoja were created in Khwarazm. At the beginning of the 20th century, amateur jadidlaming movements and national theaters were formed in almost all cities of Turkestan. During the period 1911-1917, about 20 plays were written. K. "Wedding" of nusratillayev, "unfortunate groom" of Abdullah Qadiri, "old and New School" of Khoja Muin, A. Baudry's "foolish" Presas were created during this period. Well, in the late 19th and early 20th centuries, the Turkestan, Bukhara emirate and Khiva Khanate experienced significant changes and updates in the art of music.

European music connoisseurs focused on studying and notating classical music and folk oral samples in the emirate of Bukhara and Khiva Khanate, collecting folk musical instruments. In the cities of Turkestan, musical societies were formed and amateurs were involved. Such cases as the study of Uzbek folk songs by Russian musical connoisseurs, their notations, their publication in the Foreign Press made a worthy contribution to the development of musical art in its time. At the moment, the implementation of the necessary measures to preserve the traditions of Uzbek musical art in the Bukhara and Khorezm area and in the Fergana Valley serves as a reflection of the traditions of Uzbek classical music. Currently, when describing Uzbek musical drama, we must admit that it is a kind of complex art. After all, it is not a saying that a musical drama has yet been created, even if the literary text is ready. Man shoots at the composer's discretion. The result is a recording of music based on the idea of the work. A national musical performance is born in the harmony of individual art examples -

text, music, stage decoration, dance performances, stage interpretation and performance. In this, the refissor, the compiler, the concertmaster, the baletmaster, the service of the artists are begiyos. Hence, musical drama is an example of an art that is formed on the basis of literary text, music, and stage interpretation. These components are created individually by the creators, and the goal is achieved only if one goal, the director-postman, serves the idea thought of.

Consequently, musical drama consists of three components that develop in close connection with text, music and stage interpretation. "We think, musical drama is a scenic, musical-dramatic genre that develops on the basis of musical tearooms and national literary - artistic norms, which, thanks to a stage interpretation, is formed by an equal passage of music with an artistic word, has its own historical path, style, tasks, discovered an inner Jari turlami in the direction of drama, tragedy and comedy. From practice, it is known that the best examples of the genre of musical drama are manifested in such a connection as a full-fledged play and its musical interpretation, staging skills (directing, derailment, stage decoration, baletmeister, chormeister), the ability and professional knowledge of the creators of the play, the illumination of their ideas in a specific style. In the event of failure of one of the branches, the Uzbek musical drama play will fail. So is the uniqueness of this genre. Indeed, it is this text, melody, stage interpretation that makes it seem that the role of acting art is significant in a performance created by Harmony. Already, depending on the skill of the actor, a musical drama performance is assessed. To what extent the skill of a musical theater actor is organically manifested in the transition from dialogue or monologue to a vocal part, or, conversely, in the transition from musical to colloquial. The position of the actor on the stage, in the interpretation of his hero, should flaunt himself, natural emotions, not artificial passions.

Of course, the role of Uzbek artistic culture in the development of the new Uzbek Theater, in particular in the formation of musical drama as a genre, is fragmented. Elements of musical drama were found in ancient times in the tones of dance, singing, singing, which were played in ritual games, Pentecostals. The new formation on the stage by lapars, sayings, big singing artists, which arose from specific examples of folk oral witchcraft, served as the basis of musical drama, was one of the first successful steps in the formation of the genre. In particular, it will be close to neki boron Hal, who left the people.

While early elements of musical drama were manifested in folk epic, masharaboz, curiosities, puppeteers showed a harmony of text , melody, and dance in theatrical performances. This was the first manifestations of the new genre, which firmly relied on existing sources in folk art, embodied its century-old culture, aesthetic taste.

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