

THE INTERACTION BETWEEN TRADITIONAL AND MODERN MUSIC: INFLUENCE
AND FUTURE OUTLOOK

Ulugbek Mirshayev - Senior lecturer, Department of Music Performance and Culture, Bukhara State University.

Jasmina Hamroyeva - Student of the Department of Music Performance and Culture, Bukhara State University.

Annotation: In this article, the interaction processes between traditional and modern music, as well as their roles and evolution within musical culture, are analyzed. The connection of traditional music with national values and folk creativity is explored, while modern music is presented as a reflection of technological progress, globalization, and a means of individual expression.

Key work: Traditional music, modern music, integration, identification, globalization.

Introduction. Music is an integral part of human culture. It not only gives aesthetic pleasure, but also is a means of expressing national identity, historical memory and modern thinking. Today, the relationship between traditional and modern music is becoming increasingly relevant.

Traditional music is the product of centuries-old historical and cultural experience of the people, passed down from generation to generation as an oral creative heritage. It is a reflection of lifestyle, customs, religious beliefs, folk wisdom and emotions. The art of maqom, songs, ritual and lyrical songs of the Uzbek people are vivid examples of such a rich heritage.

Modern music, on the other hand, was formed as a result of technological progress, global information flows and the need for individual expression. It includes such diverse directions as pop, rap, electronic, rock, and mainly expresses personal emotions, social events, life anxieties or the desire for freedom.

In today's music scene, these two types of art are integrating with each other and are appearing in new forms. In some modern songs, musical solutions combined with traditional instruments (for example, dutor, rubab, doira) or folk melodies are attracting many listeners.

Thus, traditional music is like a root, and modern music is like a branch and a fruit. The two are not opposites, but rather complementary cultural layers. Through this harmony, musical culture is enriched, developed, and rises to new levels while preserving its identity.

The musical heritage of the Uzbek people has a very rich and ancient history. Its wonderful traditions still retain their artistic and aesthetic value today. These traditions are an integral part of modern Uzbek musical culture. Tradition is not the end of the past, but a living force that inspires the new era, in fact, it is difficult to find any area of modern music that would not be inspired by the musical heritage, folk melodies and songs.

Main part. As is known, traditional Uzbek music has developed over the centuries in two main directions: folklore and professional. Traditional folk music, unlike folklore and the work of modern composers, has been called an independent direction by various names: folk music, traditional folk singing, classical music and others. Recently, more and more music has been called traditional folk singing.

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Although the history of traditional folk singing is very ancient and rich, it has never been as interesting as it is now. We hear maqoms, composers, and the melodies and songs they create on the radio waves and watch them on the television screen, and we get deep pleasure.

International and republican conferences are being held on various issues of traditional folk singing. In particular, in 1971 in Moscow, the World Congress on Tradition and Modernity, in 1973 in Almaty, the Asian Pulpit, in 1978 in Samarkand, the International Symposium on Traditional Folk Singing of the Peoples of the Middle and Near East and Modernity, scientific discussions on the prospects of traditional music were held. Recently, practical and theoretical mastery of traditional folk singing in higher, secondary and primary educational institutions has been well established.

Traditional folk singing, as a rule, has an independent artistic and aesthetic significance, without being directly related to rituals and life events. For example, works such as Ilgor, Bayot, Choli Iraq are not tied to any lifestyle or ritual, but can be performed in various conditions where their content is appropriate.

The development of traditional folk singing is closely related to the development of science. Its scientific and theoretical foundations have been thoroughly developed since ancient times. The theoretical foundations of traditional folk singing are reflected in the treatises of such great musicologists as Al-Farabi, Ibn Sina, and Urmavi. The remarkable achievements of Eastern musicology have served as an important support in the development of traditional folk singing. Therefore, the ideological (rationalistic) side of oral traditional folk singing has also been widely developed.

Today, traditional instrumental performance is actively integrating with pop, pop, rock and other genres. In particular, the adaptation of folk instruments such as dutor, tanbur, rubab and nay to new musical trends is highly appreciated by the international music community. This process, along with attracting a new audience to traditional performing arts, also contributes to the popularization of Uzbek folk instruments.

Cultural and aesthetic aspects of integration in modern music The integration of traditional instruments into modern music, on the one hand, allows for the preservation and development of national identity, and on the other hand, stimulates intercultural dialogue. As a result of this integration, new musical styles and innovative performance techniques are emerging. This expands the aesthetic possibilities of traditional instruments.

Modern music, where there is a cultural exchange between the two trends, draws inspiration from traditional music, processes it and presents it in a new form. For example: The melodies of the maqom are incorporated into modern pop songs; Popular verses of folk songs are sung in pop or rap style.

In the process of globalization, the integration of traditional music with modern musical forms is becoming increasingly stronger. The book "Traditional Musics in the Modern World" emphasizes that traditional melodies and styles are changing based on modern technologies, new stage requirements and the aesthetics of the younger generation. This does not lead to the loss of musical identity, but to its revival in a new form. For example, maqom and folk songs are being reinterpreted in modern rhythms and arrangements, finding their way into the hearts of the younger generation

In their book "The Future of Music," David Kusek and Gerd Leonhard call the music of the future "digital water." In their opinion, music will become a form that is constantly flowing, quickly delivered, and created not by humans, but also by artificial intelligence. In this process, the role of traditional music will also increase, because it is used as a source of inspiration. Creating new

compositions based on maqams and folk melodies through AI will be one of the directions of the future music industry.

Conclusion. Despite the fact that traditional and modern music are different directions, they are enriching musical culture through mutual influence and harmony. Traditional music is a reflection of the historical memory, cultural heritage, and spiritual wealth of the people. Modern music, on the other hand, is a product of technology, global influence, and individual expression. Today, the boundaries between these two directions are increasingly disappearing, and they can be seen complementing each other. In the future, the transformation in the field of music will deepen even further - the spiritual richness of traditional music will live on in a new form through modern technologies. In general, traditional and modern music are not contradictory, but rather complementary, developing forces that will make the future of music more diverse, rich and stable.

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