

THE NECESSITY OF STUDYING THE UZBEK NATIONAL MUSICAL HERITAGE

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**Abstract:** This article provides a theoretical and analytical overview of the significance of the Uzbek national musical heritage in the context of spiritual culture and education. It discusses the impact of traditional music on the upbringing of young generations, the historical stages of its development, and its contemporary evolution. The paper also highlights the moral, aesthetic, and educational importance of musical art, emphasizing the necessity of instilling patriotism, national pride, and human values in the youth through folk music.

**Keywords:** Music, spirituality, national values, folk heritage, education, Uzbek musical culture, al-Farabi, Fitrat, national idea, aesthetic education.

INTRODUCTION

As an integral part of the spiritual culture of the Uzbek people, the study of national musical heritage is one of the most urgent cultural and educational issues. Music, as a unique form of art, reflects human emotions, feelings, and thoughts through an ordered system of musical sounds and melodies. It embodies human moods such as joy, excitement, reflection, sadness, or fear and expresses the individual's character traits like determination, thoughtfulness, and composure.

Promoting the best examples of national music, preserving and developing Eastern musical traditions, fostering love and appreciation of art among the youth, and strengthening international creative cooperation are among the essential tasks that ensure the sustainable development of musical art in Uzbekistan.

**The Role of Music in National Spirituality**

Teaching the science of music as a part of national spirituality is directly linked to the processes of moral and aesthetic education. For students to understand the content of music as a component of spiritual culture, it is necessary to analyze its theoretical basis, improve teaching methods, and develop effective models for musical education.

Music education plays a crucial role in elevating young people's thinking and aesthetic perception, while the study of the creative legacy of great ancestors—such as composers, poets, and philosophers—helps foster patriotism and respect for cultural heritage. Prominent Uzbek musicians and composers such as K. Jabborov, J. Sultonov, F. Sodiqov, T. Jalilov, N. Hasanov, G‘. Toshmatov, Yu. Rajabiy, and M. Murtazoyev have made valuable contributions to the enrichment of the Uzbek musical heritage.

Throughout history, traditional Uzbek songs and melodies have always promoted faith, kindness, unity, and compassion among people. The moral teachings of our ancestors, the translation of the *Qur'an* into Uzbek, the publication of *Hadiths*, and the works of great scholars such as Nasriddin

Rabghuzi and Abu Nasr Moturidi have greatly influenced the moral and cultural development of the nation.

### **Historical Foundations of Uzbek Musical Heritage**

The musical culture of the peoples of Central Asia has ancient roots and is considered one of the earliest forms of artistic expression. As early as the 8th–9th centuries, scholars such as Yunus al-Katib and Khalil ibn Ahmad discussed theoretical and practical aspects of music. Later, al-Farabi, Ibn Sina (Avicenna), al-Khwarizmi, and Omar Khayyam contributed significantly to the development of musical science by linking it to mathematics, logic, and physics.

Abu Nasr al-Farabi (871–950), a great philosopher and music theorist, is regarded as the founder of Eastern music theory. His works *Kitab al-Musiqi al-Kabir* (“The Great Book on Music”), *Kalām fī al-Musiqi* (“Treatise on the Styles of Music”), and *Kitab al-Ihsa’ al-Iqa’* (“Classification of Musical Rhythms”) laid the foundation for the theoretical study of music in the Islamic world.

During the Timurid period, the musical tradition was further developed by scholars such as Abd al-Qadir Maraghi, Abdurahman Jami, Zayn al-Din al-Husayni, and Najmiddin Kavkabi. In this period, both theoretical and empirical approaches to music were combined, leading to the flourishing of musical science.

In the early 20th century, the study of Uzbek music reached a new level thanks to the efforts of reformist intellectuals (Jadids) such as Fitrat. His work *“The Uzbek Classical Music and Its History”* remains a key source for understanding the evolution of national music.

### **Development of Uzbek Musical Scholarship in the Modern Era**

Systematic notation and collection of Uzbek folk music began in the 1920s–1930s. Scholars such as U. Uspensky, N. Mironov, Ye. Romanovskaya, I. Akbarov, and V. Belyayev made significant contributions to documenting and classifying musical traditions. Between 1955 and 1966, the monumental nine-volume collection *“The Uzbek Folk Music”* was published.

Modern Uzbek musicology was further enriched by the works of T. Gʻafurbekov, F. Karomatov, I. Rajabov, A. Jabborov, O. Matyoqubov, and others, whose research helped systematize the theoretical and practical aspects of the national musical heritage. Uzbek musicologists have also participated in international conferences, presenting their research to the global academic community.

### **Music as a Tool for Moral and Aesthetic Education**

Music deeply influences the human mind and emotions. It conveys artistic ideas through musical images and creates emotional experiences that shape human sensitivity and creativity. The content of music may be lyrical, dramatic, or epic, reflecting the inner world of a person.

As a unifying form of art, music develops moral and aesthetic taste, stimulates creativity, and strengthens social cohesion. It serves as a powerful educational tool that fosters humanistic and patriotic values among the younger generation.

In modern Uzbekistan, music plays an important role in shaping the “National Idea,” promoting social harmony, and countering the negative effects of globalization such as indifference, moral relativism, and the weakening of cultural identity.

### **Conclusion**

The Uzbek national musical heritage is a priceless component of our cultural and spiritual identity. It reflects the moral and emotional experiences of the nation, unites generations, and serves as a means of fostering patriotism, humanity, and creativity.

Music, as a universal language, develops emotional intelligence, stimulates aesthetic perception, and strengthens the connection between intellect and emotion. Therefore, the study, preservation, and promotion of Uzbek musical heritage are vital for the moral and spiritual development of future generations and the strengthening of national unity.

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