

THE HISTORY OF THE FORMATION OF THE UZBEK MUSICAL SCHOOL: FROM MEDIEVAL TREATISES TO THE MODERN ACADEMIC SYNTHESIS.

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Karimova Kamilla Vyacheslavovna

(PhD) Lecturer at the Department of Music Education, Termez State University, Termez, Uzbekistan.

Каримова Камилла Вячеславовна

(PhD) преподаватель кафедры музыкального образования, Термезский государственный университет, Термез, Узбекистан.

Karimova Kamilla Vyacheslavovna

Termiz davlat universiteti musiqa ta'limi kafedrasi (PhD) o'qituvchisi, Termiz, O'zbekiston.

Аннотация

В статье исследуются историческое формирование, эволюция и институционализация узбекской музыкальной школы. Автор прослеживает развитие музыкальной культуры региона от древних и средневековых истоков, включая традиционную центрально-азиатскую монодию и классический Шашмаком, до формирования современной академической системы в XX–XXI вв. Особое внимание уделено интеграции европейской академической полифонии с локальными ладовыми системами (маком), ключевому вкладу композиторов и музыковедов XX века в создание национальной оперы и симфонической музыки, а также современной педагогической практике и фортепианному образованию в суверенном Узбекистане.

Annotation

This paper explores the historical formation, evolution, and institutionalization of the Uzbek musical school. It traces the development of regional musical culture from its ancient and medieval roots in traditional Central Asian monody and classical Shashmaqam to the modern academic system established during the 20th and 21st centuries. Special attention is paid to the integration of European academic polyphony with local modal systems (makom),

the pivotal contributions of 20th-century composers and musicologists to national opera and symphonic music, and contemporary pedagogical practices and piano education in sovereign Uzbekistan.

Annotatsiya

Maqolada o'zbek musiqa maktabining tarixiy shakllanishi, evolyutsiyasi va institutsionallasuvi tadqiq etilgan. Muallif mintqa musiqiy madaniyatining rivojlanishini qadimgi va o'rta asrlardagi an'anaviy Markaziy Osiyo monodiyasi va klassik Shashmaqom ildizlaridan boshlab, XX–XXI asrlarda qaror topgan zamonaviy akademik tizimgacha bo'lgan davrni yoritib beradi. Yevropa akademik polifoniyasining mahalliy maqom tizimlari bilan integratsiyalashuvi, XX asr kompozitorlari va musiqashunoslarining milliy opera hamda simfonik musiqani yaratishdagi muhim hissi, shuningdek, mustaqil O'zbekistondagi zamonaviy pedagogik amaliyot va fortepiano ta'limi masalalariga alohida e'tibor qaratilgan.

Ключевые слова

Узбекская музыкальная школа, шашмаком, макомат, устоз-шогирд, Айртамский фриз, Ташкентская государственная консерватория, музыкальное образование, синтез традиций, национальные композиторы, фортепианная педагогика.

Key words

Uzbek musical school, shashmaqam, makomat, ustoz-shogird, Airtam frieze, Tashkent State Conservatory, music education, synthesis of traditions, national composers, piano pedagogy.

Kalit so'zlar

O'zbek musiqa maktabi, shashmaqom, maqomat, ustoz-shogird, Ayritom frizi, Toshkent davlat konservatoriyasi, musiqiy ta'lim, an'analar sintezi, milliy kompozitorlar, fortepiano pedagogikasi.

Introduction. The musical culture of Uzbekistan represents a complex phenomenon built upon thousands of years of regional artistic evolution and interaction with global musical traditions. The Uzbek national musical school is not merely a collection of folklore or a set of academic institutions; it is an organized, historical synthesis of structural musical thought.

Historically, this tradition has progressed through three primary epochs:

The Classical/Pre-Academic Era: Dominated by oral transmission (ustoz-shogird) and comprehensive musicological treatises written by Islamic Golden Age polymaths.

The 20th-Century Academic Institutionalization: Characterized by the introduction of Western European genres (opera, symphony, concerto), notation systems, and formalized conservation.

The Sovereign Modern Era: Focused on redefining national identity, restoring absolute makom frameworks, and integrating Uzbek music into global contemporary education.

Relevance of the research. The relevance of this study stems from the objective need to conceptualize the historical trajectory of the Uzbek musical infrastructure in the context of globalized musicology. In the modern era, preserving national identity while integrating into the global educational space requires a deep theoretical understanding of how traditional monodic systems (makomat) interact with European academic polyphony. Investigating this synthesis allows for the optimization of contemporary pedagogical methodologies, particularly in higher musical education, and ensures the preservation of unique intangible heritage like the Shashmaqam within global academic frameworks.

Purpose of the research. The primary purpose of this research is to systematically analyze the historical evolution, institutionalization, and modern pedagogical synthesis of the Uzbek musical school. This involves tracing the transition from early archaeological and medieval theoretical origins to the establishment of the Soviet-era academic apparatus and the subsequent post-independence structural re-alignments in sovereign Uzbekistan.

Main Body. Archaeological data shows that musical arts were highly developed on the territory of modern Uzbekistan as early as the first centuries of the common era. Key discoveries include:

The Airtam Frieze (1st-2nd centuries AD, discovered near Termez), which depicts Bactrian female musicians and gift-bearers among acanthus leaves.

Visual and textual artifacts from ancient Toprak-Kala (Khorezm) and Afrasiab (Samarkand) demonstrating the functional importance of musical performers in regional court and spiritual settings.

During the Islamic Golden Age (9th-15th centuries), Central Asian scholars provided the theoretical foundation for what would later evolve into the distinct Western and Eastern musical sciences. Polymaths such as Abu Nasr al-Farabi (Kitab al-Musiqa al-Kabir), Ibn Sina (Avicenna), Al-Khwarizmi, and later Fakhr al-Din al-Razi systematically classified microtonal intervals, frets, and rhythmic cycles (iqa'at). Their philosophical inquiries laid the initial groundwork for analytical music theory in Central Asia.

The true spine of the traditional Uzbek musical school is the *Shashmaqam*, a monumental cyclic genre combining vocal and instrumental movements structured within six primary modes: *Buzruk*, *Rast*, *Nava*, *Duga*, *Segah*, and *Iraq*.

Historically, *Shashmaqam* was preserved through the *Ustoz-Shogird* (Master-Apprentice) pedagogical framework. This oral methodology relied on:

Immersive memorization: Apprentices lived alongside masters to internalize complex melodic vectors (*namud*) and structural contours without relying on scores.

Improvisational rigor: Developing the ability to accurately interpret macro-structures while injecting subtle, emotionally driven ornamentations (*nola*, *kachirim*).

Ethical transfer: The master transmitted not only technical mechanics but also spiritual lineages, cementing music as a sacred scientific pursuit rather than casual entertainment.

The integration of Turkestan into the Russian Empire in the late 19th century initiated an era of complex cultural cross-pollination. European and Slavic musicians settled in major centers like Tashkent and Samarkand, introducing symphonic societies, choral circles, and modern staff notation.

Concurrently, local intellectuals recognized the existential need to document indigenous musical heritage before it fractured under modern industrialization. Pioneers such as Abdurauf Fitrat published fundamental works like "*Uzbek klassik musiqasi va uning tarixi*" (Uzbek Classical Music and its History, 1927), which established the foundational vocabulary for native musicology. Alongside figures like Muhammad Yusuf Devonzoda and Gulam Zafari, Fitrat laid the early theoretical frameworks of modern Uzbek musicology.

The mid-20th century witnessed a rapid institutional transformation as musical education shifted from informal settings into state-supported academies. This shift led to the creation of the Tashkent State Conservatory (established in 1936), which served as the regional center for academic music training, alongside specialized music schools and research centers aimed at standardizing performance criteria across native and Western instruments. The primary challenge of this era was the synthesis of monodic modal thinking (*makomat*) with Western European polyphony and functional harmony. As the academic infrastructure grew, specialized disciplines like piano performance evolved into distinct regional schools. Originally introduced by European instructors, piano pedagogy in Uzbekistan was re-engineered to capture the percussive and micro-tonal textures of

traditional native instruments like the *chang* and *rubab*. This unique approach was characterized by:

Composer	Key contributions to the National school	Notable Historical Works
Mukhtar Ashrafi	Pioneer of national opera and large-scale symphonic poems; seamlessly integrated folk motifs into classical structural frameworks.	Opera "Buran", Opera "Dilorom".
Mutal Burkhanov	Master of a cappella choral writing; successfully harmonized traditional monody without distorting its modal purity.	Music of the National Anthem of Uzbekistan; choral cycles
Talib Sadykov	Co-developer of early national musical dramas; bridged classical vocal lines with traditional theatrical storytelling.	Opera "Leyli and Mejnun" (with R. Glière)
Suleiman Yudakov	Creator of the first national comic opera; introduced sparkling harmonic palettes that blended Eastern color with neoclassical form.	Opera "Maysara's Pranks"

Thematic Integration: Incorporating national rhythmic patterns (*usuls*) into classical etudes and sonatas to build specialized agility.

Synthesis of Traditions: Blending the rigid mechanical training of Western schools with the expressive cantilena phrases derived from traditional vocal *makom* styles.

Following Uzbekistan's independence in 1991, the state reassessed its cultural infrastructure to revitalize national legacies that had been marginalized during the Soviet era. Music education underwent a profound re-alignment:

Restoration of Traditional Status: Academic chairs dedicated to *Shashmaqam*, *Bakhshi* storytelling, and traditional instrumental execution were elevated to the same administrative standing as Western classical departments.

Global Integration: Academic curricula and methodology were updated to meet international standards, allowing Uzbek musicians to regularly compete in and win prestigious global performance competitions.

State Festivals: Large-scale international events, such as the *Sharq Taronalari* ("Melodies of the East") in Samarkand and the *International Maqom Art Forum* in Shakhrisabz, transformed Uzbekistan into a global center for ethnomusicology and traditional performing arts.

Conclusion. The historical formation of the Uzbek musical school represents a highly successful evolutionary process of architectural synthesis. It has effectively bridged the ancient, sacred oral systems of the *Ustoz-Shogird* tradition with the structural and rigorous requirements of European academic education. The institutionalization that began in the 20th century did not erase native identity; rather, through the pioneering works of national composers, it provided a modern, global vocabulary for the preservation and expression of traditional *makomat* genres. Today, sovereign Uzbekistan demonstrates a balanced pedagogical model where classical heritage, localized instrument-adapted techniques (such as piano synthesis), and active global engagement coexist, solidifying the nation's role as a vital nexus of Central Asian musicological development.

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