

MUSICAL ART OF UZBEKISTAN IN THE 21ST CENTURY: GLOBALIZATION AND PRESERVATION OF IDENTITY

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Abstract

This article discusses meaning of era of globalization, new definitions, and concepts. Rapid changes and transformation music heritage and genres of traditional music in modern projects can lead to ineradicable consequences in future. What is the uniqueness of the musical art of Uzbekistan, and what changes should be expected in the new era? This article focuses on changes in music education, performing art in pandemic period, and its positive and negative consequences.

Keywords

Globalization, Digital era, Traditional music, Show programs, Gadgets

INTRODUCTION

The musical art of Uzbekistan entered the era of globalization with its achievements and unshakable traditions. However, like many carriers of a certain sound-style complex, the traditional music of Uzbeks a priori retains its identity and is not subject to external and internal leveling. Only internal resources, psychodynamics, and the emotional component of the carriers of the sound-style complex have changed.

The change of formations, the society of the spread of traditional genres, the synthesis of monodic and polyphonic formats, and mixing of traditions all led to some transformation, primarily in the perception of traditional music, but left the authentic features and characteristics. However, the 21st century in the rapid development of digital technologies means different priorities, on the one hand, holding back the integration of cultures and finding some border zones, and on the other hand, revealing a closer diffuse “introduction” and the overflow of some features of one culture into another. This can be found not only in style, elements of performance, and the use of electronic equipment in the sound of national instruments but also in perception and the elements of emotional impact. Among the priorities at the present time should be the problem of preserving identity with the prevalence of common cultures.

It is necessary to pay attention to the culture of performing national music, to determine the degree of permissibility in cases of arranging samples of musical heritage, and also, which is very important, to determine the place and cases of performance of certain genres of traditional music. Otherwise, it will lead to irreversible consequences in the near future. Joining the 21st century, Uzbek culture aims to overcome various temptations, find new priorities, change styles, techniques, and directions. Music, for that matter, and other art forms, gives a lot of new points of reference. Primarily, it reflects changes in society, the complex sound in the world. The 20th 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 allows in 21st century to make excursions to different areas of human knowledge.

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UZBEK MUSICAL ART IN THE DIGITAL ERA

What is meant to be the process of globalization? In the new millennium, many countries with culture identifies rapidly integrated into this process. In Uzbekistan also gradually freeing themselves from the stamps of Uzbek-Soviet art, composers, performers, and 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 different organizations, funds, and associations of Uzbekistan, which gave much opportunity to young representatives of Art. A new concept has been developed in the millennium—*intangible cultural heritage*—absorbing customs, rituals, and celebrations, including traditional music of the people. Despite the emergence of great technical opportunities for promotion of cultural heritage, general effort is necessary to promote its protection and preservation. Thus, 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 (Figure 1).



Figure 1: Uzbekistan’s outer structure. (Map by courtesy of Wikimedia commons TUBS author).

Today, the representatives of various types of arts of Uzbekistan, such as ethnomusicologists, composers, and performers (Broughton & Sultanova, 2000), are increasingly looking for ways to preserve the heritage of their people. Development of mankind has entered the era of globalization, where everything is subordinated to the development of previously unimaginable technological innovations. In some 30 years ago, we were moved by the emergence of portable video such as audio systems; in these days, no one is surprised by new technologies, in that 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? (Herbert & Rykowski, 2018) 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 (Mamadjanova, 2016) 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, forming 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.

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. In this regard, there is no need to speak of the great significance of the International Music Festival “Sharq taronalari” which held in Uzbekistan from 1997, International festivals of Macom art, and Bakshi art which held from 2018 to 2019.

The scientific conference held every 2 years within the framework of the International Music Festival “Sharq taronalari” is providing opportunities for countries worldwide to exchange their cultural assets. During few days of the conference, 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 people of the Orient, and 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.

The 21st century is also rapidly passing as it should be ... If there are colossal opportunities for communication, one should take advantage of it. The very time of the pandemic provides everyone with unprecedented opportunities for this, such as conducting online conferences, educational programs, joint projects in the development of methodological programs, master classes of leading performers and scientists, and finally holding competitions at the international level; however, all this shows good results. Using the example of my educational institution, i.e., the State Conservatory of Uzbekistan, I can say that during 2020–2021 three international conferences, 20 master classes of famous performers from the USA, France, Germany, Russia, Korea, and Kazakhstan as well as representatives of SCUz in the USA, Korea, Russia, and Kazakhstan were held. In this way, it has not happened before, I want to emphasize, that every trial and difficulty gives its positive results.

It is necessary to continue to focus on joint projects, the main result of which should be the actual problems of music education in the new millennium and the introduction of the latest computer developments and pedagogical technologies in the educational process. The question of preparing a new generation of musicians, and in which direction to move on, is especially acute. In the past century, the main educational materials were notes and textbooks; but today, these include computer programs, gadgets, and educational platforms with module systems, which, on the one hand, greatly facilitate the life of students and, on the other hand, reduce their cognitive functions and the desire to study. An important problem is the preservation of the musical heritage not only in the form of a certain musical and stylistic complex but also as a bearer of a specific ethnic culture.

CONCLUSION

In addition to the abovementioned role of international forums in the form of festivals, conferences, and roundtables, it is necessary to present new complex systems for studying the music cultures of other peoples, as well as presenting one's own. For this, it is necessary to hold concerts of traditional music online, using telecommunications, to expand the electronic resources of libraries and museums. It is important to preserve the identity of our musical and cultural complex of expressive means with maximum integration into the world community. We, as scientists and ethnomusicologists, should think about the next-generation researchers who will study and generalize the results of our work.

There is nothing better than live communication, but due to certain circumstances, such as the global pandemic, which resulted in high cost of air tickets and living expenses, we cannot hold such meetings as often as we would like.

However in Uzbekistan, in 2022, it is planned to hold the Second International Music Festival on the Art of Makom, the XIII Sharq taronalari international music festival, and Silk Road international festival of folk music. Unique forums, which include a competitive program and a scientific conference, will bring together the outstanding performers and scientists who are interested in different genres and traditional art. These festivals will attract great interest not only to one of the layers of Uzbek culture but also to musical genres of other peoples.

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