

V. USPENSKIY, V. BELYAYEV AND A. SEMYONOV SCIENTIFIC HERITAGE OF UZBEK MUSIC

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Abstract: *the 20th century has left a noticeable mark on mankind development. It was a period of radical changes. The political, economic, and spiritual changes during that period, especially during the world wars, gave rise to new ideologies and perspectives. Moreover, this process became even more intense at the end of the 20th century when science and technology (in the field of electronics, aviation, television, computers, etc.), have seen unprecedented innovations. These global developments have been also reflected in the cultural and artistic spheres. In European music, in particular, the outburst of information in the 20th century led to the introduction of individual experiments, abandoning universal traditions and classical patterns.*

Keywords: *music, culture, medium, research, style, layer, genre, source.*

НАУЧНОЕ НАСЛЕДИЕ В. УСПЕНСКОГО, В. БЕЛЯЕВА, А. СЕМЕНОВА ОБ УЗБЕКСКОЙ МУЗЫКЕ Багаманова А.Т.

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Аннотация: *XX век оставил яркий след в развитии человечества как период радикальных перемен. Изменения в мировом политическом, экономическом и духовном мире в этот период, особенно две мировые войны, породили новые идеологии и взгляды в умах человечества. К тому же, как век науки и техники, беспрецедентных инноваций в двадцатом веке (в области электроники, авиации, телевидения, компьютеров и т.д.) этот процесс стал еще более интенсивным, особенно в конце века. Эти глобальные события отражаются также в культурной и художественной сферах. В частности, в европейской музыке информационный взрыв двадцатого века привел к внедрению в практику индивидуальных экспериментов, отказу от универсальных традиций и классических образцов.*

Ключевые слова: *музыка, культура, среда, исследование, стиль, пласт, жанр, источник.*

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The main goals and objectives of European composers have gradually shifted to be focused on the enrichment of new music, the alteration of means of expression, as well as the radical reform of well-tuned coloration and the system of genres. As a result of these dramatic ideological shifts, artists began to pay attention to the search for innovation, to the smallest details that were previously overlooked, completely ignored in the hope of new words. However, during this process information became so widespread that it was difficult to come up with any new theory or idea. It's as if everything has been created, everything has been already said.

On the one hand the 20th century Western composers' individual style, experimentation, and exploration, prevented from a unified (general) conclusion. On the other hand, a variety of genres in music came into sight. They made on its own merits the effective use of almost all means of music and contributed to the creation of priceless masterpieces of music culture, and the emergence of a variety of new genres and styles. In sum, they tried to establish their individual creative work to match with the classical music of the 20th century. Accordingly, the 20th century went down in history as a period in which fundamental and unanimous principles were not established, and this process continued steadily even into the 21st century.

Given that the West has been being in the forefront in all areas, especially in recent centuries, history has witnessed many times the constant rivalry between East and West in various spheres. There are times when the Eastern world rises and amazes the West, and other times the Western world rises and the East serves it. Yet, the concepts of "Eurocentrism" and "Asiacentrism" appeared for a reason. Indeed, the East has always been reflective and focused on philosophy. The former has tended more to observe and reflect on the surrounding world. It had been ruled by mind. In the field of art and music, in particular, centuries-old values and millennial traditions have been reflected in all layers of popular culture. The performing schools in the East were formed much earlier than in the West. At these schools even if one performer had introduced innovations in the maqom field, their contribution was defined as a continuation or part of national values. The performer humbly would not mention his origin (name). In other words, the population of the East has formed a huge and magnificent musical heritage (maqom) as musical legacy without mentioning the names of the authors. The author of this legacy turned out to be the people themselves; it becomes the spiritual heritage of the nation. In the West, however, every artist's attempt, every thought, and copyright were protected, as well as his rejection of the rules of the past. The author may violate some certain principle and offer a listener a completely new genre. That is why

the number of genres in Western music exceeded 100. In the East, music is formed according to a “closed system” (although not rigid), therefore it is easy to count the number of Eastern musical genres. The situation in the West in the 20th century led to a colonial policy under the slogan "redivision of the world", "shifting" the power of Western states to the East, exchange of knowledge regarding the history of mankind, cultural exchanges and accord between West and East. Accordingly, in a number of Eastern countries, including Central Asia, Westernization (westernization) of the power and education system had a significant impact on the way of life, as well as on the world of music. The subjection of the Eastern representative to the Western thought revealed the use or certain tendencies of the Western artist towards the oriental tone and elements (although not always successfully). That led to noticeable aspirations and had a positive effect.

The occupation of Turkestan by Tsarist Russia in the 19th century and the subsequent continuation of this system on the basis of Soviet ideology led to the introduction of new principles in the life of Central Asian population. The first reforms in the region were initially political, military and cultural expeditions. For scientists when they visited the Central Asia, its climate, nature, rivers and canals, its mineral resources, social system and cultural life became the source for scientific research.

The Russian indigenous schools have now come into being in the region, and the clergy begun to receive secular along with religious education. In conjunction with this educational system, a new movement successfully paved its way into the 20th century - the Jadid School. We can say that the literacy of the population increased.

Consequently, the classical and folk music of the Central Asian population was being studied in a new way, based on new principles. In other words, during that period, the issues of applying national music to European notes, recording on phonographs, folk music processing and creation of scientific and theoretical foundations were carried out on a large scale. In this regard, a number of research works by V. Uspensky, V. Belyaev, S. Semenov deserved special recognition.

In this regard, it is worth noting that the establishment of Soviet power in Turkestan led to the emergence of new perceptions in the field of music and art, as well as in other spheres with regard to the introduction of European concepts and terms.

On the one hand, the colonial regime infringed the tangible and intangible valuables, heritage and freedoms of the peoples of Central Asia. On the other hand, these interferences being based on the ideology of the new regime that was established in Central Asia by Russian-European powers boosted the introduction of new principles, in particular musical and polyphonic music and stage genres. It should be mentioned that offensive words such as "primitive, simple", "remnants of antiquity" and "frozen music" were used against Shashmaqom - the living Uzbek musical heritage, formed based on the centuries-old teacher-to-student system. However, despite of the fact that the existing national musical culture was often violated it would be fair to say that a number of Russian and other foreign intellectuals appreciated its artistic value and explored it to a certain extend. If we look at the activities of many Russian musicologists, ethnographers and researchers in the field of music, such as V. Uspensky, V. Belyaev, S. Semenov, we could see that they have carried out a lot of scientific research on Uzbek music and left the rich heritage.

The work of the ethnographer, composer and musicologist V.A.Uspensky deserves special attention in this respect. His article "Classical Music of Uzbeks" is important in many respects and covers issues that are relevant today. It was published in 1927 in the "Soviet Uzbekistan" – a political, economic and scientific digest.

Uspensky emphasized that the Turkestan population had a rich history, stressing that the life of these peoples had been reflected in folk art, especially in folk songs, and recognized that this heritage has changed over time the image of the song under the influence of European civilization. The scholar also noted that hafiz, considered to be the “keepers of the precious stones,” very rarely recorded their songs, thus taking the legacy of the past with them to the grave and that the number of old (court) hafiz was declining.

Although this article is mainly devoted to the history, classification, structure and performers of the maqoms, it also contains the scientist's observations on the national Uzbek instruments and their appearance and, most interestingly, on the harmony of musical symbols and metaphors, colors and sounds. In this regard, V.A. Uspensky was mainly inspired by the creative work of Abdurauf Fitrat and Gulam Zafari.

V. Uspensky argued that since 1922, based on the ideas initiated by Fitrat, musical and ethnographic work was carried out in order to study the classical musical heritage – shashmaqom, and consolidated it with European notation. It is clear that in many other scientific works V.B. Belyaev relied on the views of the Uzbek works on Uzbek music.

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