

FROM THE HISTORY OF UZBEK MUSIC

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Abstract: *Tashkent, as an ancient city, becomes a new cultural and administrative center after the second quarter of the last century. The University and other educational, creative structures are being created, including the Research Institute of Music and Choreography (1928). The creative forces associated with the art of music are concentrated around two centers of culture, the musical theater and the research institute.*

Keywords: *music, art, performance, theater, creativity, center, master, tradition, history.*

ИЗ ИСТОРИИ УЗБЕКСКОЙ МУЗЫКИ

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Аннотация: *Ташкент, как древнейший город становится новым культурным и административным центром после второй четверти прошлого столетия. Создается Университет и другие учебные, творческие структуры, в том числе и Научно-исследовательский институт музыки и хореографии (1928 году). Творческие силы, связанные с музыкальным искусством, концентрируются вокруг двух очагов культуры, музыкального театра и научно-исследовательского института.*

Ключевые слова: *музыка, искусство, исполнение, театр, творчество, центр, мастер, традиция, история.*

Uzbekistan is the homeland of very ancient and unique musical values. The melodies and songs of this land, the prestigious musical heritage and the opinions and scientific views that are an integral part of it are attracting the people of the world with their attention to sophistication. It is necessary to study the sacred musical heritage on a large scale of time and space on the basis of reliable evidence.

Sources related to the history of Uzbek music, which reflect the ancient roots, documents and evidence, can be divided into the following three main categories. A treasure trove of ancient material finds, written sources and samples of oral creativity, as well as pictures and drawings related to them, theoretical knowledge, thoughts and opinions.

The creative atmosphere of musical groups served him as a good school of penetration into various local traditions of Uzbek music-makoms - first of all, into Ferghana-Tashkent, Bukhara and Khorezm. At that time, the famous master Haji Abdulaziz lived in Samarkand, who was an incomparable performer of the classical repertoire of the Ferghana-Tashkent, Bukhara and Khorezm styles, accompanied by his own dutar.

Famous masters from Bukhara were also attracted to Samarkand as the capital: the singer Domla Halim Ibadov, the tanburist Abdurakhman Umarov, the dutarist Toirjon Davlat zoda, as well as the nai performer from Kokand Abdukadyr Ismailov, the master and connoisseur of music from Khorezm Matyusuf Kharratov and other prominent figures of art. It was a time of amazing fusion of traditions on the way to the formation of new genres and forms of national music. Many illustrious masters communicated traditional music and went through a very important school of excellence in this creative environment.

The Samarkand period of the rise of national art did not last long. In 1932 the capital was moved to Tashkent. And at the same time, a new wave of abrupt reorganizations of creative teams and the forced introduction of new forms of polyphonic music, orchestral and stage genres of European music on a national basis began. In this complex process of breaking traditions, two main trends can be distinguished, which can be conditionally designated as movement "from within" and "from outside". Many talented musicians, bastakors and composers worked in both directions.

After repeated open and hidden discussions in the field of musical theater, by the end of the 1930s, genre stratifications had formed, one of which was defined as "musical drama", the other – "opera". In the 1940s, in the field of "musical drama", the personality of the musician-bastakore Tukhtasin Jalilov came to the fore. As already noted, Tukhtasin Jalilov and Yunus Rajabi are the same age, but representatives of different schools, Andijan and Tashkent. In addition, they are completely different creative natures. Tukhtasin Jalilov is an

expressive, open person who is able to make the “impossible” possible. Yunus Rajabi is a closed and lyrical person who achieves his goal with work and patience.

However, fate brought them into one team of musical theater. Tukhtasin Jalilov was the musical director of the theater and worked wonders, creating music for stage works, which were extremely popular. Yunus Rajabi worked as a musician in the same theater and performed the function of a "clerk", who designed musical texts of songs and melodies created by bastakor musicians in the oral tradition. At the same time, he composed lyrical songs and melodies, and also, in collaboration with other composers, wrote music for performances.

The primordial tradition of classical music was dominated by an exquisite individual style of solo performance. In genre and stylistic terms, in general, this is a multipolar musical and poetic collection based on an organic combination of music, poetry and dance. His main artistic criterion is the harmonic ratio of the canon and improvisation. The most important norm of his existence is the strict observance of the norms of harmony, rhythm and form. And the zone of freedom depends on the creative possibilities of individuals.

A well-known photograph taken by V.A.Uspensky in the courtyard of the Eastern Music School in 1923 in Bukhara during the musical recording of Shashmaqom gives some information about the status of the Master and Apprentice. It is known that the Arabic script is read from right to left. Based on this hierarchical rule, V.A. Uspensky, a musician-ethnographer and scholarly authority, sits first on the right. After him, "mehtar" - the head of the school of court shashmakom players Ota Jalol. Next to him is the Master of Mushkilot - the instrumental sphere of Shashmaqom Ota Giyas. On the edge of the functionary - the director of the oriental music school Rajab Zada. Standing in the second row: singer Domla Halim Ibadov and tanbur player Marufjan Tashpulatova.

Meanwhile, it is known that in the old tradition of maqoms the individual performance of Ota Jalol Nasirov and Domla Halim Ibadov (Bukhara), Haji Abdulaziz (Samarkand), Khadzhikhan Boltaev (Khorezm), Berkimboy Faiziev (Andijan), Jurakhan Sultanov (Margelan), Erka Kari (Kokand), Akbar Khaydarov (Tashkent) came forward as professionals, master virtuosos of solo singing. At the same time, the influence of the katta ashula style is very strong in the performance of the masters of the Ferghana-Tashkent region.

From the point of view of professionalism and musical and stylistic features of the performance, katta ashula stands apart in the Uzbek vocal art. Considering this issue, V.A. Uspensky notes: “It must be said that due to the fact that this genre does not have a certain rhythm and is not accompanied by a musical instrument /and even a tambourine/, the recording of these songs is extremely difficult. Each singer of Katta-ashulachi, while repeating the song, while maintaining the overall melodic backbone, deviates from the primary edition. Improvisational performance largely depends on the mood of the singer and the state of his voice. Extremely vivid expressiveness with a highly developed declamatory element sharply distinguishes katta-ashulla from all other types of Uzbek songs, and only in this genre does the text correspond to music. The phrase ends with a cadence and you feel the punctuation marks in musical speech. There is no such expressiveness in classical music, nor in folk music” [1, 2].

It is noteworthy that both solo and ensemble performances of katta ashula are common. But this particular form of the ensemble, which is collected only at the end of the completed section of the form. In katta ashula “There are from one to four performers. First, one singer begins to sing, then the second one picks it up and replaces it, after which the third one begins to sing, and finally, when the song reaches its tension in the upper register, the so-called “auj”, the fourth singer enters and everyone ends the song together” [1, 5].

It follows from the context that each singer demonstrates his skills separately, entering, as it were, into competitions, showing the possibilities of voice, professional skill and creative impulse. In collective singing to present these exquisite modulations of skill and professionalism.

An amazing example of such skill is demonstrated by the incomparable Domla Halim Ibadov in solo sound, accompanied by tanbur and doira performed by the singer himself. This is professionalism in all the above criteria, which is not conceivable in the collective singing of Uzbek music of a wide range. According to V.A. Uspensky, who heard the performance of the outstanding masters of Shashmaqom Ota Jalol Nasirov, Haji Abdulaziz Rasulov, Domla Khalim Ibadov in front of a huge crowd of people, it is the “cult of the auji” that is the most attractive and attractive force of art.

References / Список литературы

1. *Uspenskiy V.A.* Katta ashula. Manuscript. The original is stored in the Museum of V.A. Uspensky at the Lyceum named after him.