

ON THE SCIENTIFIC HERITAGE OF ILYAS AKBAROV (1909–2001) Yakubova M.S.

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Abstract: *sometimes folklore is compared with nature, with plants and fruits sprouting in the bosom of nature. Seeing them with your own eyes, hearing them with your own ears and gaining experience, the scientific views of the expert will be solid and justified. Ilyas Akbarov visited the Ferghana Valley and Khorezm and talked with many bright talents and outstanding teachers from the people.*

Ilyas Akbarov is a student of V. Uspensky. At that time, according to the then policy, the issues of folk art and folklore were not included in the framework of a conservatory education, but he gained a lot of life experience, walking next to his teacher.

Keywords: *music, art, creativity, folklore, education, talent, national heritage.*

О НАУЧНОМ НАСЛЕДИИ ИЛЬЯСА АКБАРОВА (1909–2001) Якубова М.С.

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Аннотация: *иногда фольклор сравнивается с природой, растениям и плодам, проросшим на лоне природы. Увидев их своими глазами, услышав своими ушами и набравшись опыта, научные взгляды эксперта будут основательными и обоснованными. Ильяс Акбаров побывал в Ферганской долине и Хорезме и общался со многими яркими талантами и выдающимися педагогами из народа.*

Ильяс Акбаров – ученик В.Успенского. В то время, по тогдашней политике, вопросы народного творчества и фольклора не входили в рамки консерваторского образования, но он приобрел большой жизненный опыт, идя рядом со своим учителем.

Ключевые слова: *музыка, искусство, творчество, фольклор, образование, талант, национальное наследие.*

Making a small conclusion to the period of 70 years of Shura rule of 20th century Uzbek music, it can be noted that during this time, our nation, including the people of enlightenment and art, experienced many hardships. In the early years of the Shura government, national enlighteners with good intentions decided to establish a new life and values worthy of it. Efforts were made to preserve our rich heritage in the field of music and to convey its ancient values to future generations.

Fitrat, Matyusuf Kharratov, Gulam Zafari, Cholpon and others and their colleagues such as V.Uspensky, V.Belyaev, I.Akbarov study our musical heritage in accordance with the requirements of the times and create new educational institutions, modern art forms and they showed dedication in creating national opera and orchestra ensembles, creating music schools and conservatories, notating living classical music genres, translating scientific treatises on this subject into modern languages.

And some fierce leaders who intended to dry up the seeds of culture and art, began to violently launch the traditions, programs and guidelines developed over the centuries into the streets. The ideas of "Russianization", "Europeanization" of national tunes and songs, administrative and classical types of music, turning composition into a composer's creativity, "reconstruction" ("reconstruction") of dutor, tanbur and other perfect instruments were born.

Ilyas Akbarov is the first Uzbek musicologist who received conservatory education in the new European sense. In 1931, he entered the "music theory" department of the Tashkent Technical College of Music (the educational institution that replaced the Turkestan Conservatory after its abolition in 1925). At that time, in the system of music education, "music theory" was considered a specialty other than direct performance, and the field of "composition" was also part of it. In 1936, with the establishment of the Tashkent State Conservatory, he continued his studies there.

When Ilyas Akbarov graduated from the conservatory in 1941, he became known throughout Uzbekistan as a highly educated specialist of his time. Before that, in 1932 Romanovskaya took part in the "Fergana Expedition" under the leadership of Elena Evgenevna in cooperation with her young student, musicologist Khafiya Muhammedova (wife of Ilyas Akbarov). In 1934, together with E. Romanovskaya, he participated in the

Khorezm expedition. So, even during his education at the conservatory, he was considered a musicologist with some experience in the field of collecting and notating samples of Uzbek music.

After graduating from the conservatory, due to the shortage of personnel, I. Akbarov mainly served in the management positions of the Research Institute of Art History and the Composers' Association. Accordingly, in 1948 and 1951 and beyond, he was a direct witness to many conflicts and debates over the development of national music.

The study of folk music remained one of the main directions of his creative activity. At the beginning of the 30s, I. Akbarov, on the advice of V. Uspensky, began to deal with notation of "tanbur lines" and this topic remained one of the main directions of the scientist's activity for many years.

In the archive of I. Akbarov, there is a copy of tanbur lines made by V. Uspensky in the early 1930s from a unique manuscript stored in the "Turon" library in the Old City, copied by his hand. In connection with the publication of volume VI of "Uzbek folk music" in 1958, the introduction written by I. Akbarov and Yu. Kon provides extensive preliminary scientific information about tanbur lines. As an appendix to this volume, a large sheet of instrumental parts of the Rost status is provided. Unfortunately, this edition does not clearly indicate which manuscript the original texts of the tanbur lines were taken from. In addition, it is not mentioned who, when and on which copy the quoted text was made.

When young Ilyas was studying calligraphy in elementary school, Arabic script was used in Uzbekistan. Although it was changed twice (first to Latin, then to Cyrillic), I. Akbarov used to write his information in the Arabic alphabet. But because of his lack of literacy, he had a lot of trouble writing lyrics, especially classical songs. During the Khorezm expedition, he wrote down the poetic texts of the maqams in a large notebook.

However, because they were disciplined by nature and strictly followed their teacher V. Uspensky's assignments, they were very cautious in using lyrics and especially musical phrases in Uzbek language. This is a custom left by the masters of this era. In the 1950s and 1960s, I. Akbarov was the first Uzbek to start working on a music dictionary. This dictionary, focused on the early stages of music literacy, was later revised and published [1]. A small dictionary also shows that careful consideration of musical expressions is an important aspect of Ilyas Akbarov's seriousness and determination.

When talking about I. Akbarov's musicological activity, it can be divided into three periods. The first is the work of a young musicologist who was just entering science in the 1930s. It mainly consists of gaining knowledge and experience and engaging in expedition work. Experts in the field call conducting regular expeditions "field work".

The second period is from the beginning of the 40s to the middle of the 50s. During this time, there were no notable events in the field of Uzbek classical music. The concept itself was put out of use without words, without explanation. Almost all attention and attention was paid to compositional work. Accordingly, musicologist I. Akbarov, who was one of the first Uzbek specialists with a higher education, served in leadership positions.

The third period is from the middle of the 50s to the beginning of the 70s. It was a short-lived beacon of light after the terrible repressions and repressions of those 30s and 40s. Historians call this time "warming up". Some gusts of response have begun towards the traditions that have been unfairly excluded and humiliated for many years. In order to imagine this process, it is necessary to pay attention to some changes that occurred in its wave. Among such aspects in the field of national music, two things can be noted: a slight softening of the official attitude to national music and the introduction of new concepts regarding its foundations.

If in the years of the "sharp turn" the supporters of "Uzbek music" and "Uzbek classical music" were repressed as a "nationalist", now a positive attitude towards him has started to emerge. In this wave, the concept of "Uzbek folk music" came back into use. On the one hand, it has become a phrase to say with pride. Because it contained the name of the nation, the words "music", a dear and noble spiritual value. However, the term "people" in the middle causes inconvenience as a scientific expression as it acquires a broad meaning in this section.

In fact, the collections of "Uzbek folk music" include, from mother's alla, to full-fledged status groups, tunes and songs created by composers, ritual and labor songs. So, "folk music" as a scientific expression meant almost unlimited events and things. As mentioned many times above, fundamental theoretical science in the literal sense begins with the use of the dictionary meaning of words as expressions within certain limits.

Every scientific or creative work is a product of its time. In this regard, the objection concerns, first of all, the concept of "Uzbek folk music". On the one hand, it was positive for its time, on the other hand, it is far from accurate and meaningful as a scientific concept. It is definitely a stamp of the era. Today, the term "Uzbek folk music" is hardly used. In any case, it is difficult to deny the historical importance of such great works.

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