

MUSICAL CULTURE OF TASHKENT REGION

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Abstract: *the art of Uzbek music in the tradition of "teacher-student" has historically come down to us orally. The local study of this art form and its understanding of historical and theoretical problems and characteristics is one of the most pressing problems today.*

The cultural life of the Tashkent region has rich traditions and a multifaceted heritage rooted in the depths of centuries. The reason for this is that we can take as an example the Great Silk Road passing through this place. It also influenced musical culture.

The article makes an attempt to reveal the musical culture of the city and region of Tashkent.

Keywords: *culture, art, music, folklore, theater, tradition, genre, performer, wedding.*

МУЗЫКАЛЬНАЯ КУЛЬТУРА ТАШКЕНТСКОЙ ОБЛАСТИ

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Аннотация: *искусство узбекской музыки в традиции «педагог-ученик» исторически дошло до нас в устной форме. Локальное изучение этого вида искусства и его понимание исторических и теоретических проблем и особенностей – одна из самых актуальных проблем сегодня.*

Культурная жизнь Ташкентской области имеет богатые традиции и многогранное наследие, уходящее корнями в глубину веков. Причина этого в том, что мы можем взять в качестве примера Великий шелковый путь, проходящий через это место. Это также оказало влияние на музыкальную культуру.

В статье делается попытка раскрыть музыкальную культуру города Ташкента и Ташкентской области.

Ключевые слова: *культура, искусство, музыка, фольклор, театр, традиция, жанр, исполнитель, свадьба.*

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From the past to the present, the musical life of the region has developed in connection with the creative and performing directions. In particular, in the surrounding districts of the region are examples of musical folklore, which were formed and spread in direct connection with the lifestyle, economic activities, ceremonies and holidays of the population of that time: wedding songs, alla, labor (farming, animal husbandry and crafts), funeral rites and various non-traditional singing genres have been polished for centuries, passed down from generation to generation, preserved, and developed in the direction of artistic hobby, in a new cultural and spiritual system, since the twentieth century. In addition to examples of folklore, genres of classical music around the region also began to take shape from the late Middle Ages, including classical singing, great singing, epic poetry, and maqom art.

As Tashkent was the center of this period, representatives of local styles and traditions of Uzbek music lived and worked here at certain times. Due to this, some genres have settled in the districts of Tashkent region, for example, epic poetry has spread in Parkent and Boka districts through representatives who moved from Kashkadarya region. The emergence of a large school of singing in Tashkent was formed in connection with the Beshariq Hamrokul qori and was promoted around Tashkent. The art of maqom, which took place in the cultural life, including the Shashmaqom, Fergana-Tashkent maqom roads, was mastered by singers and musicians in the XIX-XX centuries, and later by amateur maqom ensembles. The Toshsovet Theater, which has been operating in Yangiyul since 1940, has played an important role in the cultural life of the region. Because in this process, the work of composition and classical music has developed dramatically.

Tashkent region has had a unique cultural life in the past. According to historical sources, during the early Middle Ages, Chach musicians served in the palaces of Chinese emperors. The musical culture typical of this period had a high level similar to other provinces. In particular, there are a variety of genres of songs and sayings, musical melodies related to folklore, each of which further enriches our spiritual treasury with its high artistic value. Genre songs of Tashkent region, as well as genres such as terma, lapar, olan, yalla, song, ashula, aityshuv, which are sung in different situations and periods, also belong to all Uzbek music. Each of them is subject to general laws for national music. These situations are evident in media such as the melody of the songs, the structure of the fret, the text of the poem, the rhythmic structures, and the methods. At the same time, the music culture of Tashkent region has its own qualities and unique traditions, in which, unfortunately, the science of musicology still does not have information. So, in today's world, a comprehensive study of each national music and, above all, a large-scale study of local-cultural traditions is a problem of today.

Until now, no one has clarified the role of music culture in Tashkent region in Uzbek music. But in general, our musicologists jointly describe the Fergana Valley and Tashkent as a Fergana-Tashkent local style. This is due to the spread of music culture and classical music in the Tashkent region, the closeness of the language of music and style of performance. However, due to the multi-ethnic nature of the population of the region, the samples of folklore of different nationalities are characteristic of this oasis, occupy a place in its cultural life, live as a universal value and contribute to it.

6 Singing and Dance Ensembles with the title "People" and "Exemplary", 2 choirs, 1 vocal ensemble, 6 folklore ensembles, 2 maqoms, 3 under the Department of Culture of 18 cities and districts of Tashkent region dance, 2 puppets and 4 theater groups and 2 circuses with a total of 28 amateur art groups, with a total number of participants of 470.

The Tashkent oasis has a unique historical, spiritual and cultural heritage. Certain work is being done to bring these unique masterpieces to the general public, especially to young people - "Culture and Recreation" centers have organized music, dance and performing arts circles in the field of intangible cultural heritage, regular folk art competitions in the region. and Republican festivals (Asrlar Sadosi Festival of Traditional Culture 2009 in Parkent and Bostanlyk districts) and competitions (great singers and maqom ensembles, 2013; Bakhshi poets and akyns in Parkent district, 2014; askiya performers and field performers, wrestlers, comedians, clowns, 2015). There are poets, artists, and to some extent folklore and ethnographic ensembles in the region, who are well aware of the national traditions, customs and values of our people and aim to pass them on to the younger generation. The first women's folklore ensemble of Uzbekistan was established in Tashkent region - folklore ensemble "Gulyor" of Bostanlyk district (1978), its leader Lazokataya Nurimova, for many years engaged in folk art, collected them and presented them to the participants of the ensemble. Lazokataya recorded more than 400 folk songs and interpreted them themselves. The ensemble has participated in various competitions, folklore festivals "Boysun spring", "Asrlar sadosi", "Kohna zamin ohanglari", Navruz and Mustaqillik. Today, the fifth generation of the folklore ensemble is active.

Various folklore in the cultural life of the region - German, Russian, Korean, Kazakh, etc. ensembles of peoples, some of them as amateur professional folklore and pop local instrumental ensembles (for example, in the 70s of the XX century amateur Korean ensembles were formed at the Politotdel collective farm, and later at the Uzbek State Philharmonic Society "Kayagym" Korean song and dance ensemble, "Chen-chun" (under the name VIA). The Russian choir "Krasnaya Gvozdika" has been working for many years at the "Culture and Recreation Center" of Bostanlyk district; she has participated in various choral festivals and competitions.

It is important to study the process of formation of Uzbek folk art traditions in a separate area. The history of its creation, the composition of genres, the spread of musical instruments, the fact that it is performed by generations as a product of performance, reveals the scientific, theoretical and practical science. The main problem of Uzbek musical folklore is the study of this situation in the interpretation of a certain region on the basis of collected materials, describing the socio-cultural life of the people through an authentic or theatrical interpretation (in the activities of folk ensembles).

In a short time, the theater will win the love of Uzbek audiences. The theater is based on Uzbek folklore. The first performances of the theater were musical dramas such as "Tokhir and Zuhra", "Kochkor Turdiev".

In 1943-1944, the theater staged the musical drama "Muqanna" and the musical comedy "Nasriddin in Bukhara." Musical dramas "Tokhir and Zuhra" (libretto by Sabir Abdulla, music by N. Mironov and T. Jalilov), "Muqanna" (text by H. Olimjon, music by Yu. Rajabi and G.A. Mushel) are legendary and historical favorite of the Uzbek people. heroes, vocabularies depicting Uzbek life, captivating songs and dances are close to both the performer and the audience. The song "Kochkor Turdiev" on the theme of the Great Patriotic War is of great importance. (Text by Sabir Abdulla, R. Gulyamov, music by Yu. Rajabi) The director R. Babajanov was interested in the unique culture and great theatrical experience of his people, which allowed him to find a vivid picture of the people's images and life and traditions. Due to the youth, originality and enthusiasm of the performers, the performances of the Yangiyul Theater were distinguished by their pure creativity and continuity.

This theater is one of the professional theaters, which operated from 1941 to 1956, and later was renamed the "Yangiyul City House of Culture." However, it should be noted that after reviewing the evidence several times, we did not know the exact date of the exact years of theatrical activity. Negaki, I.Ya. Polferov's article describes it as the Kolkhoz Theater since 1942, while other sources, such as the Yangiyul State Archives, state that it was established in 1939 but began operating as a professional theater in 1941.

More than a dozen musical drama and comedy theaters, established in our country in the early twentieth century, have come a long way. The leading theater in this field - the Uzbek State Theater named after Muqimi, the capital theater and some regional theaters - has formed its own peculiarities. The plays created on the basis of these theaters are the cultural and spiritual wealth of our people. Among the playwrights are S.Abdulla, Uygun, Turob Tola, Shukhrat, Hamid Olimjon, N. Pogodin. Composer - K. from the composers. Jabborov, T. Jalilov, Yu. Rajabiy, D. Zokirov, G. Toshmatov, O. Otaxonov, O. Nuriddinov, artists of other nationalities N. Mironov, A. Kozlovskiy, G. Mushel, B. Artists like Nadezhdin have made huge contributions to these theaters. Representatives of this art have studied the Uzbek musical heritage and created musical works in collaboration with Uzbek composers. They helped to write scores and record Uzbek melodies. In its historical pages, especially in the 40s and 50s of the twentieth century, the creative and collective environment of musical theaters has expanded considerably. At that time, the famous artists of our country were born: Halima Nosirova, Karim Zokirov, Lutfikhanim Sarimsakova,

Razzoq Hamroev, Saib Khodjaev, Saodat Kobulova and many others. . Playwrights Sabir Abdulla and Chustiy highlight the heroism of the former Soviet Union hero Kochkor Turdiev on the front. This work has been performed on the theater stage many times over the years. The reason for this was that such performances were needed to lift the spirits of the people at that time.

Academician Yunus Rajabi is one of the figures who contributed to the development of the theater and "sowed his seed". Interesting documents about Yunus Rajabi, People's Artist of Uzbekistan, composer, musician, singer, folklore scientist, organizer and leader of musical groups, a well-known person for our people, are kept in the state archives of Yangiyul district. In particular, it was given in the 1942 order of the Tashkent Regional Theater of Musical Drama and Comedy in Yangiyul.

After Yunus Rajabi, the ensemble will be led by Arif Alimahsumov. Yunus Rajabi wrote about it: "If this Arifjon continues his work instead of me, I will lie down in peace" [1, 21].

Список литературы / References

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