

ABOUT V.USPENSKY'S MUSICAL NOTATION IN UZBEKISTAN

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Abstract: *music record maqoma realizable in european pulsing system the most most important history event, not only in progress most phenomenas, but also in cultural life of the Uzbekistan. First, music record on the part of V.A. Uspenskiy from great musician Buhary was conducted on place in 1922-1923, in thumb moreover, more steep, moment to histories. During breaking the ancient abutments of the traditional culture, including music. For receivership music tradition value of the current moment in that that in this time else veins great metres, carriers – a keepers his tradition Ota Jalol (1845-1928) and Ota Giyos (1852-1926). Only they could be a reliable information in moving звучащей to models монументального music code in music text, for conservation his future generations.*

Keywords: *maqom, musician, record, national, art, scientist, harmony, rhythm.*

О НОТНЫХ ЗАПИСЯХ В. УСПЕНСКОГО В УЗБЕКИСТАНЕ

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Аннотация: *нотная запись профессиональной музыки, осуществленная в европейской тактовой системе, - важнейшее историческое событие не только в процессе развития самого явления, но и в культурной жизни Узбекистана. Во-первых, нотная запись со стороны В.А. Успенского от великих музыкантов Бухары проводилась на месте в 1922-1923 годы, в поворотный, причем, весьма крутой, момент истории. Во время ломки вековых устоев традиционной культуры, в том числе и музыкальной. Для преемственности музыкальных традиций значимость текущего момента в том, что в это время еще жили великие мэтры, носители – хранители его многовековых традиций Ота Джалол (1845-1928) и Ота Гиас (1852-1926). Только они могли быть надежными информаторами в перенесении звучащей модели монументального музыкального свода в нотный текст, для сохранения его будущим поколениям.*

Ключевые слова: *maqom, музыкант, запись, национальная, искусство, ученый, лад, ритм.*

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For the implementation of this historic mission, that is, for the creation of a qualified musical notation, the necessary conditions were created. For at the head of the newly formed state - the Bukhara People's Socialist Republic, was a great patron of national spiritual values and a fan of art Fayzulla Khadzhaev (1896-1938), and the Minister of Education was the great scientist and humanist of his time Abdurauf Fitrat (1886-1938). Fitrat was deeply aware of the role and significance of Shashmakom for the further development of national culture in general and musical art in particular. As a scientist, he was soberly aware of the importance of the current moment: Ota Jalol and Ota Giyas were in old age, and the younger generation of masters could not imagine such a unique phenomenon as Shashmakom, in the face of history. Therefore, as a patriot and statesman, he was in a hurry to document from these living carriers. Fitrat did his best to create the necessary conditions and personally supervised the progress of the musical notation itself and its publication. Therefore, the work begun in Bukhara in 1922 on recording Shashmakom was completed by its publication in Moscow in 1924, at the end of the abolition of the Bukhara People's Socialist Republic [1]. If the work was delayed for some time, then Shashmakom could remain unpublished. Already in 1923, discussions began in the Government of Bukhara about the expediency of this action, and accusations of wasting public funds fell on Fitrat.

Thirdly, and this is perhaps the most important moment, all the work was carried out by the great musician - ethnographer of his time, Viktor Alexandrovich Uspensky (1879-1949). The musical collection "Shashmakom" is the most important musical document of the era, which is difficult to find an analogy. VA Uspensky is a high-class professional, a graduate of the St. Petersburg Conservatory, infinitely in love with the musical treasures of Central / Central Asia. For him, creative interests were above all, he did not think about any fame and profit. On the contrary, leaving for Bukhara, he even risked his failing health.

It is known that any musical notation of musical compositions is a text, that is, a system of conventional signs, arranged according to the rules of this science. There are three such basic rules in Shashmakom - these are the laws of its modal, rhythmic and compositional structure. V.A. Uspensky, possessing a phenomenal musical memory, in general, without having any solid theoretical knowledge about maqom (then they simply had nowhere to take the Russian ethnographer), thanks to his common sense and great intellectual potential, was able to correctly understand the subject of study, on to grasp the logic of modal, rhythmic and compositional structure. Today, getting acquainted with the musical texts of V.A. Uspensky, one can only be surprised at their professional quality and how he navigated the most complex modal, rhythmic and compositional constructions of the maqoms.

Of course, from the standpoint of modern maqomology, one can see some omissions in the collection of V.A. Uspensky. For example, to complain that there are no verbal texts in the vocal parts. Or that the general set is not presented in full, but only the so-called "main canonical core of Shashmaqom" is recorded. These arguments are pertinent, but again only from the standpoint of today.

Scholars, on the other hand, have tried to sort out the myths, narrations, and narrations that have become ingrained in the nation's memory and to give them a scientific order. Therefore, in order to investigate the treasure like Shashmaqom, to write its musical texts and thus to "formalize" it, the work was carried out in collaboration with a leading figure in the field of ethnography V. Uspensky.

However, in our opinion, it is much more important that the music text itself, in the presented volume, is so reliable and convincing in its scientific and analytical qualities that it causes only delight and surprise. At one time, V.A. Uspensky was called a musician-ethnographer. And ethnography was then considered the mother of all sciences and sound, scientifically reasoned information extracted from the depths of the people's memory was very much appreciated in the world of science. The ethnographer has always remained faithful to these ideals and introduced information into scientific use only after careful verification. Based on this postulate, Shashmakom wrote down notes, constantly checking the text with the versions of Ota Jalol and Ota Giyas, while not adding anything from himself. Even in terms and names of parts, he tried to preserve the primary basis, refraining from arbitrary interpretations of their meanings and the use of European analogies. Therefore, a solid material was obtained, very valuable for subsequent scientific research.

Of course, V.A. Uspensky's writings cannot be considered as absolutely flawless as any note texts. On this delicate issue it is possible to speak about deviations from some of the priority laws of musical ethnography, for example, that the branches of the second group of Shashmaqom were not included in the collection, or that the lyrics of the songs were not recorded. Given the general situation, it would be more accurate to see them in place of the deficiencies caused by reluctance.

V. Uspensky called Shashmaqom "Six Musical Epics" in Europe. For example, "Alpomish", "Gorogly" and others. It is also possible that such a naming occurred under the influence of his observations with Fitrat. In any case, Fitrat takes a bolder step - making the status quo a novel. This is not in vain, of course. Let us recall that in 1926, the first Uzbek novel by Abdullo Qodiri, "Last Days" was published! During this period, such enlightenment was needed by both enlighteners. Because it was a time when Eastern musical thought was going to the world on the example of Uzbek classical music.

At the time of V.A. Uspensky, of course, there was still no division of methods. But in any case, the materials obtained from living primary sources - from the carriers of Shashmaqom themselves - remained as a professionally recorded fact of history. The early maqomological research of the musician-ethnographer is characterized by the same scientifically reasoned basis. The scientific views presented in it in many respects and today retain their relevance, primarily due to the ethnographic orientation and insight of the living practice of being maqoms. The article examines three historical varieties of the genre, entitled Makoms of Bukhara, Makoms of Khorezm and Makoms of Turkistan (in the current terminology, Makom melodies of Fergana and Tashkent).

The most valuable, in our opinion, in the judgments of V.A. Uspensky is that they are not excessively theoretical. The scientist is in no hurry to make large generalizations outright and refrains from groundless theoretical abstractions. As an archaeologist working on ancient artifacts, he studies the primary material as deeply as possible. At the same time, he is very delicate with words and expressions used by the native speakers themselves. For example, keeping the key concept "poppy", he next uses the expression "musical poem", in fact, very apt. Shashmak calls "six musical poems". However, it should be noted that the scientist does not replace the term "poppy" with "musical poem". Although in the context of the whole both expressions are preserved as synonyms, the phrase "musical poem" is used only in order to be understandable to the Russian-speaking reader.

References / Список литературы

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