

ABOUT MUSICAL EDUCATION IN THE EARLY PRESS OF UZBEKISTAN OF THE TWENTIETH CENTURY

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Abstract: *the press is always a mirror of humanity, a unique kind and concentration of research, and if necessary, activities that embody the realities taking place in it. There is activity in the press, its basics, characters, theory, practice and all aspects that can be considered as a factor are covered. One of the most important aspects of the information published in the press is that it covers the period under study, the problems of that time and their solutions by specialists of that time. In the process of studying them, the researcher will have the opportunity to look at this period through the eyes of the creator who published the article or information.*

This article presents the early press that appeared on the territory of Uzbekistan in the first decades of the twentieth century, which highlights the views of mature artists of their time on musical culture and musical education.

Keywords: *music, education, press, Furkat, Zafari, melody, conductor, choir, melody.*

О МУЗЫКАЛЬНОМ ВОСПИТАНИИ В РАННЕЙ ПЕЧАТИ УЗБЕКИСТАНА XX ВЕКА

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Аннотация: *пресса всегда является зеркалом человечества, уникальным видом и концентрацией исследовательской, а при необходимости и деятельности, воплощающей происходящие в ней реалии. Есть деятельность в прессе, освещаются ее основы, персонажи, теория, практика и все аспекты, которые можно рассматривать как фактор. Одним из важнейших аспектов информации, публикуемой в печати, является то, что она охватывает изучаемый период, проблемы того времени и их решения специалистами того времени. В процессе их изучения у исследователя будет возможность взглянуть на этот период глазами создателя, опубликовавшего статью или информацию.*

В данной статье представлена ранняя пресса, появившаяся на территории Узбекистана в первые десятилетия XX века, в которой освещаются взгляды зрелых художников своего времени на музыкальную культуру и музыкальное образование.

Ключевые слова: *музыка, образование, пресса, Фуркат, Зафари, мелодия, дирижер, хор, мелодия.*

Music as a comprehensive art form has always been and continues to be at the center of the press. The first decades of the 20th century were full of various events in musical life. We can see this through scholarly and popular sources from this period. We would like to focus on music education, which is the most pressing topic in the field of music today, and the processes of its early press coverage. As we all know, music education in our republic has a centuries-old history.

Music education, like other fields, has gone through stages of development in each direction. The concept of music education is considered as one of the determining criteria of humanity's meaningful wealth, broad outlook and future maturity. It includes national traditions, teachings and values of each nation. In addition, it covers all branches of music art equally and has the same influence on its development.

On the territory of Central Asia, music developed in different ways and styles. In this regard, it is permissible to give special recognition to the work of our senior scholars in music education and music theory. Scholars such as Abu Nasr Farabi, Abu Ali Ibn Sina, Abu Abdullah al-Khorazmi, Safiuddin Urmawi, Alisher Nawai, explained in their works about music, its performance methods, music theory, and laid important foundations for the education of this field.

At the end of the 19th century and the beginning of the 20th century, the processes of music education in Uzbekistan and the attention to it changed. The new tunes and modern musical life of this period were published by the poet Zakirjon Kholmukhammad's son Furqat in the "Turkistan Regional Gazette" (founded in 1870...the first example of a periodical press in Central Asia. Published before 1917) [1, 10] He tried to describe the listener of European music and its interpretation in our country through his poetic works called "Nagma va nagmagar va aning izarazi va ul nagma khussida".

On the eve of the last decade of the 19th century, in the middle of the summer months, a concert will be presented by amateur singers and musicians in honor of young people who left Tashkent to study in Russia. Touched by this concert, Furqat writes his poetic work "On the occasion of a song party in Tashkent".

As we all know, one of the important branches of musicology is music criticism. At this point, it is no exaggeration to say that Furqat's work has a special place in the future music history and education of this field. In this place, he is embodied as the author of a product of creativity that influences the education of the next generation through the observation, understanding and perception of music characteristic of musicology, and the description of reality. Furqat passionately wrote about the skill, performance style, appearance, and age of the amateur who performed each number, especially about the impact of each performance on the hall and on him personally as a listener. After that, the artist describes how the conductor led the choir through the rules of conducting at the concert as follows:

Jam'i qizlar chiqdi o'n behdan ziyod,
Bir qari ustoda ylb inqiyod.
Qo'l ila ustod mahorat ko'rguzub,
Ya'ni xonishg'a ishorat ko'rguzub.

we pay attention to the idea of these verses, the image of the performance of the choir comes to our eyes, as mentioned above. Through these words, the poet describes the leader and conductor of the choir. It is possible to understand that the conductor guided the choir through the rules of conducting through the lines «Kul ila khanishga izharat korgub».

Furqat carefully follows all the events that happened from the beginning to the end of the concert. Among his observations, he turns his impressions into poetry, serving the purposes of spiritual enrichment, enlightenment and musical education.

If we look at various press publications of this period, we will be able to observe the calls to increase the attention to music education for the development of national music, the opinions that we should continue our musical tunes and songs in the notation system. Ghulam Zafari is one of the creators who was one of the fans of our national music in his time. Ghulam Zafari served for Uzbek national music during his career. He always published his researches and opinions that he considered important for the development of music in the press. including "Eastern Melodies and Musical Instruments" (Inqilob, 1923, No. 3), "Let's Save Our Instrument from Death", (Education and Teacher, 1925, No. 1), "How to Preserve Uzbek Melodies", (Er Yuzi, 1926, No. 8, 9), "About Uzbek music" ("Ob uzbekskoy muzyke", Alanga, 1930, No. 1), "The problem of our music" ("Kizil Uzbekiston" newspaper, 1930, 20 times) covered current issues of the state of Uzbek music.

Musicologist B. Muhamedova, while summing up G. Zafari's research in the field of music education, expresses the following opinions: «His articles are characterized by scientificity, they are written mainly based on proven evidence. Time has shown that G. Zafari made the right conclusions regarding the study of Uzbek classical music. "Unfortunately, this humble, intelligent musicologist had neither the opportunity nor the time to compile all his scientific experiences into a book».

G. Zafari, like other modern intellectuals, pays serious attention to education during his career. In the article entitled «Let's save our instrument from death» published in the 1st issue of Ma'arif va oqiduvchi newspaper in 1925, he called to pay attention to education and gave his recommendations. It calls for a focus on educational processes, enhancing education through more sheet music, and thereby preserving instruments and melodies in their original form. «One big reason for us to achieve this important wish is certainly the great dedication and commitment of our Education Commissariat» [2, 98], he says.

Zafari's role in the development of music science, especially music education, is highly likely to be unknown to many. In this article, G. Zafari expresses his thoughts on preserving our instrumental music. Expressing alarming thoughts about the national music of the beginning of the 20th century, Zafari emphasizes the need to preserve our national tunes through education. let's prepare a number of our musicians from these masters, send them to the newly opened schools of Eastern instruments in Samarkand, Ko'kan, Andijan, and put them on a good path.

In addition, the artist emphasizes that attention should be paid to national music in schools. In the article "Let's save our musical instruments from death", which is one of the main sources that education is the core of goals and tasks, music promoter, poet, enlightener G'.Zafari.

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