
THE DEVELOPMENT OF THE PERFORMING ARTS IN THE 20TH CENTURY

Davron Muhammedovich Rustamov*; **Bakhtiyor Fazliddinovich Akbarov****

*Teacher,

Namangan State University, UZBEKISTAN

**Teacher,

Namangan State University, UZBEKISTAN

DOI: 10.5958/2249-7315.2021.00239.2

ABSTRACT

Today, maqoms, with their weight and content, form a major part of the musical heritage of many Muslim Eastern nations. They consist of colorful melodies and songs in form and style. In particular, in Uzbek classical music there are Bukhara Shashmaqomi, Khorezm maqoms, Fergana-Tashkent maqom roads, as well as wild maqom, trumpet, dutar maqom. Maqom instruments and aytims, which form an important part of the national musical heritage, are a classic product of the past, and have survived in the oral tradition for centuries.

KEYWORDS: *Status, genre, song, work, music, sunray, rhythm, form, style, instrument, art.*

INTRODUCTION

i) THE DEVELOPMENT OF THE PERFORMING ARTS IN 1917-1945.

After 1917, the Uzbek musical art began to develop rapidly and enthusiastically. In the first decade, certain achievements were made in the fields of music education, folklore, and performing arts. Great work has been done at music schools - the Turkestan Peoples Conservatory in Tashkent (1918) and its branches in Samarkand, Fergana (1919), Bukhara (1920). They were taught to play mainly Uzbek folk instruments and some European musical instruments (piano, violin and tambourine)[1].

Although these music schools were not literally conservatories, those who did not have the opportunity to study the science of music culture in the past were taught the simple science of music and the performing arts. Due to this, the hobby of music has spread in many cities of the young republic. Founder of Uzbek art, playwright, composer, teacher, public figure Hamza Hakimzoda Niyazi made a great contribution to the development of music.

The traditions created by folk musicians and performers of the period up to 1917 were formed and continued in the work of the next generation of instruments. Musicians-performers began to work in reorganized cultural and educational organizations.[2]

Well-known tanbur player and singer Shorahim Shoumarov in 1919 formed an ensemble of folk instruments at the boarding school "Namuna" in Tashkent. This ensemble later served as the basis for the establishment of the Tashkent Music College. In the 1920s, musical groups such as "Blue Shirt", "Artist Girls", "Industrial Beauty" were formed in schools, factories and rural areas. Reed in the composition of organized creative teams. there were also ensembles of folk instruments, such as the chanchi, the dutarchi, the tanburchi, the gijjakchi, the doirachi, the drummers, and the Kashgar rubab musicians. Ensembles of folk instruments are also formed in Fergana, Andijan and Samarkand. Famous musicians Olim Kamilov, Tukhtasin Jalilov, Ahmadjon Umirzakov, Yusufjon Shakarjanov, master Ruzmat Isaboev, Matyusuf Kharratov, master Toyir Marufjon Toshpulatov, Muhiddin Mavlonov led them. Thanks to their effective work, many people enjoyed the

performing arts on Uzbek folk instruments.[3]

In 1936, on the occasion of the Decade in Moscow, Qori Yakubov was commissioned to establish the State Philharmonic, where he was appointed the first director of the Philharmonic. Due to the determination of Qori Yakubov and other musicians, the decision was made to establish the Tashkent State Conservatory. The creative activity of Yunus Rajabi (1897-1976), a follower of the traditions of Uzbek folk music, a talented Tashkent folk instrument player-dutar player, tanbur player, naychi, was characterized by a wide range of enlightenment musical and social features. The most remarkable result of Yunus Rajabi's many years of creative activity was the recording and preparation for publication of five volumes of Uzbek folk music. In 1927 Yunus Rajabi was under the Radio Committee of Uzbekistan. It consists of a national ensemble of folk instruments consisting of 12 musicians (singers and musicians).

The ensemble included famous musicians from Tashkent at that time - neighbor Khairulla Ubaydullaev, dutar players Abdusolat Vahobov, Orif Kasimov, tanbur players Rixsi Rajapov, Mahsudkhoja Yusupov, drummers Imomjon Ikramov, Nabi Hasanov, Mahmud Yusupov, drummers Dadaali Soatkulov, Dadaali Soatkulov, Dadaali Soatkulov, Mahamatjon Rasulov, and Dadahoja Sottiev. Along with Uzbek folk melodies, the ensemble's repertoire includes modern composers, including Yunus Rajabi's "Chorgoh", "Kochabogi", "Bayot", "Birlanish", "Fabrika", "Galaba", "Hammaniz", "Ilgor", "Mirzadavlat". had such works. Later, the ensemble included famous singers of the republic Mulla Tuychi Tashmuhamedov from Tashkent, teacher Halim Ibodov from Bukhara, dutar player and singer Abdurahmon Umarov from Samarkand, drummer and singer from Khorezm Matyokub Kharratov, Safo Mugoniy, Nazira Akhmedova from Tashkent. Currently, the ensemble's repertoire includes difficult and prose parts of "Shashmaqom", "Nasurulloi", "Navruz Sabo", "Talqini ushoq", "Sarvinozi talqincha", as well as composers "Wake up", "Our village", "Long live", "Our collective farm". In 1930, the Tashkent Higher School of Music, and in 1936, the Tashkent State Conservatory, the first music university in Central Asia, was opened on its basis. The 1936-1937 academic year was a very important period for the development of music education in the field of performance on folk instruments. At the same time at the Tashkent Music School named after Hamza on the initiative of A.I. Petrosyants such teachers as Yu. Rajabi, A. Daroshev, A. Mansurov, B. Gienko, N. Krestyanin, V. Martsinkovsky, A. Makhsudov, O. Kasimov were accepted. began to teach performance on Uzbek folk instruments on the basis of the note system. Sh. Shoakramov, A. Gafurov, M. Yunusov (powder), S. Yuldoshov, G. Qodirov (tanbur), A. Ilyosov, M. Azamov and others were among their first students.[4]

ii) Performance On Uzbek Folk Instruments In 1945-60. Music Education And Teachers

The growth of performance culture in Uzbek folk instruments, the development of works of world classical composers, the active creative activity of Uzbek composers in creating special works for folk instruments became an important basis for the further development of performing arts on Uzbek folk instruments. At the same time, he raised the issue of thorough and perfect training of highly qualified scientific, pedagogical and executive personnel. The recent rise in performance on Uzbek folk instruments is closely linked with the activities of the Tashkent Conservatory. Since 1948 in music universities of our country, including; The Tashkent State Conservatory named after M. Ashrafi has also started teaching folk instruments. Leading the department of Uzbek folk instruments (as part of the orchestra faculty), selecting students, drawing up curricula A. I. Performed by Petrosyants. At the Tashkent State Conservatory in the organization of professional training in the performance of Uzbek folk instruments. A. Uspensky, M.A. Ashrafiy, A.I. Petrosyants, I.P. Blagoveshchensky, B.F. Gienko, G.G. Sobitov played a big role.[5]

In the first academic year of 1948-49, 13 musicians of the orchestra of folk instruments of the State Philharmonic of Uzbekistan were admitted to the conservatory. 10 of them: Nazir Nigmatov (neighbor), Abbas Bahromov, Alexander Evdokimov (prima-rubob), Lali Sultanova, Mirzaev,

Buriboy Mirzaakhmedov (Kashgar), Mahamatjon Asilov, Obid Kholmukhamedov (Gijjak), Anvar Liviev (Doyra) was made. Ahmadjon Adilov (Chang), Valentina Borisenko (Prima Rubobi) and Feoktist Vasilev (Kashgar Rubobi), graduates of the Tashkent Music School named after Hamza, were admitted to the 2nd year. Muhammadjon Mirzaev (born in 1913) is the most famous rubab player in the republic. He graduated from the conservatory in the class of Kashgar rubabi under the direction of A.I. Petrosyants. In addition to working in the Philharmonic Orchestra since 1951, he has coached young performers to study the heritage of Uzbek folk music. In collaboration with People's Artists H. Mavlonova and M. Turgunbaeva, she created lyrical dance melodies such as "Spring Waltz", "Yangi Tanovar", "Gulnoz", "Dilbar", "Gulkhumor", "Dildor". Among his songs, "Shirmonoy", "Oltin sandiq", "Uch dugonalar" are especially popular. Mirzaev is a People's Artist of Uzbekistan, a member of the Composers' Union of Uzbekistan and a recipient of several awards.

He was one of the first rubab players to create an emotional and bright style base in rubab performance (later developed by young performers). Mirza Hakimovich Toirov (born in 1930). He was one of the first graduates of the conservatory with a degree in flute (1956). He, in collaboration with his mentor AI Petrosyants, created the Nay School textbook. This manual has made it possible to open nay classes in all music schools in Uzbekistan, as well as in neighboring republics. Since 1957, M. Toirov worked at the Department of Performing Arts, first as a teacher, then as an associate professor. At the same time he participated in the orchestra of folk instruments named after T. Jalilov. M. Toirov is a winner of the All-Union Competition of Music Performers (1957) and the VI World Festival of Youth and Students (1957), participated in the Decades of Uzbek Art in Moscow, Estonia, Kazakhstan, Azerbaijan, Turkmenistan and Tajikistan. M. Toirov has brought up several talented pipers. His students I. Kasimov, O. Azizov, Sh. Ahmadjanov, R. Kholmiraev, K. Yusupov, A. Abdurashidov became the winners of republican competitions. M. Toirov Honored Artist of Uzbekistan (1969). He has been a professor at the conservatory since 1987.

Fozil Matyusupovich Kharratov (1926-1971) was one of the most famous dustmen. He took his first lessons in music and performance from his father, the famous drummer Matyusuf Kharratov. The father (M. Kharratov) at the request of the child makes him a new powder belonging to the series of semi-chromatic sounds. In 1942, the family of F. Kharratov moved to Tashkent. Fozil previously worked here in the mixed music ensemble of the Tashkent State Circus. In 1950-55 he studied at the Tashkent State Conservatory in the class of A. Odilov's dust instrument. He then taught at the conservatory for some time. Among his students are such well-known performers as G. Nematov, F. Shukurova, T. Khojamberdiev. F. Kharratov is a prize-winner of the VI World Festival of Youth and Students in Moscow, Honored Artist of Uzbekistan (1964). He was awarded the Order of the Badge of Honor. Feoktist Nikiforovich Vasilev (1919—1987) was one of the first professional Kashgar rubab performers.

In 1937 he entered the Tashkent Music School named after Hamza. From 1938 he was a musician of the Uzbek Philharmonic Orchestra of Folk Instruments. During the Great Patriotic War he worked in the song and dance ensemble of the Turkestan military district. He graduated from the conservatory under the direction of A.I. Petrosyants in the Kashgar rubab class (1952). From 1949 he taught at the conservatory in the specialty of Kashgar rubabi, dutar, tanbur. Famous rubab players such as S. Takhalov, A. Bobokhonov, G. Ergashev, T. Rajabov, K. Usmanov were brought up under him. Feoktist Nikiforovich in his scientific-methodical work (textbook "School of Rubab") developed a method of systematic teaching on the study of rubab "Etude and exercises for the Kashgar rubab." From 1983 F. Vasilev worked as an acting professor. Feoktist Nikiforovich's name is associated with Uzbek musical culture. He is closely connected with the Tashkent Conservatory, where he has been a coach for almost 40 years[7].

Valentina Yakovlevna Borisenko (1919-1990) began her career as a musician in the orchestra of

folk instruments of the State Philharmonic of Uzbekistan (1939). Prima was known as a performer and teacher in the rubobi specialty. After graduating from the Hamza Music School (1948), Borisenko worked as a concertmaster in the orchestra's string-and-string instruments. He graduated from the conservatory with a degree in prima rubobi under the direction of IG Blagoveshchensky (1952). He then continued to work in the orchestra. At the same time, he worked as a teacher at the Tashkent Conservatory since 1950, and since 1962 as an associate professor of folk instruments. Among Borisenko's famous students are such performers as A.Malikov, G.Salaeva (Obidova), B.Yuldashev, M.Rahimov, B.Azimov, Sh.Janaydarov, A.Dadamuhamedov. Sulaymon Manievich Takhalov (born in 1942) is one of the rubab players with excellent performance technique and special sound charm, mastering both traditional and academic performance methods. After graduating from the conservatory, F.N. Vasilev (1958) taught Kashgar and Afghan rubabs and tanbur. S. Takhalov took part in the VI World Festival of Youth and Students in Moscow (1957). He is the owner of extensive research work in the field of improving the notation and description of Uzbek folk music of the All-Union Competition of Performers of Folk Instruments.

He is the author of the textbook "Fundamentals of teaching methods of Afghan rubab, playing." S. Takhalov has been an associate professor since 1985, and since 1988 a doctor of arts, professor. Abdusalom Malikovich Malikov (1939—1979). He served as an associate professor. Special attention should be paid to the creative work of A.Malikov in the specialty 60 rubles in the conservatory under the leadership of V.Ya. Borisenko. From 1967 he worked at the Department of Folk Instruments. Winner of the I Republican Contest (1971). Gulomkodir Ergashevich Ergashev (born in 1946). Former student of the Tashkent Conservatory (1969). A student of F.N. Vasilev, an Afghan rubobi performer, he often participates in concerts with various programs. Since 1967 he has been working as a teacher at TDK, since 1988 as an associate professor of the department.

REFERENCES:

1. Begmatov S. Music: A textbook for 6th grade. Revised 6 th Edition. T.:GafurGhulam Publishing House. 2017. p.86
2. On the organization of the Association of Composers and Composers of Uzbekistan. <https://lex.uz.P.R-3212-son>.
3. Selevko VT. Fomenko. Classified according to technology. Scientific Journal Kubgau, 2012;84(10).
4. Mannopov S. "Navobakhsh melodies". T: Creation-PRESS Publishing House. 2018. p.96
5. National Encyclopedia of Uzbekistan. T-2. T: State Scientific Publishing House, 2000. p.96
6. Gruber R. History of Musical Culture.t. 1-2, M., 1953. p.35