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FROM THE HISTORY OF UZBEK MUSIC CULTURE

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ABSTRACT

This article informs about the developing history of the art of Uzbek music, conflicting cases of the development of culture of music during the totalitarian rule in Turkistan and also the artists, writers and scientists who contributed to the brilliant culture of music of Turkistan spread in Europe meanwhile a great number of the European culture come into our country. A number of articles and brochures in which their attitude to Uzbek classical music culture and especially to the inheritance of national music were analyzed.

In numerous articles and brochures of famous poets, writers, pedagogs of notable representatives of Uzbek educated progressivists at the beginning of the previous century such as Fitrat, Chulpan, Sadridin Ayniy, Gulam Zafariy, Hamza, Muhiddin Kori Yokubov their attitude to the culture of Uzbek classical music, especially, to the national heritage of music found its reflection. In the researches of Fitrat the compositional structure, subject matter and methodology of Central Asian music were revealed in detail.

Uzbek national art of theatre appeared because of the hard struggle of jadids from Turkistan. Karim Tinchurin, G.Zafariy, Chulpan, Sh.Khurshid, M.Uygur, M.Kori Yokubov are considered to be the masters of art who founded Uzbek musical drama theatre. Because of their hard work the genre of musical drama achieved great success within a historically short time.

At the beginning of the previous century the songs by guides of Uzbek music culture such as Mulla Tuychi Toshmuhammedov, Sodirxon Bobosharifov, Hoji Abdulaziz Abdurasulov reached to the European fans of East music.

General Terms

History, Culture, Uzbek music, National opera

Keywords: East music culture, Uzbek classical music, shashmaqom, fine art, Dugoh, tanbur note, ethnographic troupe, jadid progressivists, art of national theatre, musical drama theatre.

1. INTRODUCTION

The region of Uzbekistan has been one of the cradles of formation of the culture of the East music since the ancient times. But, during the policy of colonialism of Russian Empire, especially, the totalitarian rule the culture of music experienced conflicting cases of development. In this period of time a great number of European culture achievements came into Turkistan, meanwhile the culture of music of Turkistan began to spread in Europe too. Particularly, in 1905 Mulla Tuychi Tashmuhammedov travelled to Moscow and Riga, and more than 20 songs such as "Ilghor", "Yangi Kurd", "Eshvoy", "Suvora", etc. were recorded on the gramophone record and distributed to the European fans of East music (Taskent. G.Gulam. 1972). In 1909 many songs sung by Sadirkhan singer, who was great master singers of Khujand maqom (music) school, unique singer and composer, and famous for his voice in "ishkami" style even in the Palace of Bukhara emirate, were recorded by the gramophone firm "Pishushiy Amur (Recording Amur)" and spread all over the world (Sokin Sh.Sodirxon Hofiz 1983). Also, in Bukhara city Ota (Father) Jalol Nosirov, who was the chairman of "rikob" – the council of the master singers of Amir, and connoisseur of "Shashmakom" (Persian) a musical piece incorporating one of the six classic maqoms (Buzruk, Navo, Dugoh, Segoh, Rost, and Iroq), and in Samarkand his apprentice Hoji Abdulaziz Abdurasulov (1855-1936) were lived and worked (Ismatiy I. 1927). Hoji Abdulaziz was not only a connoisseur of "Shashmakom", but also a national artist who "learned the art of Khorezm by Yokub Dorchi from Urgench, the ways of Fergana from Ashurali Mahram" (Zafariy G. 1930).



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2. LITERATURE REVIEW

2.1 National heritage

In numerous articles and brochures of famous poets, writers, pedagogs of notable representatives of Uzbek educated progressivists at the beginning of the previous century such as Fitrat, Chulpan, Sadriddin Ayniy, Gulam Zafariy, Hamza, Muhiddin Kori Yokubov their attitude to the culture of Uzbek classical music, especially, to the national heritage of music found its reflection. In the researches of Fitrat the compositional structure, subject matter and methodology of Central Asian music were revealed in detail (Fitrat A. 1922,1993). The main part of the creative inheritance of Gulam Zafariy was dedicated to the study of Uzbek national music and history (G.Zafariy. 1930). Sadriddin Ayniy, in his articles, described the great contribution of Ota Jalol, Ota Giyos, Kori Kamol, Kori Najm, Miratojon tanbur player – “Tillanokhun” to the development of Uzbek, Tajik music culture. The most significant side was that Sayyid Ali Usmankhujayev, who was one of the actives of “Chighatoy gurungi” (*an intellectual circle active in the early 1900’s concerned with language and literature issues*), and a member of the society “Komak” was the first to put forward the problem of saving the inheritance of Uzbek national music. In his article “Let’s not get the next off our hands” he exclaimed: “Now in Tashkent there is professor Uspenskiy who is very keen on Turkistan music. He devoted his ability, all his power to Turkistan music. Frankly speaking, this man is mad for Turkistan music. Although in the spirit of French people Uspenskiy is a compositor who can compose music, he lost his this ability for Turkistan music. As musicians say, he buried it in the ground.

2.2 Turkistan music

This man shapes Turkistan music like other pieces of fine art, puts its shades on the paper by note. So, he makes it undying and never ending too. When he puts Turkistan music into note, he does it very carefully that such carefulness is the job of only the lovers. That is, in striking a note of melody he avoids destroying, making a mistake or mixing it with European music. He tries hard to compose these melodies in their of origin and mood. His tries are in such degree that even he can’t believe in himself. He checks the works he wrote by means of wisdom machines. He listens to them from gramophone. He discusses them among the musicians (our assertion – the author).

.... these poor things work with enthusiasm and devotion to Turkistan music, they have no helpers at all. There is no one appreciating them either. If they want to go somewhere to collect materials they even don’t have any horses (transports). In short they are totally without provisions. Now they seem to be tired without something. Uspenskiy is going to search a place leaving his favourite and useful job. Perhaps, such kind of people may exist in our country again. It is difficult such people come out of us soon. If the government paid attention to them and provided with everything they need, they would keep our fine, pleasant melodies from dying. We have lost all of our olds, now let’s not get the present ones off our hands!(Sayyid Ali Huja 1922). Not long after this articles had been published, Uspenskiy was offered a job by Bukhara people’s Soviet Republic (BPSR), and began to strike a note of Bukhara shashmakom.

2.3 Dugoh

Sayyid Ali Khuja in his article named “Our fine art died” emphasized that our nation’s national art was so very splendid and ancient. Mentioning national applied art, national clothes, national architecture, national music and their unique traits, he said: “...As for the music, now the works found in Bukhara showed what great musicians and composers had grown in Bukhara. The music sounds found in some places don’t exist in Europe. Dugoh (a type of makom music – the author) shows that the thoughts, which European music art realizes now, existed in our country before. Our composers like Navoi, realizing that the human wards are sorrowful (defective) and all the wishes in mind and heart cannot be expressed by words, expressing these delicate plays, sorrows out only by musical instruments can only be by music, let the world know only by (an opera) Dugoh. This short beautiful legend shows that we have so immense understanding of music...

All saw that our musical melodies were so much beautiful even if with some misunderstandings when performed together with European orchestra, all Europeans turned to be its captured” (Sayyid Ali Huja 1921).

Later on the pages of a journal named “Yer yuzi” (the Earth’s surface/ the face of the Earth) in the article published by Shokirjon Rahimbiy it was said: “Uzbek music is rich, there are Kazak, Kyrgyz folk poets, singers of epic songs, Ghozi Olim studied folk singers of epic poems around Samarkand, Konjighali city of Tashkent, Shahrikhon city of Fergana and their inheritance, the art of musicians are rare wealth of the nation together with historical buildings and books, they train apprentices and their music should be struck a note”. He described as: “In Tashkent Mullo Tuychi, Shorahim, Abdusoat, in Bukhara Jalol ota, Haydarkul, Mirzo Giyos, Domla Halim, in Samarkand Hoji Abdulaziz, in Khujand Sodirkhon, in Fergana Yusuf kizik and others are the lights of Uzbek people!” (Rahim Sh. 1926). In this place Muhiddin Kori Yokubov’s article published in the journal “Yer yuzi” (the Earth’s surface/ the face of the Earth) in 1926 is significant. He gave his opinions about saving our nation’s inheritance of classical music and delivering it to the future generation (Kori Yokubiy. 1926,1993). After that this matter was discussed in press and Iskandar Ikrom said: “The artistic group who visited Bukhara found a tanbur note again, as is known, it was brought from Khorezm by the grandfather of



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Giyos oqsoqol (term of address for elderly men). The structure of the note dates back approximately to the middle of XVIII century... Although there is a copy of that note in Tashkent "Turon" library, it is not allowed reading owing to some faults. It must be corrected and allowed reading soon". Iskandar Ikrom, worrying about the future of national value music, said: "Some maqom and music of the East music being played without note now is becoming lost and destroyed because of being without note. Those who were worried about it tried to save in the notes of Europe, but there have been many faults". He said: "In creating the music the weather, environment, mood of that country have a great impact. Therefore, one country's music is very different from other, that's why the note and instruments of Europe cannot involve the music of the East" and "European note was created within 15 centuries and as a result of 4-5 century development it became in today's form, we also should create the note of the East and this note of tanbur will be the basis for it". He said that Khorezm tanbur note had been taken from 17-18 frets of tanbur and now it was quite difficult, but he also mentioned that before there were many lines of European note too. Hoping support from the government, first he suggested studying theoretical fundamentals of maqom in detail and then should make the note easy. But until that immediately copying into the phonograph which Muhiddin Kori suggested he suggested creating a special fund. He thinks the youth should be sent to music schools more and must increase the specialists (Iskandar Ikrom 1926).

The journal "Yer yuzi" (The Earth's surface/The face of the Earth) reported about M.Kori Yokubov, who had been to Paris and Berlin: "In the city of Paris, the capital of France, the exhibition of world fine art was held, Uzbekistan was able to win the first place among the national countries. Uzbek folk singer Muhiddin Kori Yokub ugli performed Uzbek people's salvation sought, deep-hearted ancient, melodious music and present vivid music with Uzbek special feature (our assertion – the author) before the Westerners. Kori Yakub's wife Tamarakhonim embodied Uzbek girl's happy moments and more often distressed and grieved days by her meaningful dances. (our assertion – the author).

Muhiddin Kori and Tamarakhonim's performance of country boys and girls singing and dancing aroused a unique passion in Parisians. They liked such natural and beautiful love in our countryside. The singers had to appear on the scene again and again with applause". Besides reporting the readers about the exhibition, the author also mentioned that Uzbek music (melodies) had gained a great appreciation in Paris, the center of World art, with its antiquity and delicacy. "Returning to home the singers stopped at Berlin, the capital of Germany; at the first anniversary of Uzbekistan the embassy and teachers there made a ceremonial party. They made several successful appearances. Then Muhiddin Kori gained great success in Berlin Philharmonic again. Thousands of people sitting there, thinking whether something interesting is performed by the clumsy people of the sunrise country, had to automatically appreciate and applaud long after hearing the music of Uzbek people. Of course, it was the first time Uzbek songs and music had been performed before the people of Western Europe. At the first time they won success more than expected. Berlin song-researchers examined Muhiddin Kori. When Muhiddin Kori told them that he had a desire of studying in Europe, they didn't advise him to do it.

3. METHODOLOGY

Now in Fergana Muhiddinkori is collecting old songs and music of Uzbek people which are going to be lost. In order to keep the natural sound of the songs he must be using the phonograph brought from Berlin recently. Muhiddin Kori has an idea of making an ethnographic troupe comprised of Uzbek boys and girls. If this troupe is made, it will be possible to work in organizing way". M.Kori Yokub et el (1926).

4. FINDING

Uzbek national art of theatre appeared because of the hard struggle of jadids from Turkistan. Karim Tinchurin et.el (1922). G.Zafariy, Chulpan, Sh.Khurshid, M.Uygur, M.Kori Yokubov are considered to be the masters of art who founded Uzbek musical drama theatre. Because of their hard work the genre of musical drama achieved great success within a historically short time. Of course, it happened as a result of hard struggles during the settlement of Soviet government. "No matter how professional the European, Russian, Tatar, Azerbaijan theatres are, people cannot accept them because of their being far from the life of Uzbek people. Stuffing Marseillaise, international songs into the last acts is causing their hate. As a result, not applause but scolding is heard. It means that not only the singers, but also the writers are so far from the life, culture of life and dreams and hopes of people. Our nation doesn't want art now, especially, the art of Europe. Why have "Halima" and "Yorkinoy" become popular? The acts in it taken from the life of people, the popular characters are attracting the audience (fans). Today it is necessary not to create the works of Shakespeare and Gogol, but to create "Uzbek folk theatre" serving for the nation, firmly said Sanjar Siddik. "S" (1922). After that the problem of creating national works was strictly settled and in 1924 a special studio was opened at the educational establishment (college) established in Moscow, the students from Uzbekistan who were studying at Russian theatre school were involved in it. Short after in order to develop Uzbek national art of theatre young boys and girls from Tashkent, Bukhara and Fergana were involved in the studio. In the studio the play "I will get married again" was adapted for the stage. Chulpan turned the work into the form of play on the basis



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of Yusufjon Kizik's story "I will get married again" according to the request of L.Sverdlin, the actor of Meyerhold theatre (this play, performed in Moscow in April in 1927, also was highly appreciated by the audiences and specialists). On the basis of real events of Uzbek people's life, the sound of Uzbek national musical instruments and artistic performance of young skilled Uzbek actors the play was like by most people. Informing the readers about the work Chulpan thanked to the writer Yusufjon kizik, organizer Sverdlin, assistant-producer Lutfilla, music director Mironov and cameramen Yefimenko. Chulpan (1927). Chulpan called young artists to be devoted and create higher leveled plays again in the future and of course, he is sure that their works will find their audiences and get their real aplause then.

Creating national opera was the immense dream of the most educated people, especially, after Buhbudiy, one of the leaders of progressivist educated people Fitrat's. In 1920 he wrote a review in the newspaper about Gulam Zafariy's play "Halima" and congratulated on the creation of Uzbek "opera". In 1935 Fitrat wrote libretto named "Vos'e rebellion" to Mukhtor Ashrafiy. Rahmonov M. (1991). M.Ashrafiy began writing the first Uzbek opera in 1934-1935 on the basis of Fitrat's plot.. After Fitrat was repressed (subdued) his work "Tulkin"(Wave) served as a main source for the first Uzbek opera "Buran"(Storm). In 1938 when S.Vasilenko got an offer from the government of Uzbekistan, he began working on creating first Uzbek opera, but, he knew neither the Uzbek language nor Uzbek folk music. M. Ashrafiy composed music mainly in Tashkent and sometimes he would go to Moscow for advice.

5. CONCLUSION

- ❖ As a conclusion it can be said that in studying the inheritance of Uzbek national music and delivering it to generations jadid educated people carried out great works. Because of the devoted services of jadid progressivists such as Abdurauf Fitrat, Gulam Zafariy, Rahmon Bekjonov, Sadrididdin Ayniy and Ilhom Inomjonov the inheritance of Uzbek music was first scientifically researched and promoted.
- ❖ At the beginning of the previous century the songs by guides of Uzbek music culture such as Mulla Tuychi Toshmuhammedov, Sodirkhon Bobosharifov, Hoji Abdulaziz Abdurasulov reached to the European fans of East music.
- ❖ Within a historically short time Uzbek stage art also gained great success mixed with ancient music inheritance of our nation.
- ❖ Particularly, it can be said that the appearance of Uzbek music theatre, the art of national opera and film in the country was the result (product) of the wishes and intentions of jadis of Turkistan.

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