
The Art of Performance in the Late XIX Century (1860-1917)

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Annotation: This article describes the history of the performing arts, the practice of folk classical music of the XIX century, traditions and the work of Central Asian ethnographic and folklorists of the 70-80s of the XIX century.

Key words: Heritage, art, oral style, customs, folk instruments, musical traditions, melodies.

The Uzbek folk music heritage is rich and vast. Samples of music from our musical heritage have been performed for centuries and passed down from generation to generation. This rich and complex musical heritage of our people has long been created by master artists in the oral style, passed from teacher to student, traditionally performed and passed down to us.

Folk music has long been considered rich and diverse. Of course, the musical culture based on international traditions has become a way of life by itself and has always been so. The level of spirituality and its development is measured by the product of creativity. Where creativity is present in the required norm, as long as the process is based on national traditions, there is a development that is specific to our lives and modern.

When we look at the practice and development of our classical music, we see that we are a generation of great cultural figures. If we, the younger generation, read, respect, perform and understand the heritage of the past, we can become modern artists.

The life of the indigenous peoples of Central Asia in the 70s and 80s of the XIX century (family life, customs, musical status, rituals) attracted the attention of Russian and foreign ethnographers and folklorists. This is the reason for the interest in folk instruments, which are an integral part of folk culture. Ethnographers and tourists who came to Central Asia in the late 19th and early 20th centuries did some work in recording (notating) the folk music of the Turkestan region, with a special emphasis on the study of folk instruments. In their creative work, they emphasized the popularity of music and its important role in the life of the people.

Thanks to these sources, we learned about the content of the art of music, types of performance, mustika traditions, descriptions of instruments, notes of Uzbek folk melodies.

NS Likoshin's book "Half a Life in Turkestan" (SPb, 1917) and other works pay special attention to the rich artistic heritage, traditions and condition of the Uzbek folk instruments.

Well-known researcher of Turkestan V.I. Massalsky writes: "Musical instruments (dutar and kabiz) could be found in almost every home ...". This indicates that family music is common in people's lives, and that playing is based on the ability to hear.

NSLikoshin testified: "In Tashkent, a man from Tungan appeared on a new, unfamiliar a simple multi-stringed instrument like a tsimbal, playing simple melodies with the help of two twigs. Then one of the local double musicians bought the dulcimer from the night and began to play not only his tunes, but also many other, pure national melodies. This made a very pleasant impression on the audience. The richest collection of musical instruments collected before 1917 belongs to the military conductor of the Syrdarya regional music choir of A.F. Eichgorn (as military orchestras were called at that time). He collected almost

all Uzbek folk instruments, and Eichgorn describes them as follows: rubab (meaning Bukhara or Afghan rubab) was included in the group of mandolins. The author writes that the trumpet is an ancient wind instrument with a reed blower, and the neighboring double-reed flute (according to Eichhorn), in such flutes (neighbors) Uzbeks skillfully accompanied the song, and the trumpet was used in ceremonies. , a military drill of the people of Central Asia in the correct form, a messenger who informs about military campaigns. Eichgorn describes the drum as consisting of two small ceramic dates and two percussion sticks, he is one of the first folklorists of the second half of the nineteenth century who gave a detailed description of each musical instrument and made significant contributions to science and folklore. Famous military conductor V.V. Leisek also recorded Uzbek melodies and based on them wrote the play "Asian Potpourri" for orchestra. The enlightenment activities of the military chaplains allowed local intellectuals to get acquainted with Russian and world music. At the same time, amateur theater and music clubs have sprung up. Many of these people had the professional musical knowledge needed to cultivate aesthetic taste in the masses. V.V. Leisek was also very active in public affairs. Military captains not only contributed to the recording of folk melodies, the collection of musical instruments, but also to the skill of performing on folk instruments. At the end of the 19th century, all kinds of folk instruments were presented in several halls. N.F. Findeyzen, a famous music historian of the time, wrote: "The Central Asian section was the richest section of instruments. Here you can find good copies of stringed and percussion instruments." In the second half of the 19th century, Kokand became a gathering place for famous musicians. Here, under the leadership of Master Khudoiberdi, a unique school will be created to study the school of performance in Uzbek folk instruments. Fergana musicians began to actively master the Bukhara Shashmaqom. Along with the singers, ensembles of Uzbek folk instruments of various compositions took part in the performance. The ensemble includes tanbur and doira in Bukhara, and dutar, gijjak, bolamon, doira or tanbur, garmon, rubob, doira in Khorezm. Ensembles of tambourines and percussion instruments, including trumpets, horns, doyras, and drums, served in the palaces of kings and the rich. Such ensembles were led by a trumpet player (Mehtar). It was a lucrative business. However, the ensemble's activities were seasonal, and the musicians were forced to take up a second profession, such as blacksmithing, construction, carpentry, and so on, to survive the winter, when various ceremonies were scarce.

In short, the history of the performing arts plays an important role in the educational plans and programs of future artists studying in secondary and higher education, as well as in music and art. We believe that the examples of classical musical heritage will become one of the main factors in shaping the aesthetic maturity of young people.

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