

O'ZBEK MUSIC AT THE BEGINNING OF THE 20TH CENTURY

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Abstract: The article describes the creative activity of the great representatives of Uzbek musical art and the Jadid movement. The press and educational activities of Jadidists are described.

Keywords: pedagogue, method, music, ancestor, generation, upbringing, aesthetic, democratic, art, inner, upbringing, appropriate, society, child, heart, spiritual

The 20th century was marked in history as the century of the most complex socio-political events in the history of mankind, a century of rapid development of science and technology. During this period, along with the development of science in Europe, America and Russia, military conflicts and armaments began to escalate. Therefore, as a result of the colonial policies pursued by some developed countries in Europe since the 17th century, a number of countries in Africa, India, Asia and the Middle East came under their control through violent war, and Turkestan also came under the control of the Tsarist Russian Empire through military force in the second half of the 19th century.

To satisfy the spiritual and cultural needs of the Russian population and military, various theaters, performing groups, famous singers and musicians from Europe, Russia and the Caucasus began to tour frequently. The "Turkestan Musical and Theatrical Society", founded in 1884, directly devoted its activities to this and played an important role in the wide promotion of European and Russian musical and theatrical arts in Central Asia. Thus At the same time, various musical and theatrical amateur and professional groups appeared among the Russian intelligentsia. Various art groups, libraries and museums were opened in our country, and some changes began to occur in cultural life.

In such a historical environment, the peoples of Central Asia entered the 20th century. Although at the beginning of the 20th century the fate of the peoples of Central Asia was connected with the events, movements and changes that took place in the history of the Russian Empire and other states, it is known from history that changes in the life of the people were accompanied by struggles for freedom. Literary works began to be created in the work of poets, opposing injustice, exposing corruption and breathing the breath of freedom. This, of course, had a positive effect on the national and spiritual awakening of the people, strengthening their aspirations for their freedom and independence.

The national liberation movement in Turkestan, which began at the beginning of the 20th century, revived after the events of 1905. The most important issue was the need to protect human rights, instill democratic ideas in the minds of the people, and carry out enlightenment and spiritual work. In this regard, the "Jadid" movement (from Arabic "innovation"), which was formed in the creative work of enlightened poets, gained special importance.

The founder of the Jadid movement in Central Asia, Mahmud-Khosja Behbudiy (1874 - 1919), together with the poets who were members of the society: Sadriddin Ayniy, Abdurauf Fitrat, Tavallo, Abdulla Avloniy, Hamza Hakimzoda Niyoziy, Abdulla Shakuriy and others, came to an agreement on the goals and tasks set for the Jadid movement.

N. Karimov describes in detail the main goal and program of the Jadid movement in his article "What is Jadid?"³. In particular, he cites four main goals of the Jadid movement.

The Jadid idea and movement grew stronger from year to year and became popular among the local people. Because they reflected the essence of the tsarist policy aimed at the freedom of the people and national awakening The pens of the Enlightenment poets were sharp, and most importantly, their poetic and artistic works, their stage performances, singing the freedom of the people, provided the common people with simple and straightforward information about the necessity of the freedom struggle and its essence.

In the promotion and practical implementation of the light of enlightenment and a sense of patriotism, it is necessary to separately mention the work of Abdulla Avloni (1873 - 1934), one of the leaders of the Jadid movement. In 1904, he opened a new-style Jadid school in the Mirabad neighborhood of Tashkent, where he himself served as its director and teacher. In 1909, he founded the "Charity Society" association, which provided assistance to the poor and orphans. "One of the first in Turkestan, the literary scholar B. Nazarov - Avloni influenced the introduction of geography, chemistry, geometry, and physics into schools, sought to link education with real life, introduced a certain break between one lesson and another, an exam when moving from one grade to another, and paid special attention to strengthening the secular orientation of the education system. His textbooks "The First Teacher" (1909), "The Second Teacher" (1912), and the manual "Turkish Rose or Morality" (1912) were popular in their time was of great importance in educating young people in a new direction and instilling in them the traditional national spirit. The 5 collections he created, "Literature or National Poems" (1909 - 1916), serve as a manual in schools.

Abdulla Avloni is the author of many poems and poetry collections. Patriotism, enlightenment, and national-liberation hymns occupy a special place in his poetry. For example, in the poem "Homeland" (1916), dedicated to children, he puts forward the idea that the greatest and most sacred concept in the world is the homeland, and that loyalty to the homeland is the conscientious duty of every person.

In the activities of this movement, it is necessary to recognize the work of the poet, playwright and literary scholar Abdurauf Fitrat (1886 - 1938). He was one of the founders and leaders of the Jadid movement. He put forward the ideas of reforming the old school and education in Central Asia, introducing a new-style Jadid school, sharply criticizing society, especially the system in Bukhara, and actively participating in various mass movements. The ideas of enlightenment and patriotism dominated his worldview. In particular, Abdurauf Fitrat's contribution to the art of music deserves special recognition. In 1921, he founded the Oriental Music School in Bukhara and became its first director. Along with classical music scholars (composers and singers), he also invited musicologists such as Viktor Aleksandrovich Uspensky to the school. From that time on, he led the work of collecting and recording the melodies of "Shashmaqom".

At the initiative of Fitrat, Ota Jalol Nosirov and Ota Ghiyos Abduganilarda.n Bukhara Shashmaqom was first recorded and published by Viktor Uspensky (1924). In addition, Fitrat initiated the science of Uzbek musicology in the 20th century with his articles entitled "Shashmaqom", "On Uzbek music" and the treatise "Uzbek classical music and its history" (1927).

The outstanding poet, playwright, composer and public figure Hamza Hakimzoda Niyoziy (1889 - 1929) also wrote poems on various topics and forms under the pseudonym Nihony in the early period of his creative activity.

wrote. In 1913, Hamza opened a new “Jadid” school in the Kashgar neighborhood of Tashkent. Between 1915 and 1917, the author created a collection called “National Poems for National Songs”. The poems he included in the collection under the names “White Flower”, “Red Flower”, “Pink Flower”, “Savsar Flower”, “Saryg Flower”, “Green Flower” and “Scented Flower” were widely distributed among the public.

The idea put forward by Hamza in these “National Poems” is of great importance even today, when Uzbekistan has gained national independence and is struggling for development.

Thus, with the emergence of the Jadid movement, the Tsar faced fierce opposition from the Russian administration and local authorities and “ancients”. Despite this, the ideas and actions of Jadidism began to grow from year to year and became popular among the local people. In particular, the Jadid movement and its representatives attached great importance to the establishment of a new-style national theater, continuing the traditions of literature and art. The organizer of the Central Asian Jadid movement, Mahmudkhodja Behbudi, was one of the first to contribute to the development of a European-style national theater. In 1911, he wrote the play “Padarkush”. In 1914, in the amateur theater he organized in Samarkand, this tragic play was staged by Azerbaijani director Aliaskar Askarov. The performance of “Padarkush” on stage became a major cultural event. The performance was soon shown in Tashkent, Kattakurgan, Kokand, Andijan, Namangan, Fergana, and Bukhara.

In general, during this period, music schools were established in our Russian republic in cooperation with Uzbek and Russian artists, in 1934 the Namangan and Bukhara music schools, in 1935 the “Uzbek Opera Studio” under the Moscow Conservatory, in 1936 the Tashkent State Conservatory. In 1920 the Tashkent Russian Opera and Ballet Theater, regional musical drama theaters, in 1926 the “Uzbek Ethnographic Ensemble” was established under the leadership of M. Qoriyoqubov, in 1929 The “Uzbek State Musical Drama Theater”, on its basis in 1939 the “Uzbek State Opera and Ballet Theater” and the “Uzbek State Musical Drama and Comedy Theater named after Mukimiy” began to operate, and the Uzbek State Philharmonic included such performing groups as the “Uzbek Song and Dance Ensemble”, “Dutorchi Qizlar Ensemble”, “Tamara Xonim Ensemble”, “Khorazm Harmonica Girls Ensemble”, “Symphonic Orchestra”, “Uzbek Folk Instrument Orchestra”, and “Chorus Acapella Team”, which effectively served in the process of developing modern Uzbek musical culture. In 1938, the Uzbek Composers’ Union was established, and the People’s Artist of Uzbekistan, the famous composer Tolibjon Sodikov, was appointed as the chairman of the association. This organization brings together composers and musicologists living and working in our republic, and plays a major role in creating modern, new musical works, scientific articles and books, and promoting music.

The field of composition, which is mainly related to classical and partly folk art, has been formed and developed over a historical period of about one and a half thousand years. The lexical meaning of the word “composer” is also significant in understanding a number of its qualities. According to the definition given by the prominent maqom scholar I.R. Rajabov, “composer” is a Persian word, which means “one who connects the elements that make up a melody” (“basta” - connected, “kor” - work, working).

The essence of composition in musical creativity is directly related to the laws of nature. This implies that the composer creates rhythmic and melodic variants of centuries-old traditional melodies, as well as introduces new elements and ready-made climaxes into the melody. Artists who were able to adapt new poems to the lines of the songs also earned the title of composer.

It is known that composers also wrote on the basis of melody patterns widely accepted in musical practice, connecting them (melodies) with poetic examples, and creating song paths. In this case, the artistic tradition - the continuous connection between the old and the new creative phenomenon - is manifested in the form of ideological and nomadic features adopted and developed by the creators of the next period. In this process, the talent of composers serves to demonstrate artistic skill within these traditions, to naturally create new opportunities, and to reveal new facets of the "familiar" form and style.

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