

The Formation and Development of Uzbek Art in the Late 19th and Early 20th Centuries

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Abstract:

In this article, in the second half of the 19th century and the beginning of the 20th century, the art of Uzbek music was recorded in history as a period of new relations based on age-old traditions, the sharp development of Uzbek music in this process, within the requirements of the times, the change of the system, the emergence of new relations. Some processes related to his arrival have been reflected.

Keywords: History, Music, Modernism, Tour, Spirituality, Culture, Art, Archaeology, Period, Folklore, Musical Theater, Classical Music, Drama, Performance, Musical Drama, Tract, Musical Tract, Musician, Singer, Composer, Classical music, composer, composer's creativity.

The musical heritage of the Uzbek people has rich traditions and ancient history. It is known from history that it has developed over time, on the basis of folk music and classical music. The art of music is the spiritual wealth and aesthetic outlook of mankind and is honored as one of the criteria that determines the maturity of the future. It contains the national traditions of each nation. Traditions, rituals and values have a proper place. Music It is known to everyone that performance is a living process of formation and development of folk music culture. Musicians, singers and composers, who are its representatives, were considered worthy of honor as unique representatives of the national culture. In this regard, historical information is also mentioned in the treatises of the past. "Big Book of Music" by Abu Nasr Farabi, "The Science of Law, Practice of Music" by Zainul Al-Din Husayni, Abdurrahman Jami "Musical Risolai", "Majolis un-nafois" by Alisher Navoi, "Musical Treatise" by Darvesh Ali Changi are vivid examples of this. In the second half of the 19th century and the beginning of the 20th century, Uzbek music was recorded in history as a period of new relations based on ancient traditions.

The leading hafiz of the period were representatives such as Hamrokul Qori, Haji Abdulaziz Adurasulov, Mulla Toychi Tashmuhamedov, Domla Halim Ibodov. Works, performance styles are based on classical music traditions. From the 1920s, a new generation of singers and musicians was formed. The sharp development of Uzbek music in the course of the 20th century, within the framework of the demands of the times, is connected with the change of the system and the emergence of a new attitude. This is primarily due to the introduction of European culture and the formation of a lifestyle based on it, as well as the upbringing of a new generation of music creators. Uzbek music creativity of the 20th century is connected with the formation of a new generation. The criteria of its formation and the path of development of the Uzbek composer's creativity and the art of modern music there are a number of factors related to its popularity. Accordingly, it is appropriate to divide the development process of 20th century Uzbek music into three stages. A person who enters the mysterious world of music will inevitably realize that it is an unparalleled ocean. This ocean is characterized by its sounding from the modern, its formation on the basis of the laws of time and space throughout history, its appreciation and transformation into values in the maturity of traditions, and its lively development based on the divine gift of creativity. That is the

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wisdom of explaining each period with its own musical traditions. The fact that music is heavenly or divine is reflected in ancient sources. Humanity has formed its spiritual wealth at the level of its spirituality and developed it over time. In this process, every field has sharpened and perfected in the course of time, enriched itself on the basis of new creative relations, and has shown its effectiveness. The processes of the music field from ancient values to modern criteria can be understood only from unique works sealed in tones. And the scope of this is very wide, it is difficult to even imagine them. Because every nation has its own spirituality, enlightenment, aesthetics, and in the process of life, it has been infused with national and skillful factors.

It is based on two huge lines of thought, that is, folk mass music and the product of individual creative relations of thought. The fact that the ancient traditions of the art of music were formed and developed in the culture of the peoples of the East and had a creative effect on the whole of humanity, has found its answer in science. In the processes of life development, it is not difficult to see the unique maturity of Western culture from the scope of modern music. It is based on the recognition that music art and its internal elements have gone through the stages of generalization at a professional level, and in this process criteria such as the harmonization of proportional sound curtains and their equal acceptance, universality has led to a beautiful harmony of music art. should be done. As a result, in the creation of musical art, attitudes such as striving for, imitating, and following Western music art emerged. Each nation, together with its national music art, formed the western musical creativity based on them.

There is no doubt that it is an imitative relationship in its first stages. However, time and space, ideology and politics, as well as modern creative relations ensure the emergence of new directions. The art of Uzbek folk music has a unique folk and classical music heritage that is unique and perfectly formed in its national processes. By the 20th century, a new direction began to be introduced in these paths of social life and in our musical culture. It was the development of musical creativity on the basis of this western music culture. It should be noted that any music, if it serves the development of national culture, will certainly find its answer in practice. By the 20th century, the influence of the European stream of thought began to be felt in Uzbekistan as well, and it began to be resolved in practice in the form of compositional creativity of modern music. Abdurauf Fitrat's contribution to the art of music deserves special recognition. In 1921, he founded the Eastern Music School in Bukhara and became its first director. Along with classical music connoisseurs (composers and singers), musicologists like Viktor Alexandrovich Uspensky were also invited to the school. Since then, he has been in charge of the collection and recording of "Shashmaqom" tunes. On the initiative of Fitrat, the Bukhara Shashmaqomi of Father Jalal Nosirov and Father Ghiyos Abdugani were recorded and published for the first time (1924). In addition, Fitrat started the 20th century Uzbek musicology with his articles "Shashmaqom", "About Uzbek music" and the pamphlet "Uzbek classical music and its history" (1927).

In the 1920s and 1930s, various financial and moral measures and support were provided by the authorities to create certain opportunities for the development of music and theater arts in a modern spirit. Factory - factory in the capital of Uzbekistan and all regions, singing and dancing ensembles and theater clubs began to appear one after another in large enterprises, secondary schools, secondary and higher vocational schools. There are many of you there was a lot. Some members of this amateur club laid the foundation stone for the creation of professional theater and concert organizations in the future, and created the ground for the development of talented artists. The role of the organization of trade unions was also effective in the creation and development of artistic amateur groups in the republic. In charge of them together with educational staff, club, culture and organization of amateur folk song and dance ensembles theater groups in parks, red teahouses,

schools, technical colleges and institutes, in rural areas, performances of ulaming art, public parties, pageants, carnival performances, it has become a tradition to hold special event nights. In addition to Uzbek song and dance ensembles, international choirs in large enterprises of the republic at this time and wind instrument orchestras, in addition to military orchestras, orchestras and ensembles of Russian folk instruments, symphony orchestras, and special dance ensembles were created.

Among them are the Uzbek and Russian ones, which were established in 1923 under the auspices of the Tashkent Railway Company amateur circles, under the care of the Tashkent tramway trust, Uzbek song and dance ensemble, Russian song and dance ensemble and large wind instrument orchestra, choir, amateur symphony orchestra in 1927, wind orchestra, bayan ensemble, 1918- in "Lira" house of culture under the press association of the republic, the famous conductor V.V. Leysek in Uzbek drama troupe, Uzbek folk song and dance ensemble, Russian folk drama troupe, Russian folk musical orchestra, children and adults participated in two concerts. organized orchestras and led them. The aforementioned amateur teams laid the foundation for the development of musical and theater arts. They actively participated in various competitions and served the people in everyday life.

Conductor V.V.Leysek was awarded the honorary title of Hero of Labor of the Republic of Uzbekistan in 1928 and Honored Artist of Uzbekistan in 1935 for his great services in the development of amateur art of Uzbekistan. 1918 Turkestan People's Conservatory of Music was established. Its organizers, teachers of physics and mathematics, amateur cellist A. M. Popov and violinist E. A. Chemyavsky, announced their intention to open this educational institution in the press. 32 artists living in Tashkent expressed their desire to teach music to young people during the period specified in the announcement.

A Council consisting of 9 members was formed in order to manage the work of the People's Conservatory based on the plan. A doctor for the position of chairman of the board, composer, conductor I. Gizler-Arsky, after a year singer V. A. Karelin, E. A. Chemyavsky as secretary of the council and composer, conductor N. N. Mironov, composer V. A. Uspensky, hononester V. F. Sakovich, cellist general V. M. Koch, A. M. Popov and D. A. Lukonin were elected to manage the conservatory's economic affairs. The main task of this People's Conservatory was to provide the people with basic information about music, to teach them how to play an instrument, and to give lessons in the specialty of singing. Due to the fact that the study period and program were not clearly defined, each teacher taught according to the abilities and possibilities of the visiting student. In the first academic year, the number of those who wanted to study music exceeded 500. In the second academic year, it reached 1000.

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