

The Emergence of New Forms of Musical Ensembles in Uzbekistan

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ABSTRACT

The role of monodic culture - folklore and professional music in the formation of a new type of ensemble in Uzbekistan, as in any modern musical genre, is enormous. Musicologists single out the rich traditions of instrumental music from the totality of national traditions, since instrumental music has many common features with vocal music (they are combined in the principles of the intonational modal system, metrorhythm, formation) and individual characteristics.

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As you know, instrumental music has a long history. Literary sources and photographs of the late 19th - early 20th centuries. testify to the predominance of ensemble performance, especially two types of instrumental ensembles: percussion (doira, nagara, big nagara) and mixed (strings, doira and some wind instruments (nai, koshnai, bulaman).

The ensemble of wind and percussion instruments took an active part in home (family) life and society. His stage repertoire was formed and enriched by military music, folk theatrical and circus performances, and folk dances. These were mainly marching works, such as "Sarbozcha", "Suvora", "Duchuba", "Darboz", "Charkh", "Askariy", "Norim-norim".

The performances of mixed ensembles were mainly of a concert nature, they performed in teahouses, private houses, at weddings, family celebrations. Such groups usually included a singer and sometimes several dancers. The musicians performed a colorful repertoire of songs and dances, as well as musical instruments such as Azim Daryo, Gulbakhor, Dilhirozh, Dutor Bayoti, Jonon, Ilgor, Rock Kashkarchasi, Samoyi Dugokh , "Tanovor", "Chaman yalla", "Chuli Iraq", "Uzgencha", "Galabandi Ufori", "Khanuz", "Mushkiloti Dugokhkh" and "Mugilchasi".

Each period and social life has shown that the formation of ensembles on the basis of their development is associated with a living process. For example, an ensemble of wind and percussion instruments has always been popular in practice, with its harmony at all times. The environment and era have always influenced the ensemble of musicians. First of all, the attitude towards him is important.

Abdurauf Fitrat, one of the scholars of the 20th century, also commented on the rich history of Uzbek music in his article "About Uzbek Music". In the book "Uzbek classical music and its history", he also dwells on the performance of the ensemble and writes: "One of the great shortcomings of our music is its absent-mindedness. There is no unity in our music. One melody is played differently in Khiva and differently in Tashkent. Our current technical schools do not go beyond this line. He emphasizes that in order to eliminate this, it is necessary to require that they continue in accordance with the notes. Each period and social life have shown that the formation of ensembles on the basis of their development is connected with the life process. For example, in practice, an ensemble of wind and percussion instruments has always been popular, with its harmony. The environment and time have always influenced the ensemble. First of all, the attitude towards him is important.

By the beginning of the 20th century, due to changes in the way of life of our people in Uzbekistan, the attitude towards musical art became more and more positive. Along with social life in various regions of the republic, orders of collective labor began to take shape. In accordance with the time, the introduction of musical ensembles in the regions was carried out to the maximum. One of the most important ideas of that time was the creation of an ensemble of leading musicians of the community. The formation of such groups entered a new stage in the Uzbek musical heritage. Each group of musicians composes various musical instruments and is designed for mass performance. Thus, the methods of performing orchestras became popular among the people. In the 30s and 50s, the music industry developed rapidly, and the regions began their activities with their representatives of the musical art. In our opinion, the tanbur player Ruzimathon Isabaev (1885 - 1964, Namangan), a master of music, a talented folk musician, organizer and teacher, should be mentioned. The ensemble included: - Inomjon, Bakhriddin, Sharif Haji (gijak), Mallavoy (chang), Ergashvoy - (tanbur), Tashmirza - (surnay). In turn, creative work was carried out to create a consistent system of music education in schools. In 1919, an ensemble of folk instruments was formed under the direction of Tokhtasin Jalilov, and in 1923 he successfully participated in the All-Russian Agricultural Trade Exhibition in Moscow.

Particular attention is paid to the ensemble "People's Musical Circle", founded in 1923 on the initiative of T. Jalilov. The ensemble consists of 24 performers, mostly performing folk instruments. Interestingly, the ensemble also included some instruments of the symphony orchestra.

In 1926, for the first time in the history of Uzbek musical culture, a state traveling concert and an ethnographic troupe of 21 performers were organized. The ensemble included well-known at that time musicians, singers, dancers of the Ferghana Valley. The ensemble consists of well-known representatives who formed the backbone of the creative team. Creative passion and great organizational experience of Kori-Yakubov allowed him to form a team of the brightest performers. These are Yusup-Kizik Shakarzhonov - drum (leader), Usta-Olim Kamilov - doira, Tukhtasin Jalilov - gidjak, Akhmadjon Umurzakov - koshnay, Abdukodir Ismoilov - nay, Ota Khodja Saydazimov - dutor, Khaitokhun - tanbur, Mamatbobov - doira, Khudayberdi - surnay, Madaminzhon Iskhakov - bulaman. In addition to instrumentalists, the ensemble included the famous dancer and singer Tamarahonim, singer Jorakhon Sultanov, dancer Khoja Sidik Islamov.

Over the past two years, the ensemble has recorded about 600 samples of Uzbek folk songs and dances, and the cyclic music and dance suite "The Great Game" has been restored. From this repertoire, the ensemble members prepared a concert program and performed it in April 1926. Soon the ensemble toured the cities of Central Asia, as well as Moscow, Leningrad (St. Petersburg), Baku, Kazan, Ufa.

The formation of the country's first musical and ethnographic ensemble, its successful concert programs, and the collection of Uzbek folk music were of great importance. The ensemble's repertoire includes "Bayot", "Dugoh", "Ushshak", "Navruz ajam", "Ilgor", "Tanovar" and other works of folk music and contemporary composers. Kori-Yakubov and Tamarakhony duet performed folk songs "Ilila yor", "Omoner" and others.

Concert performances of the ethnographic group received press recognition. Thus, in the issue of the Leningradskaya Pravda newspaper dated May 11, 1927, he wrote: "The performances of Uzbek artists can be called a great event - there are endless sources that enliven our art, requiring a new form and content." On page 6, page 8 for 1926 of the republican magazine "Maorif va muallim" you can read a detailed description of the performance of the instruments: "He made a break (one of them was made in the time of Khudoyerkhan, the other was made much earlier), holding stick and standing on the drum. To his right sits Abdukadir-Naichi, a virtuoso performer of sad lyrical melodies. In front of them, below, sits the only skilful koshnai player in our republic. There is no need to mention the name of Akhmadjon Umurzakov, because everyone knows him as the "Koshnitst of Kokand". In fact, the expressive and emotional performance of the musicians of the ensemble was bright and individual, conquering the audience with its unique warmth, sincerity and cheerfulness.

Successful tours around the city further strengthened the ensemble's reputation. The team has been creatively strengthened, especially after it was replenished with young musicians. Among the young performers were singers Gavharkhonim Petrosova, Begimkhonim and Nurkhon Yuldoshkhodzhaeva,

singers Boborakhim Mirzaev, changist Pulat Rakhimov, artists Zuhur Kobulov and Nizom Khaydarov. The ensemble existed until July 1927. On the basis of this group, the first Uzbek State Musical Theater was founded in 1929.

In 1927, an ensemble of makom players was formed under the Uzbek radio. In fact, this ensemble was a complex of talented musicians in the field of classical music. Ensemble performers: nai players - Dadaali Soatkulov, Saidali Kalonov, koshna player - Khairulla Ubaydullaev, changisti - Nigmatjon Dustmukhamedov, Fahriddin Sodikov, dutar players - Abdusoat Vahobov, Arif Kasimov, tanbur players - Riksi Rajabi, Makhsudkhoja Yusupov, gijakists Imomjon Ikramov, Narist Khasantikhodzhadov and doi . Their main goal was to perform a sample of the classical musical heritage, as well as to pursue a consistent goal of developing musical art.

Along with Uzbek folk melodies, the ensemble's repertoire includes works by contemporary composers, including Chorgoh, Kuchabogi, Bayot, Birlashingiz, Factory, Galaba, Hammamiz, Ilgor, Mirzadavlat Yunus Rajabi. Later, the ensemble included well-known singers of the republic Mulla Toychi Tashmukhamedov from Tashkent, a teacher from Bukhara Halim Ibodov, Samarkand dutarist and singer Khoji Abdurakhmon Umarov, Khorezm tanburists and singers Matekib Kharratov, Safo Mugonii, Tashkentka Nazira Akhmedova. According to many instrumentalists and theorists, this period marks the beginning of a period of diversity in folk performing arts, especially in group art.

Although the 1930s were a period of rapid development of Uzbek music, one of the main tasks of Uzbekistan in the field of instrumental music of that time was the introduction of ensembles into the life of the general public of the country. During this period, the issue of teaching the folk instruments of Uzbekistan in the musical system and, thus, the formation of ensembles of various forms was also raised.

By the mid-30s of the twentieth century, it became customary to organize days of literature and art in order to further strengthen the friendship of peoples. The organization of the performance of popular songs played a significant role in organizing these events at a high level. That is why large song and dance ensembles were formed. In his time, such ensembles consisted of 20-30 people, trained musicians and singers. They sought to fill the scenes of large ensembles in order to create a mood of luxury and grandeur, characteristic of the ideology of the time, as well as to achieve a high resonance. The words were reproduced as much as possible, forming a large bouquet of sounds. Thus, in accordance with the requirements of the time, various singing and dancing ensembles, as well as various vocal ensembles, were formed in practice and continued their activities in performing practice.

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