

## Performance Art of Uzbek Folk Instruments in 1860-1917

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### ABSTRACT

*The life of the indigenous people of Central Asia in the 70-80s of the 19th century (family lifestyle, customs, musical situation, rituals) attracted the attention of Russian and foreign ethnographic and folklorists. This is the reason for the interest in folk instruments, which are part of the national culture. Ethnographers and travelers who came to Central Asia at the end of the 19th century and the beginning of the 20th century did certain things in recording (notating) the folk music of the Turkestan region, in which they paid special attention to the study of folk instruments. In their creative works, they emphasized the popularity of music and its important role in people's life. Thanks to these sources, we got information about the content of music art, types of performance, musical traditions, definitions of musical instruments, sheet music of Uzbek folk tunes.*

In N.S. Likoshin's book "Half a Life in Turkestan" (SPb, 1917) and other works, a special place is devoted to the rich artistic heritage, traditions, and condition of Uzbek folk instruments. The well-known researcher of Turkestan V.I. Massalsky writes: "Musical instruments (dutor and kobiz) could be found in almost every household." This indicates that family music is widespread in folk life, and playing is taught based on the ability to hear. N.S. Likoshin testified: "A man from Tunga appeared in Tashkent who played simple tunes using two khivchins on a new, unfamiliar gusli, cymbal-like multi-stringed musical instrument: He was invited to non-stop gatherings as a strange novelty.

Then one of the local musicians bought the dust and started playing not only his songs, but also many other purely national tunes. It left a very pleasant impression on the listeners. After that, the cymbal player was invited to join the string orchestra. The richest collection of musical instruments collected before 1917 belongs to A.F. Eichhorn, the military bandmaster of the Syrdarya region music choir (that's what military orchestras were called at that time). When he got old, he collected all the Uzbek folk instruments, Eichhorn describes them as follows: the half-pear-shaped dutor with two twisted strings belongs to the group of lutes, the gijjak belongs to the group of bowed instruments with three strings (similar to a Persian bow), and included rubob (referring to Bukhara or Afghan rubobs) in the group of mandolins. The author called the trumpet an ancient wind instrument with a reed blower, the kushnai a flute with double reeds (Eichhorn says that the Uzbeks used such flutes (kushnai) skillfully to accompany the koshna, and the trumpet was used in solemn ceremonies, military describes as a middleman who informs on campaigns, that is, a military drill of the people of Central Asia, having the correct form.

Chirmanda (doyra) is described by a musicologist as a musical instrument used to accompany songs and dances, like a drum (tanburin) with rings on the edges, reminiscent of hand-drums of ancient Egyptians. The drum is described by Eichhorn as consisting of two small ceramic palms and two percussion sticks. He includes Safoil in the group of shikildaks, whose peoples can be seen brought from Kashkar. A musicologist ethnographer calls the chang the favorite instrument of girls. A.F. Eichhorn is one of the first folklorists of the second half of the 19th century who gave a detailed description of each musical instrument.

He made a great contribution to music theory and folklore. The famous military bandmaster V.V. Leysek wrote down the Uzbek tunes and wrote the piece "Asian potpourri" based on them for the orchestra. The educational activities of the bandmasters made it possible for local intellectuals to get acquainted with examples of Russian and world music. At the same time, amateur clubs for theater and music were formed. Most of these people had the professional musical knowledge necessary to educate the aesthetic taste of the masses. V.V. Leysek also took an active part in community affairs. Military kapellmeisters made an undoubted contribution not only to the recording of folk tunes, to the collection of musical instruments, but also to the skill of playing folk instruments.

At the exhibition, all types of musical instruments that existed among the people at the end of the 19th century were displayed in several halls. The famous music historian of that time, N.F. Findeizen, wrote: "The Central Asian section was the richest section in musical instruments. Here you can find good copies of stringed and percussion instruments." The well-known musicologist T. Vyzgo noted that "the Nizhegorod exhibition started the introduction of Central Asian instruments to various classes of the population of Central Russia." European instruments began to enter Central Asia (symphonic orchestra, musical instruments of drum and percussion orchestra, piano, drum). A harmonica imported from Russia appeared in Khorezm.

In the Ferghana Valley and Tashkent, instruments began to replace the violin with the violin. Performance of Uzbek musical instruments is also enriched with the achievements of music culture of other nations. In the 80s and 90s of the 19th century, all military units had orchestras of musical instruments, which at the same time served in various public events, such as exhibitions, fairs, and celebrations. In the second half of the 19th century, serious changes took place in the performance of Uzbek folk instruments: new forms appeared. Based on the traditions of folk performance, new, relatively complex and perfect tunes and songs illuminating various aspects of people's life began to be created. Well-known dutor player, tanbur player, circle player, piper, trumpeter, bulamon player, gijjakchi, kashkar and Afghan rubobists appeared.

Folk instruments became popular among music lovers. They took an active part in "Novruz" holidays and similar public elections and performances, harvest holidays.

Among the instruments, there is a desire to create a special system of symbols (notation) that records musical sounds. This was done by the poet and musician Pakhlavoy Niyaz Mirzabashi (Komil Khorazmiy 1825-1879). Pakhlavon Niyoz Mirzabashi, a talented musician, skilled tanbur player and djikjak player, was surprised to see the instruments playing this note during his trip. As soon as Mirzabashi-Kamil Khorezmi returned to Khorezm, he began to write down the intentions and statuses that had been in his heart before.

The musician discovered the "Khorazmcha tanbur notation", a tablature written on the tanbur line, which includes a vertical line in accordance with the number of frets. The place to press the lad is marked with dots. Dots above and below the line represent the number of times the tanbur strings are struck above or below. This Khorezm tanbur inscription is read to the left. The author Khorezm writes down the instruments and the ways of saying "Rost", the first of the six and a half maqams. His son Mirzo Matrasulboy helps him in this work. With the help of Madrakhim Khan (Feruz), copies are made by famous calligraphers.

One of the copies is kept at the Institute of Oriental Studies named after Abu Raykhan Beruni. Although not perfect, this new style of notation went down in performance history as one of the first attempts to record and preserve musical heritage. The author of the notation was also a great musician and teacher. Khudoybergan Muhrkan, Khudoyberdi Makhsum, Bobojan Bulamonchi, Muhammad Rasul Mirza, Matyokub Kharratov, Matniyoz Yusupov and many other famous musicians and singers learned to play dutor, tanbur, gijjak, bulaman, trumpet, doyra and other instruments from him.

Dutor player Qambar Baba, bulmonists Abdurakhmonbek, Abdulla Buloman, Yaqub Bulamon, trumpeter Sharif Mekhtar, tanburist Muhammed Yaqub Kharratov, Usta Khudoyberdi, Niyozkhujja made a great contribution to the development of performance of Uzbek folk instruments. Among the harmonica players in Khorezm, Safo Mughanni, Khuja Otajonov, Jumaniyaz Khaitbayev and others were very popular among the people. It should be noted that despite the discovery of notation, Uzbek folk musical instruments developed mainly in the traditional oral method created by a large number of masters of performing arts. The creative approach to the ages of music ensured that each performance was unique.

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