

IMPLEMENTATION AND PROSPECTS OF THE PIPE TOOL IN UZBEKISTAN

Umidjon Urishev

Teacher, Department pop-Instrumental Performance,
Institute of National Variety Arts them. B. Zakirova, Republic of Uzbekistan

ABSTRACT

This article discusses the popularization of the trumpet, which is one of the leading musical instruments, in the musical culture of Uzbekistan, the conditions and prospects for the formation of the education of musical instruments in Uzbekistan.

Keywords: vocal group, mastery, musical education, traditions of European instrumental music, performance skills, education

Умиджон Уришев

преподаватель, кафедры

эстрадно-инструментального исполнительства,

Институт национального эстрадного искусства

им. Б.Закирова, Республика Узбекистан

Аннотация:

В данной статье рассматривается популяризация трубы, которая является одним из ведущих музыкальных инструментов, в музыкальной культуре Узбекистана, так же условия и перспективы формирования музыкального образования в Узбекистане.

Ключевые слова: вокальный коллектив, исполнительское мастерство, музыкальное образование, традиции европейской инструментальной музыки, исполнительское мастерство, образование.

INTRODUCTION

By the middle of the 19th century, the khanate, which arose as a result of the disintegration of the Timurid empire, was again named the general governorate of Turkestan after it was annexed by Tsarist Russia. The Turkestan region was divided into five regions - Syrdarya, Samarkand, Fergana, Yettisoy and the region beyond Kasbiy. Through the popularization of Russian culture in the newly established Turkestan, European musical instruments, five-line musical notation, including wind instruments, entered. Military orchestras were organized in the regions by orchestra leaders such as Leysik and A. Eichhorn.

In the course of the introduction of Russian culture, a special music, which is a tradition of the intellectuals of this nation, is developed, that is, music played in the house (domashnee muzo'tsirovanie). More and more attention is paid to musical education. Music lessons are taught in colleges and these lessons were taught by professional teachers. The magic power of music is always used to popularize a new idea among ordinary people.

During this period, military orchestras played an important role in popularizing music among the masses. The music played by the bands of military units located in different parts of the

country became popular among the local population. In the words of V. Stasov: - "Military orchestras are promoters of not only military music, but also other musical works among the public." [1,177].

European orchestral music began to be played by military orchestras in many remote areas of Turkestan. The military orchestras demonstrated the power and strength of the Russian army with their performance, and had a great impact on the minds of the local population. The wide distribution of such orchestras, their playing in the open air among the masses, made it possible for the musical culture to spread widely. In particular, "Manchurian hills" (Na sopkax Manjurii), "Homeland miss" (Toska po rodine) and other works of various genres became popular and even started to be played on Uzbek folk instruments. Children of serving soldiers and orphans served as orchestra trainees in military orchestras. They were taught to play various instruments by leading musicians. In some orchestras, in addition to wind instruments, strings are also taught. With this, musicians were able to participate as performers in symphony and symphony orchestras. A.F. Eikhgorn, F.V. Leisek, and N.N. Mironov were among the educated musicians who made a great contribution to the development of the performance of the band in Turkestan.

A.F. Eikhgorn is one of the pioneers of the promotion of Uzbek music art [1,25]. In addition to his work as the bandmaster of the military orchestra (he has been the bandmaster of the Syrdarya region military band since 1870, Skoblev and the present Fergana region bandmaster since 1883), he actively participates in the country's concert activities. He is engaged in composition and music ethnography. According to V. Belyaev: - "A.F. Eichhorn took an active part in the music and concert life of the city. He performed live as a solo violinist and member of a string quartet. He tried to play alto, cello, organ, piano, and even brass instruments." [2,44]. The military orchestra led by A.F. Eichhorn gave many concerts to the residents of Tashkent and was quite successful. In the 70s and 80s of the 19th century, Eichhorn's works dedicated to Asian themes, such as "Polka", "Tashkentcha", "Waltz", "In the expanses of Turkistan", "Moonlit night in the ruins of Samarkand" and others, were popular among Tashkent music lovers.

A number of local tunes and songs, written down by Eichhorn and adapted to European instruments and a brass band, were successfully performed in concerts. One of Eichhorn's greatest services was collecting and describing the musical instruments of the peoples of Central Asia, and he cataloged 36 instruments, many of which are among the most valuable instruments in his collection [2].

METHODOLOGY

The activity of the Czech musician and ethnographer, military kapellmeister V.V. Leisek is of great importance in the development of the performance of musical instruments in Turkestan. As a result of the improvement of Russian-Czech relations at the end of the 19th century, many Czech musicians came to Russia. VV Leisek [3] was among them. This musician is considered to be one of the leaders of educational society and creative activity in Turkestan, and was the bandmaster of the military orchestra of the Khojaly battalion. In addition, he led the choir called "Lira", taught music and singing at the gymnasium, tried to learn the musical folklore of the peoples of Central Asia and created works. He presented himself as a performer at the concerts

of the Tashkent Music Society. In one such concert, the string quartet performed "Andante cantabile" from P.I.Tchaikovsky's quartet, performed by Y.B.Gordon (1st violin), A.B.Gordon (2nd violin), V.V.Leysek (alto), A.I.Mirbadalov (cello).

VV Leisek wrote many military marches and while working with military orchestras, he tried to enrich their repertoire with new works based on national melodies. "Leysek was also engaged in collecting Uzbek melodies and processing them for orchestral instruments," recalls his student, musician and pedagogue F.I. Negovelov. Many of these tunes were performed by orchestra soloists at concerts and were enthusiastically received not only by European listeners, but also by local residents.

One of the important works of V.V. Leysek is the work "Asian potpourri" written in 1890. This work is composed on the basis of Uzbek, Karakalpak, Kyrgyz, Kazakh folk tunes. The flute, oboe, clarinet, bassoon and brass instruments, cornet, trumpet, horn, trombone, bass and percussion are played by Leisek. It was played in a musical orchestra consisting of instruments such as drums and triangles (treugolnik).

The Czech musician's first attempt to create a piece for a brass band based on Turkestan melodies is of great historical importance. V.V. Leysek's multi-faceted musical-community, teaching and concert performance activity left its mark on the development of the musical culture of Uzbekistan[3].

After 1917, many opportunities were created for the Uzbek people and other peoples living in Central Asia to receive European education and study Western culture.

The government set itself the task of implementing cultural reform at a time when the first years of the Soviet government were marked by economic difficulties and civil war. Higher and secondary special schools have started to be established in the Turkestan region. During this period, there was a shortage of specialists in the field of art and culture, as well as in many specialties.

In April 1918, the People's University of Turkestan was established by the decision of the Tashkent soldiers' and workers' deputies, and along with it, the People's Conservatory was established in Tashkent, and later, folk music schools were established in the big cities of the republic, Fergana, Bukhara, Samarkand, Namangan, and other cities [4].

Initially, elementary music schools started working under the name of People's Conservatory. Initially, elementary music schools started working under the name of People's Conservatory. As a result, folk music schools were opened in Tashkent, Samarkand, Andijan, Namangan, Kokan, Bukhara and Khiva [5]. Musicians and intellectuals from Moscow, Petersburg, Kiev, Kazan and other cities contributed a lot to the organization of such music venues.

RESULT AND DISCUSSION

Alexander Yefimovich Morozov (1989-1971) is the founder of trombone and tuba performance school in Uzbekistan. He came to Tashkent in 1920 as a starshina in the Turkfront orchestra. He works in the Opera Ballet Theater, Radio Committee and Philharmonic Orchestra. He began his teaching career in 1929 at the music technical school. Here he teaches trombone and tuba, and later continues this activity at the conservatory. In 1969 Ye.A. Morozov was awarded the honorary title of Cultural Worker of Uzbekistan. This musician played his instrument freely, his intonation was clean, and he played smoothly in all registers of the instrument. Even in his

old age, he played his instrument at a professional level, surprising his peers. A.E. Morozov led the trombone group in the orchestra until the end of his life, always played the first and bass trombone parts, and thus set an example as a teacher for young musicians. Appreciating the performance qualities of the talented trombonist, the well-known conductor and composer, People's Artist of Uzbekistan A.F. Kozlovsky said: "In my opinion, taking into account the performance skills and qualities of A.E. Morozov, he can be included among the highly qualified trombonists of the Union. Because only the conductors who stand behind the console and are lucky enough to have a deep and delicate feeling of music and feel other aspects of it know it well."

A.E. Morozov's pedagogical method consisted of deep understanding of the melody played by students, development of the student's mind, directing every technical skill to artistic thinking. He especially attached great importance to studying gammas and etudes, and demanded to perform etudes with high artistic taste and level. Aleksandr Yefimovych used to attract students to study the orchestra repertoire, especially symphony, opera and ballet orchestral parts.

The ensemble class will also be lively and interesting, because A.E. Morozov always enriched the repertoire of his own ensemble by adapting the works of other ensembles and Uzbek composers. A.E. Morozov also pays great attention to the methodology of trombone performance, among his methodical works, the work entitled "Student's independent work on himself" is very interesting.

A.E. Morozov trained a number of trombonists and tuba players during his pedagogical career. Among them, G.K. Vergilesov and T.Yu. Fozilov worked at the Tashkent Conservatory for many years.

Namangan Music Academy was established in 1935. S pervyx dney otkrytiya glavnoy zadachey uchilishche stala ne tolko podgotovka kvalifitsirovannyx spetsialistov, no i byt centrom kultury i prosveshcheniya. The first teachers of the musical instruments department of Bilim Yurt were Ya. Shapiro (trombone, trumpet, horn and tuba classes), M.V. Poznyakovskiy (trumpet and clarinet classes), E.S. Berey (trombone and clarinet classes) and P.G. Svechev (Namangan Bil teachers such as Ya.P. Shapiro, who graduated from the country in 1941 in the horn class, taught young people the secrets of music. In 1939, the first graduates of the educational institution received a ticket to life. Among them were tubaist Yu. Abdullaev, trumpeter A. Zakharov, trombonist A. Petrov (all of them students of Ya. Shapiro) and others.

Samarkand Academy of Music was opened in 1945. It was established on the basis of the previous music school. But the school was preserved under him, and these two educational institutions were headed by G.V. Poppel-Bauer. There are few teachers of percussion instruments, mostly practicing musicians. Among them were V.A. Volodievsky (clarinet class), M.F. Gerasimenko (trumpet class), Ya.F. Umarov (tuba class), violinist N.P. Zinin (trombone class) and others.

In the 30s and 40s of the 20th century, mainly practical performers and musicians of military orchestras were engaged in teaching activities in the music education classes of the republic. Although they did not have pedagogical experience, they were musicians who mastered the performance skills of their instruments at a high level. Based on all of the above factors, it shows that teaching musical instruments in Uzbekistan is quite complicated. That is, the

answer to the question of how to teach was based on the experience of playing an orchestra and playing a solo instrument.

One of the problems at that time was the diversity and stagnation of the student body. Because the destruction after the war, hunger and the difficult situation of the workers had a great impact on it. Most of the students of the musical instruments department were children of orphanages with no basic musical literacy, and they lacked musical instruments and sheet music, which had a negative impact on the quality of professional training. The issue of pedagogical repertoire has not been resolved, and the existing works are also limited. That is why creating a concert pedagogic repertoire based on national local tunes is one of the urgent issues.

One of the important tasks is the training of wind instrument players at the initial stage, and music educational institutions play the role of a middle link. And the conservatory needed a solid initial professional base. It was necessary to open special 10-year music schools for the initial training of such performers. For this purpose, in 1936, a music school with classes for recreational instruments was established in the student palace. N.N. Nikolaev led the oboe class at this school.

In 1939, by the decision of the government of Uzbekistan, a special music school was established under the Tashkent State Conservatory. In his orchestra class there were also musical instruments. V.M.Kozalupov (clarinet), A.Ya. Kaplan (trumpet), A.E. Morozov (trombone-tuba) worked in the school as highly qualified teachers.

Among the first students of this school were V.L.Melkomini, K.A.Azimov, S.M.Usmanov, L.I.Ibragimov, V.I.Rudenko and others. Experienced teachers of the Naval Orchestra Conducting Faculty of the Leningrad Conservatory had a great impact on the development of musical pedagogy and performance of wind instruments in Uzbekistan. Among them, A. Berezin (clarinet), A.E. Reiche (trombone), laureate of the All-Union Competition, I.G. Roginsky (clarinet), S.Ya. Levin (bassoon), I.I. Yesin (clarinet) and others have greatly contributed to raising the performance level of conservatory students[6].

In 1943, the Decade of Literature and Art of the Central Asian Republics was held in Uzbekistan, showing the unity of the peoples of the East even in such difficult conditions. Oboe player N. Kenjibaev, clarinetists K. Azimov and F. Koldoshev, flutist I. Sadullaev, trombonist B. Amangeldiev and others took an active part in Dekada concerts.

In 1944, a boarding school for students specializing in music (later named after General Petrov) was opened in Tashkent. It mainly educates orphans whose parents died at the front (the boarding school under the Ministry of Public Education since 1956).

This school trained musicians for military orchestras. M.S. Markosyan, inspector of military orchestras of the Turkestan military district, showed great dedication in the establishment of this school, in the selection of pedagogical personnel, and in the recruitment of commanders and educators. This school trained musicians for military orchestras. M.S.Markosyan, inspector of military orchestras of the Turkestan military district, showed great dedication in the establishment of this school, in the selection of pedagogical personnel, and in the recruitment of commanders and educators. He invited the highly qualified musicians of the district orchestras to pedagogical activities. D.N. Persev, its first head, spent a lot of effort in organizing the boarding school. Highly qualified musicians who graduated from the Military Conducting

Faculty of the Moscow and Leningrad Conservatories taught at this school, including V.Ya.Markelov, U.Abdullaev, N.P.Sharipov, D.A.Moralev, N.P.Dolgov. P.V.Shevnin, first deputy director of educational affairs, teacher N.N.Boev, teacher V.Ya.Knyazev and others among the teachers of the school brought up their students with special love and care. Discipline was at the top of the list at the school.

Among the first teachers of the school were A.V. Malkeev (flute), M. Fedorov, A. Terentev, Z. Gitsel, M. Vaystukh (oboe), I. Yesin, A.F. Orlov, U.R. Rizakulov (clarinet), Ye. Gorshkov (bassoon), B. Ya. Godes, M. N. Nikolaenko, N. M. Malishevsky (horn), A. Kolpinsky, A. Ya. Kaplan, A. Levin (trombone), Ye. Palilov (tuba), Parfeonov (percussion instruments) and others

CANSLUSION

Unlike regional music schools, this school had highly qualified teachers from the center who graduated from the Tashkent Conservatory. That is why this school was distinguished by its quality in personnel training.

Summarizing the period of establishment and development of musical education in Uzbekistan, it can be said that in a short period of time, great things have been done in all aspects of the music field in the Republic. In particular, the field of primary, secondary and higher education was created. A solid base of musical education has been created. This principle had a great influence on the development of general music performance, including the performance of wind and percussion instruments.

REFERENCES

1. Стасов В. Избранные сочинения. В 3-х томах. Т.1. М., 1952, с. 177.
2. Беляев В. Музыкально этнографические работы А.Ф.Эйхгорна в Узбекистане. -В кн.: «Музыкальная фольклористика в Узбекистане». Т., 1963
3. Ковбас М.С. В.В.Лейсек в Узбекистане. -В кн.: «Вопросы музыкальной культуры Узбекистана». Т.,1969.
4. Дульгарова И. «Туркестанская народная консерватория». -В кн.: «Вопросы музыкознания», вып. 2,Т., 1971.
5. Вызго Т. «Первое музыкальное учебное заведение». -В кн.: «История Узбекской советской музыки», Т. I. Т., 1972.
6. B.S.Salixov, B.Matyoqubov., O`zbekistonda damli cholg`u ijrochiligi tarixi, O`quv qo`llanma. :T 2007y
7. Ismoil Rustamov (2023). DOYRA-O`ZBEK MUSIQIY IJROCHILIGIDA USUL BERUVCHI ENG ASOSIY CHOLG`U. Science and innovation, 2 (Special Issue 5), 742-745. doi: 10.5281/zenodo.7998822
8. Ismoil Rustamov. (2022). The Place of Doira Instrument in Uzbek National Art. *Eurasian Journal of Humanities and Social Sciences*, 5, 74-77. Retrieved from <https://geniusjournals.org/index.php/ejhss/article/view/583>
9. Rustamov, Ismoil (2023). DOIRA CHOLG`U IJROCHILIGIDA IJROVIY USULLARNING AHAMIYATI. Oriental renaissance: Innovative, educational, natural and social sciences, 3 (4), 74-79.

10. Рустамов, И. (2023). ЗНАЧЕНИЕ ПРИЕМОВ В ИНСТРУМЕНТАЛЬНОМ ИСПОЛНЕНИИ НА ИНСТРУМЕНТЕ ДОЙРА. Ижтимоий-гуманитар фанларнинг долзарб муаммолари / Актуальные проблемы социально-гуманитарных наук / Actual Problems of Humanities and Social Sciences., 3(S/3), 257–263. <https://doi.org/10.47390/SP1342V3SI3Y2023N36>
11. Rustamov, I. (2022). DOIRA CHOLG'USIDA IJROCHILIK MAHORATINI OSHIRISHDA QO'LLANILADIGAN MASHQLAR MOHIYATI. *Science and innovation*, 1(B6), 456-460.
12. Madina Nasretdinova, Ismoil Rustamov, & Oybek Karimov (2022). MUSIQA SAN'ATINING HOZIRGI KUNDAGI O'RNI. *Scientific progress*, 3 (2), 841-845.
13. Насритдинова, М. Н. (2023). УСТОЗ МУХТОР АШРАФИЙ МАҲОРАТЛИ ПЕДАГОГ СИЙМОСИДА ШОГИРДЛАРИ ХОТИРАСИДА МАНГУ БАРҲАЁТ. *ТА'ЛИМ ВА RIVOJLANISH TAHLILI ONLAYN ILMIY JURNALI*, 3(2), 303-305.
14. Насритдинова, М. Н. (2023). ПРИИМУЩЕСТВО КОРОЛЕВЫ ЦВЕТОВ. *Чай*.
15. Nurullayevna, N. M. (2022). THE ROLE OF PEDAGOGICAL ACTIVITY IN CREATING A NEW UZBEKISTAN ENLIGHTENED SOCIETY. *IMRAS*, 1(1), 238-241.
16. Rustamov, Ismoil (2023). O'ZBEK MILLIY CHOLG'ULARINI TAKOMILLASHTIRISH JARAYONLARI (doira cholg'usi misolida). *Oriental renaissance: Innovative, educational, natural and social sciences*, 3 (5), 697-703.
17. Ahmadjon Nurmuhamedjanov, & Ismoiljon Rustamov (2022). YOSHLARNING IJTIMOY FAOLLIGIDA MADANIYAT VA SAN'AT MUASSASALARIDAGI TO'GARAKLARNING O'RNI. *Science and innovation*, 1 (C2), 48-50. doi: 10.5281/zenodo.657842
18. Nasritdinova, M. (2023). ARTPEDAGOGIKANING BO 'LAJAK MUSIQA TA'LIMI O 'QITUVCHILARI IJODKORLIK QOBILİYATLARI RIVOJIDAGI IMKONIYATLARI. *Scientific journal of the Fergana State University*, (2), 189-189.
19. Nasritdinova, M. (2023). PEDAGOGICAL MODEL OF MORAL EDUCATION DEVELOPMENT OF PRIMARY CLASS STUDENTS ON THE BASIS OF ARTPEDAGOGICAL APPROACH. *Oriental renaissance: Innovative, educational, natural and social sciences*, 3(2), 199-204.