

7-15-2019

## At The Origins Of Musicology In Uzbekistan

Saida Kasimxodjaeva

*The State Conservatory of Uzbekistan, 9969123@mail.ru*

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### Recommended Citation

Kasimxodjaeva, Saida (2019) "At The Origins Of Musicology In Uzbekistan," *Eurasian music science journal*. 2019 : No. 1 , Article 4.

DOI: [doi.org/10.52847/EAMSJ/vol\\_2019\\_issue\\_1/A4](https://doi.org/10.52847/EAMSJ/vol_2019_issue_1/A4)

Available at: [https://uzjournals.edu.uz/ea\\_music/vol2019/iss1/4](https://uzjournals.edu.uz/ea_music/vol2019/iss1/4)

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**Introduction.** Perceiving musicology as a combination of scientific and academic disciplines, considering the history and the way of its development, the author pays more attention to the problem of understanding the evolution of music and musical science. Music education is presented in the relationship of the two main areas: science and education. There is evidence of a gradual expansion and changes in the content and methods of the science of music. Reveals the relevance of a number of provisions necessary for the further training of educated and intellectually developed generation. XXI-st century rapidly and dynamically entered in our lives in terms of the development of information communication, technological progress and unprecedented rise of scientific thought.

Crisis incipient science of music at the beginning of the XIX century, the century's end in their full rejection of theory and practice. The process of the formation of the main areas that played a key role in the Uzbek musicology, an integral part of social and cultural transformations turn of the XIX - XX centuries. Social upheavals of this period of history, a powerful wave of liberation movements caused an unprecedented intensification of national creative forces committed to the development, expansion of contacts, attached to the other cultures.

To date, the science of music has evolved so much on what grew out of it and separated into clearly separate spheres with their problems, trends, directions: music theory, music history, ethnomusicology, musical philosophy, and also music source studying. And it should be noted that each of these areas has its embodiment in materialized form of faculties, departments in the conservatory. Development of new standards, new plans, programs, new courses is a related process of development of these sciences in general.

Practical implementation of the above trends - science and education - are closely linked to the education system, since it being the most effective means of spiritual and cultural formation of the younger generation, stimulates the development of society as a whole. Based on this, we would like not an exhaustive

still try to follow the general development of musicology as a Humanities, and if possible hold parallels with music education.

In retrospect, almost every century has left its mark in the study of music in shaping attitudes toward it. Music, being no material substance, always occupied the minds of scholars. Numerous treatises, attempts to study in the context of the exact sciences, proof of this. At a time when science has generally been on the stage of development at the same time allowing scientists to study music, and astronomy, medicine, mathematics, traced its bright educational focus. The missionary task manifested in an attempt to comprehensive presentation of theoretical and aesthetic aspects (in IX-XIII Abu Nasr Farabi, Abu Ali Ibn Sina, al-Razi Fakhriddin, Sayfiddin Urmavi.)

*Central Asian science of music.* In the future, the heyday of the classical poetry of the East, the expansion of the coverage zones of theological sciences influence, loaded thought about music in a deep philosophical path. Education of the senses, morality, was given the utmost importance. The science of music of this period, meeting the demands of his time to satisfy the needs of the society (in XIV-XVIII Kutbiddin Sheraz, Abdulkadir Maragi, Abdurrahman Jami, Nazhmiddin Kavkabi, Darvish Ali Changi).

The crisis of the science of music, emerging in the early XIX century, at the end of the century was their full rejection of theory and practice. In the arguments dating from this period, dominated by the scholastic ideas on the subject of music, having little to do with its domestic and aesthetic use. End of the century was characterized by the fact that any problems, including problems related to music was discussed only in the theological sphere. So the question of the role and importance of music in society goes something along the following lines: “As far as we endure the Sharia in relation to music?”

This issue results in a huge amount of articles in newspapers and magazines. For example, in the newspaper “Al Isloh” for several years conducted fairly violent altercation between prominent members of the intelligency. The amplitude of the

findings range from complete denial of Music (Fazul Vahob Kari “Al Isloh” number 21 in 1915, Basil “Sharia Islom”), through a reserved indifference (Mulla Ortikov “Al Isloh” number 2 in 1915), up to a condescending, passive tolerance (Ashurali Zahir “Al Isloh “1916 number 2). With all the polarity of views, above their opponents position is based solely quotations from the Quran and Hadith. By the way, it should be noted that the authors did not specify precisely which areas or genres of music there is a dispute. About that what today is called home - mass music? Or is it the maqom? Most likely, the first of the music played on holidays - weddings in tea houses, and in places where the masses.

Maqoms-widely known at the time culture sufficiently elitist and given that its principal place of escalation Palace of padishahs, it becomes clear that hardly anyone could afford to harsh judgments against them. Although this period and is characterized by an unprecedented flowering of bayaz creation - edition maqoms poetic texts, but they relate more to poetry than to music. During this period, intellectuals do not care about ideology of world masses. Hand-written treatises and articles in the newspapers about the music were written and challenged in their closed circle. In general, in society there was the passive contemplation. Attitude to music is seen as part of a personal self-help, religious humility, acceptance of a pre-existing world order, a perfect rejection of an active business.

***Music science in the XX-th century.*** At the turn of the XIX-XX centuries in Central Asia emerging movement, later named “Marifat“ (“Enlightenment“), whose members advocate humanistic ideals. Around the same time, among the Volga and Crimean Tatars unfolding movement “Dzhadism“ at the beginning of the XX-th century, widespread and in Turkestan. Critical mass was related to music, preserved in the future, it was picked up by dzhadids. But, unlike his predecessors, dzhadids tried to find a way out of that situation (Abdullah Avloniy “Madaniyatimiz Tulkinlari”-“Waves of our culture”). Without breaking with religious orientation , local dzhadids , propose to replace in schooling Arabic and Persian native - Uzbek. Among their demands - cleaning the Turkic language from Arabic and Persian

influence, opening new business schools (secular) of the sample to create a national culture and the arts: theater organization, publication of newspapers, magazines and literature in their native language. Dzhadids desire in language, entailed a total re-evaluation of the place and importance of Arabic and Persian languages, and, consequently, and cultures.

Comparison of Turkish and Arab - Persian began attempts to identify their interaction and identity, aroused a keen interest in Russian culture. It is to this period that the first edition of collections of songs (only texts) by Hamza and Khurshid, high development of bayaz art (collections of poetic texts of traditional vocal music), as well as the appearance of the first articles deals with music problems in newspapers and magazines. Nevertheless, by at the early of XX-th century, in the dzhadid movement, gradually planned split. Opinions are polarized, especially in relation caused by consistent rejection of that part of the national culture, to which, in particular, “Shashmakom”.

There fore, since 1919 in Uzbekistan develops its activities representative, intellectually and socially influential organization “Chigatoy Gurung” (“ Chigatays conversation”), to unite the largest Uzbek scientists and culture of the period. Along with the problems of language, literature, spelling, attention was paid to the national music and its comprehension. With all the variety and even contradictions of these movements, they certainly share one thing - namely, an increased interest in Uzbek culture.

The main content of their ideological and artistic and scientific creativity was expressed in stressed patriotic, nationally specific self-expression. Naturally, in that period, the attention of the local intelligentsy enlightened minds dwell on the problem of collecting, recording, and pre-ordering of the rich spiritual and in particular music, heritage of the Uzbek people. Educating the younger generation of the best examples of musical heritage, it was the discovery made by educators. The idea of A. Fitrat - about dosage and system familiarization mass audience maqoms

culture, and further cultivation of taste and culture of the people on this basis, we can see the result of long-term observations.

And only the XX century, with its pronounced rational direction associated with the practice of scientific research. Starting with “Enlightenment” every scientific work became a textbook, any scientific idea embodied in life as new genres, schools, higher schools of music education. The main content of their ideological and artistic and scientific creativity was expressed emphatically patriotic, national certain self-expression. Naturally, in that period, the attention of the enlightened minds of the local intelligentsia was pointed at the problem of collecting, recording, and pre-ordering of the rich spiritual, and in particular music, heritage of the Uzbek people.

At the organization and implementation of the first folk expeditions in the early 20's - the Ferghana valley, Khorezm, Bukhara in - the desired result has been achieved. Based on historical data, we can safely conclude that these activities, gathering diverse material on the archeology, ethnology and philology in matters relating to the science of music at an impasse. We found that, despite attracting huge intellectual and material resources, the case for recording music at first, then fixing the poetic texts has not moved. Even in later editions - “Ashulalar” by G. Zafari (Tashkent, 1926), “Dostonlar” by Elbek (Tashkent, 1929), where the collected material was first scientifically processed, systematized, the musical fixation was absent. This, of course, could not meet the demands of the time. In this situation, it became very positive involvement in the case of European scientists. The problem was formulated quite clearly: “Without European knowledge, we are powerless” (A.Fitrat.)

Conflicting ideas appeared at the beginning of the XXth century, the contrasts of reality was constantly invaded in thought of music, creating the polarization of views. Paphos of controversies focused essentially around two main issues: “What is a Turkic music? What is its place and significance in the context of the eastern

and wider - world music? “So, in a stormy debate was born A. Fitrat holistic concept of “classical Uzbek music.”

This formulation of the problem has led to a significant impact, traditional forms of learning music were subjected to rethink. The priority was chosen path of development of European methods of musicology. In academic writings of A. Fitrat, G. Zafari, B. Rahmanov and M. Harratov (have a direct impact on N. Mironov, V. Uspensky, E. Romanovskaya) was already clearly through the features of innovation.

***Contemporary process.*** In the context of nearly a century of development of the Uzbekistan musicology, scientific achievements of that period seem rather modest. However, it should be noted that the range of the main problems, which are further elaborated in musicology, particularly in the musical - oriental direction was undoubtedly already indicated in those years. However, further development of socio-cultural and political processes directed musicology at the new channels, many of whom did not survive the test of time.

To date, the science of music has evolved so much on what grew out of it and separated into clearly separate spheres with their problems, trends, directions: music theory, music history, ethnomusicology, music philosophy, and there are also a musical orientalism and gaining momentum music source study in Uzbekistan. And it should be noted that each of these areas has its incarnation materialized in the form of faculties, departments in the conservatory. The development of new standards, new plans, programs, new courses as an integral process of development of these sciences in general.

***Conclusion.*** The process of music education, responsive to the demands of modernity, is enriched with new forms and opportunities with a wide range of audience. The very essence of music, as a phenomenon, its focus on the audience brings to life the emergence of new forms of musical contact. An example of this is the Department of the estrade, formed during the years of independence, the department of “sound engineering and computer science” opened a few years ago.

However, in my opinion, to date, there has been a certain tendency: the science of music in general and music education in particular, evolving and expanding more and more becoming the prerogative of specialists in their profile. Excellence, widely welcome in all areas of activity, in our case, and has feedback. Therefore, the scope of the interests of the conservatory is not just limited to its students. With numerous scientific and creative contacts within the Republic, and far beyond the activities of the State Conservatory of Uzbekistan aims to nurture the artistic and aesthetic taste of a wide range of young people and enlighten them as to the national and universal cultural values.

Preparing of theatre staff - the most important task of higher education. This problem is closely connected with the social policy of the state, which seeks to humanize and socialize modern society, effect education of fundamental core values of the younger generation of citizens of independent Uzbekistan, on the harmonious development of the individual in the new historical conditions.

So theatrical education in Uzbekistan has deep historical roots, built on the empirical tradition, according to the principle “ustoz-shogird” (“master-disciple”), which involved the transfer of practical skills verbally, show, demonstration by the master, as well as repetition, imitation, memorization of words, movements, facial expressions, tones, voices - by the student. The same tradition was common not only in music, dance, circus and other creative environment, but in practice the ancient theater and maskarabozes and kyzykchi, whose history amounts to many centuries.

Having different acting and originality - vocal, instrumental and performance culture, rhythm-plastic, intonation and timbre and linguistic characteristics, situational game elements, visual principles of creativity, this theater, which was based on an oral drama existed in Uzbekistan until the early twentieth century. And, despite of its advantages (mobility, maneuverability, improvisational spirit, ethical context, synthetic actor, open satirical thrust), theater lost its position and place to professional theater of European sample, passing its experience arming with sharp social issues, freedom of internal and external feel.



That was the call of the times, which turned toward professional European theatrical culture based, in contrast to the traditional theater, on writing drama on a rich repertoire and genre diversity, acting on professional schools (Russian and foreign) for a wide range of topics covered, ideas social equality and social justice, freedom of motives with the spirit of the Enlightenment, that stirred progressive strata of the society.

Successfully toured in the late XIX - early XX century Turkestan theater groups from Russia, Ukraine, France, Italy, the first local amateur theater productions, the first performances with the participation of indigenous people and, most importantly, the interest fueled by the local audience to the European theater, acutely raised the question of theater construction and professional theater education in Turkestan following the experience of Russian and Western European drama school.

By the early 20-ies of XX century increased markedly number of amateur theater groups within which developed theater schools and clubs with appropriate training programs to local youth of acting and directing skills.

Starting from 1924, the first generation of national creative personnel of “theatrical profession” is produced by the Moscow theater studio at the Uzbek House Education and Baku studio at College Theater named after Mirza Fatali Akhundov, where they meet with the director and acting experience of Stanislavsky, Nemirovich-Danchenko, Vakhtangov, Meyerhold.

In the year of 1930 in this process actively involve studio theaters, organized at national troupes (in particular, at the Uzbek Music and Drama Theatre). Here the studio staff with the help of invited experts from the local theaters and the central cities of the country study acting, dance, rhythm, stage movement, voice and overall musical literacy.

Since 1932, the education of theater personnel (actors, singers, dancers, directors) is done by Tashkent Theatre College of Lakhuti. Graduates of this college

soon formed the core of the newly established on the territory of Uzbekistan drama theaters, theaters of musical drama and comedy.

The most vocally gifted were directed to the Opera Studio of the Moscow State Conservatory, which opened its doors to young Uzbeks in 1934.

By the end of the 30s of the twentieth century as a result of reforms in the field of theater education the single system was prioritized which combined academic and pedagogical schools as well as traditional empirical forms. The acute need has arisen for a transition to a new level of professional theater training in the framework of higher education.

This task realized only in the postwar years. Finally, on 4 of April 1945 Tashkent State Institute of Arts, which was preparing actors, directors and Theater staff opens its doors to the talented youth. In 1954, in connection with the opening of the art department, the institution receives the name of the Central Asian Theatre and Art Institute. And it was quite justified, as it functioned, in addition to the Uzbek and Russian groups, other Central Asian national courses (Turkmen, Tajik, Kyrgyz, Uyghur, Karakalpak, Korean).

Later this institution was renamed in Tashkent State Institute of Theatrical Arts named after A.N. Ostrovsky. In 1991, it has converted to the Tashkent State Institute of Arts named after Mannon Uygur (TGII). In 1997, after splitting off from TGII of art faculty and creation on its basis of the Institute of Art and Design named after Kamaletdin Bekhzad, TGII opened new departments and faculties related to film, television, pop art and their components (Film Directing, Screenwriting, Cinematography and etc.).

In 2007, Tashkent State Institute of Arts named after Mannon Uygur changes its place of usual habitat and renamed as the State Institute of Arts of Uzbekistan, which meant a significant increase in the educational status of the institution.

In 2012, on the basis of the State Institute of Arts of Uzbekistan and the Tashkent State Institute of Culture created the State Institute of Art and Culture of Uzbekistan, which should supply a comprehensive coverage of the problem of

artistic reality and provide a highly professional creative teaching and research staff, which would meet modern requirements in terms of production technology of art and culture. Today theatrical education in Uzbekistan is usually provided in 2-3 stages, depending on the talent and ability of students as well as on kinds of goals he sets himself on: performing, educational, literary or scientific research. The first phase (3 years) is held within the schools and colleges (Tashkent College of Culture, Republic of pop-circus college, regional colleges of arts and culture, etc.). The second and third phases (4-year undergraduate and graduate 2 years) performed at the theater department GIIK of Uzbekistan.

On bachelor level accepted based on results of creative examinations on relevant profiles (written work, oral questioning, creative problem), as well as on the basis of standardized tests in general subjects (languages, literature, history). Scored in the amount of the highest scores are sponsored by the state budget, others passing scores - on a contract (paid) basis.

In selecting of applicants the essential condition is the presence of natural talent, musical and rhythmic memory, artistry, acting and dramatic data, general culture, erudition. External looks also play its role (posture, height and body sculpture) and the inner content of the entrant as a future artist, scientist and educator.

A bachelor's degree gives the opportunity to work as artists of dramatic and musical-dramatic theater, operetta and film. Those who received this degree may on the recommendation of the profiling department and with competitive examination results continue their education in master's, after which the prospect for research and teaching is opened

The main attention is paid to the process of learning in majors. The actors of drama, film and music drama major in acting, stage movement, stage speech, singing, dancing, basics of director's skills, rhythms, plastics, makeup, ear training, music.

Future artists of puppet theater, in addition to the above, study technology to create dolls, puppets management technology, work with the director, composer, playwright.

Directors of Drama, puppet theater, pop and mass performances obtain screenwriting skills, basics of stenography, specificity of musical stagecraft, drama theory.

Students - playwrights and screenwriters - trained to analyze of works of art, learn dramaturgical skills, the basics of directing and acting art, culture, language, history of drama, modern Uzbek drama, technology of dramatizations. At a special account in drama are items such as style and artistic editing, assembling, oratory, copyright, radio and TV-theater basis, basis of set design, the basics of choreography, the specifics of creating a scenario of material types and genres of mass media, specificity to create journalistic products.

The training program includes works from different eras and styles, based on bringing up scenic culture, acting, directing skills. There are also practices of public performances, some creative and scientific work of students.

By the end of the 4th year undergraduate alumni cover their repertoire, their creative achievements, quest experience over roles, scenarios on the production performances, writing book reviews, review articles, the success of which is a trip for further independent creative life, for admission to Masters (for bachelors) and doctorate (Masters). Bachelor degree is completed by state examination in the specialty and defense of a thesis, which thematically and meaningfully related to the profile of undergraduate students.

If theater critics are pinning their written qualifying work directly with theatrical problems (history of the theater group, the creativity of the actor, director, set designer, dancer, problems of style, genre, synthesis means of expression, etc.), the playwrights as written works represent their scenic compositions, drama, staging, collages, which are defended in terms of themes, ideas, composition, characters, dramatic conflict, language, style, etc.

Directors and actors are also trying to showcase their research, analytical, pedagogical, methodological skills and ability to clearly, correctly, understandably, openly express their thoughts, reasonably defend their point of view, to find the latest creative problem and prove its importance, novelty, practical and theoretical significance.

In addition to special majors, actors, directors, playwrights, theater critics get common discipline knowledge associated with their profession. This is a global and domestic literature, theater history, music history, fine and decorative arts, cultural history, the history of cinema, radio and television, the psychology of art.

Valuable here is an attempt to provide students with the knowledge that will help them to confidently act on stage, on the screen, look for a variety of colors, nuances, accents, matching the requirements of time, overcome difficulties and solve creative problems. Art journalists pay special attention to the history of theater and cinema, online journalism, studying audio, video equipment, dramatic theory, basic directing and acting, screenwriting, stage technique.

The most important components of the educational complex are the humanities, such as history, literature, philology, philosophy, ethics, aesthetics, religion, cultural studies, sociology, political science, which contribute to the formation of common cultural and ideological representations that provide a harmonious development of the personality of the future artist.

In accordance with the requirements of time, students learn computer technology, computer graphics, computer science, educational technology, professional technology, methodology specialty, Uzbek language for the Russian-speaking population, the Russian language for the Uzbek population, as well as foreign languages (English, German, French, Spanish, Italian).

Graduate students, in addition to the acquisition and development of profiling and general theoretical knowledge, write scientific papers - abstracts, volume 80-100 pages on current topics of theater education, theater, art, acting, directing, dramatic, vocal-performing, dancing skills. Its frequent to see outputs on the

theoretical level, indicating maturity of vocational education researcher, the ability to observe, identify main and secondary, summarize the process and suggest ways of improving one or another sphere.

The subjects of learning are the creativity of large national and foreign masters scene performances, creative problems, role games in terms of staging and performing interpretation, experience of outstanding actors - representatives of the world and major national schools, technology issues of acting, directing skills, organic means of stage expressiveness, integrity, finished product.

The purpose of abstracts - education skills of scientific analysis, professional updating and general theoretical knowledge of the student, on the one hand, on the other - revealing his personal qualities, the ability to research and pedagogical work.

In the years of independence in the training program of theatrical training took place items related to national culture, with a theatrical heritage, creativity of Uzbek playwrights, theater workers, where can be traced an attempt to national uniformity and universal means of integrity expression in interpreting the work.

Newly introduced became such subjects as basis for spirituality, the idea of national independence, the environment, information security, professional psychology, professional pedagogy, which are dictated by the urgent needs of the time.

Modern theater with its extensive coverage of national life, shaped characteristics, psychologically rich life characters, is not possible to sustain without the director's interpretation, finding means of expression, enhanced analytical work on the text, the context, the mobilization of mental, physical and emotional energy. And in this process it is vital to have acquired within higher education theatrical knowledge, skills, complex figurative-expressive tools developed over many years of hard, purposeful work.

Today, the actor, the director - is the creator of their national culture, their present and future. Solving creative problems at a high professional and artistic level, they provide education of high aesthetic and ethical culture, love of the theater as

the greatest achievements of progressive humanity, the carrier of universal values that unite the world.

In the years of independence, which announced along with universal human values priority of national artistic traditions, the State Institute of Art and Culture pays special attention to the education of students to love their history, their traditions as bearer of the eternal values serving continuity and preservation of cultural roots. At that scientific research activity of bachelor and master students, as well as doctorate degree holders is directed in the field of theatrical culture and theatrical education with your goals, objectives, areas of scientific research. Currently in the educational process actualized traditional music, traditional theater with its own characteristics, a source that requires the development of new standards, new plans, programs and courses as an integral part of the educational process within the State Institute of Art and Culture of Uzbekistan.

Theater education, responsive to requests of the new century and the new millennium, looking for new ways of working on improvement of the quality of professional training, looking for new ways and opportunities to expand the circle of consumer audience, creating conditions for the growth and strengthening of the status of theatrical culture not only in the national environment but also beyond.

In the view of modern pedagogy remain issues such as caring attitude, preservation, development, promotion and continuity of theatrical traditions, providing the connection time and generations, supplying historical and cultural memory of the people, enriching cultural diversity, bringing up the younger generation in the spirit of the basic moral values.

Further development of theater education problems associated with the actualization of complex training, access to a wide sphere of education with a view to developing new methodologies, techniques, expansion of cultural ties, promotion of domestic experience abroad and use of the best achievements developed by pedagogical schools.

Main attention, in addition to special and general theoretical, social sciences, is given the formation of personality, creative aspects of professional artist, theatrical, art journalist, playwright, director, set designer and media spokesmen as modern spiritual and practical experience in a variety of forms.

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