

## THE STUDY OF UZBEK FOLK MUSIC IN THE STUDY OF E.E. ROMANOVSKAYA Tashpulatov M.F.

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**Abstract:** *E. Romanovskaya, a connoisseur and popularizer of Uzbek folk music, left a deep mark on the history of Uzbek music as the first musicologist who studied the activities of Uzbek performers as an artist. Along with teaching music theory, solfeggio, harmony, music history, he actively participated in folklore expeditions organized by the Institute of Art Studies.*

*The article discusses the scientific and creative activities, articles and research of E. Romanovskaya, a scientist and popularizer of Uzbek folk music. In addition, a number of articles by the scientist and their valuable opinions are presented.*

**Keywords:** *music, art, folklore, history, research, ethnography, musicologist, musician.*

## ИЗУЧЕНИЕ УЗБЕКСКОГО НАРОДНОГО МУЗЫКАЛЬНОГО ТВОРЧЕСТВА В ИССЛЕДОВАНИИ Е.Е. РОМАНОВСКОЙ Ташпулатов М.Ф.

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**Аннотация:** *Е. Романовская, знаток и популяризатор узбекской народной музыки, оставила глубокий след в истории узбекской музыки как первый музыковед, изучивший деятельность узбекских исполнительниц, как артистка. Наряду с преподаванием теории музыки, сольфеджио, гармонии, истории музыки активно участвовала в фольклорных экспедициях, организованных институтом искусствознания.*

*В статье рассматривается научная и творческая деятельность, статьи и исследования Е. Романовской, ученого и популяризатора узбекской народной музыки. Кроме того, представлен ряд статей ученого и ее ценные мнения.*

**Ключевые слова:** *музыка, искусство, фольклор, история, исследования, этнография, музыковед, музыкант.*

He recorded the tunes and songs of folk performers and published collections. For example: in 1931, the famous composer and folklorist V.A. Uspensky and his students I. In cooperation with I. Akbarov and H. Muhamedova, he took part in folklore expeditions along the Fergana Valley and recorded many Uzbek folk songs performed mainly by Uzbek women, including L.Sarimsokova. In 1934, during the folklore expedition in Khorezm region with I. Akbarov, he recorded many folk tunes and songs, and in 1939 he published a book under the name "Khorezmskaya klassicheskaya muzika".

A scholar and promoter of Uzbek folk music, E.Romanovskaya wrote scientific and educational articles on music and theater, gave lectures at conferences. Among the newspaper articles he wrote, "Nasledie, kotoraya trebuet zabor i vnimania", "Opit harmonizatsii uzbezkoy muzyki", "Makomy Khorezma" etc. take a special place. Magazine "Sov muzyka" № 9 in 1934 "Muzykalnoe tvorchestvo Uzbekistana", the same magazine № 7, 1937. "Toshbek i Gul Kurban" (Pamir folk tale), magazine "Literatura i iskusstvo Uzbekistana" book 4, 1940. "Uzbek folk music"; brochure "Kompozitori Uzbekistana v dni Otechestvennoy voyny" Tashkent, 1944; magazine "Zvezda Vostoka" № 11, 1947. "Uzbeksky Opera Theater" has published scientific articles [1].

E.Romanovskaya's article entitled "Music in Uzbekistan" begins by noting that Uzbek music culture is one of the regions with a high level of musical culture among the territories annexed to Russia.

The author dwells on the historical geographical location and one and a half thousand years of history of Uzbekistan and, like other Russian and Uzbek musicologists, emphasizes that Uzbek music culture is closely related to Arab, Persian and Indian culture.

According to the author, there are a total of 17 statuses in the territory of Uzbekistan, 6 in Bukhara, 7 in Khorezm and 4 in Tashkent. They provide information about the fact that in 1924, Bukhara documents were recorded by Uspensky from Ota-Jalal, Khorezm documents were recorded by Romanovskaya in 1934, and Tashkent documents were recorded by Uspensky from Shorakhim Umarov in 1930-32. In this article, Romanovskaya uses the phrase "status of Uzbekistan" to refer to status. Romanovskaya recorded the instrumental part of dutor maqams such as Dugokh, Chorgoh, Nasrullai, Navo from dutor musician Abdusaat Vahabov.

When it comes to the issue of 12 statuses, according to the scholar, it was not possible to write them down due to the fact that the information about them is too confusing and scarce, and there are controversial opinions among the performers. Tashkent status records have not yet been published; they are stored in the Institute of Art Studies in Tashkent.

It should be said that in the recent past, the palace singers were mainly provided with provisions from the emir's treasury, and money was allocated from the palace treasury for their clothes and other needs. Also, E. Romanovskaya, singers and musicians are strictly forbidden to participate not only in weddings, but also in holidays. For example, in Bukhara, a hafiz had to buy a special permit from the court to perform at a wedding. His fee was equal to 32 Emirati money or 7 Russian coins at the beginning of the 20th century. Even today, our singers are required to have a license to perform at concerts, on television, and at weddings.

According to Romanovskaya, the performance of Uzbek folk songs is an important tool that directly reflects the life of the people. In 1931, E. Romanovskaya and Muhammedova recorded many samples of music from female performers during the musical folklore expedition to Fergana. Today it is considered a separate research work.

In addition to "Yor-yor" wedding ceremony sayings, the author provides valuable information about relatively less common religious sayings. Because at that time (even today in some of our regions) there were ritual utterances with a recitative-conversational style. Performers of women's religious sayings are called "Ayim" and "Atin" [2].

In the article, along with women's religious statements, men's religious statements, especially Qalandars, are also given brief information. According to the scholar, the Qalandarkhan-Dervish is gradually disappearing and their place is taken by children's sayings during the Ramadan holidays. Ramadan sayings mainly include religious stories, especially the Prophet Yusuf and his brothers who sold him as slaves. In this, a group of children went from house to house at the dinner place and performed loudly and took certain money, sweets and treats from the owners of the house. Even today, this tradition is partially continued during the fasting months in some regions. However, the words of the sayings are not among the religious sayings.

In particular, Muhiddin Qori-Yakubov and his musical group play an important role in the wide promotion of Uzbek music. Now Uzbek music is playing not only in kindergartens and schools, but also on the radio. The activities of the People's Conservatory and Technical Schools of Music were launched, and the collection of musical folklore samples was carried out.

It should be noted here that artists face a number of problems in harmonizing folk music.

First of all, there was no precedent for harmonizing Uzbek folk music.

Second, Uzbek folk music as a form of Eastern music was a completely new reality to European musical thinking.

Thirdly, in this process, composers had to develop new rules for Uzbek music and its harmonization.

The first Uzbek ballet "Cotton" based on Voshen's libretto was created by the music director of the Tashkent Theater, composer Roslovets.

Also, the processes of working on the opera "Farhod and Shirin" by V. Uspensky, the first attempts were warmly welcomed. After all, Uspensky, as a talented composer, preserves the layer of rhythm and method in Uzbek music, records the layer of melody with high accuracy and provides harmony suitable for this music.

In November 1928, the State Ensemble consisting of 23 members was formed by Kori-Yakubov. In these processes, the development of stage genres in Uzbek music is evident. Initially, only 2 women worked in the ensemble, Mrs. Tamara and her sister. Later, their ranks expanded. In 1929, the ensemble "Experimental Music Theater" got the name "United Opera Theater" in cooperation with the Russian Opera Theater in 1933.

In this way, the repertoire of the Uzbek opera theater appears. Among them were the comedy genre ("Arshin mal alan"), the domestic genre "Halima", "Inside", the romance "Farhod and Shirin", "Layli and Majnun".

The most important of the information provided by E. Romanovskaya is that many people participated in the creation of the music of the first Uzbek operas mentioned above: singers-composers, directors and actors in cooperation with the composer. The music in the stage productions consists of folk songs and classical music - maqam parts. For example: For example, in "Farhad and Shirin", the sufferings of the image of Farhad are taken from Dugohi-Hosseini's maqam and consist of 215 bars. In "Layli and Majnun", Layli's theme is from Chorgoh's maqam, and Majnun's answer to it contains a part consisting of the entire Segoh maqam. All this was received with great enthusiasm by the listeners of that time.

Later, with the development of Uzbek music, their harmonization reaches a new stage. In particular, the orchestra will be filled with European instruments, individual scenes in operas will be completely harmonized, and piano accompaniment will begin to be introduced.

It should be noted that the success of the Uzbek stage operas "Farhod and Shirin", "Layli and Majnun" and "Halima", considered as the first opera, was that the folk songs used in them consisted of works that were performed in weddings and teahouses, which were widely used in the social life of the people. The ready-made music included in these operas was presented almost without changes, that is, without the influence of European opera forms and instruments, on the contrary, based on national traditions. In these works, elements such as aria, chorus and recitative, which should be in the rules of opera, were not used at all, and for that reason, they were later recognized as musical dramas, not operas. In this period, there were not only national composers, but also opera singers. Even today, we see clear differences in the way a traditional maqam performer and an opera singer perform. Even the most professional maqam performer must have certain skills to perform opera arias, and on the contrary, the most professional opera singer must either have performed maqamas in the past or take special lessons in this direction in order to achieve a perfect result in the performance of maqamas.

Uzbek operas created in the 20s and 30s of the 20th century can be classified as follows in terms of harmonization:

Pure unison harmonization accompanied by an ensemble consisting of Uzbek folk instruments: "Halima", "Farhod and Shirin";

Works using a mixed orchestra consisting of European and Uzbek instruments: Tsvetaev "Comrades", Roslovets "Otdan parchalar", Mironov's harmony "Ichkarida", "Portana".

It is known that the processes of any news settling in society include a number of stages. In this case, innovation may initially meet with resistance, and it may clash with the tradition that preceded it. At the next stage, both entities "live" side by side and compete with each other. In the third stage, the innovation is rejected or accepted and developed. At the same time, Uzbek music, especially stage genres, underwent these evolutionary processes at the beginning of the 20th century. Such initial misunderstandings and mistakes are noticeable. But looking at the mirror of that time, all these collided with the modern European thinking, and later combined with the national Uzbek national opera, ballet, created the ground for the creation of masterpieces of world music culture.

E.Romanovskaya became a member of the Union of Composers of Uzbekistan in 1938, worked as the responsible secretary in 1940-1945, E.Romanovskaya was the director of the conservatory in 1937-1940, editor in the "San'at" publishing house in 1938-1944, in 1944-1947 the Scientific Research Institute of Art Studies named after Hamza worked as a director. In 1944, he was awarded the honorary title of "Honored Artist of Uzbekistan".

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