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SCIENTIFIC AND CREATIVE ACTIVITY OF UZBEK MUSICOLOGIST T.B. GAFURBEKOV

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Abstract

Purpose: to reveal the multifaceted activities of the outstanding Uzbek scientist, musicologist, doctor of art history Tukhtasin Gafurbekov and determine the role in the development of musicology in Uzbekistan.

Methods: the research uses a musical-historical and biographical method of analysis.

Results: based on the analysis of musical critical opuses, scientific works of the scientist, the vector and main directions of Tukhtasin Gafurbekov's activity are determined as well as the problems of research in Uzbek musicology at the end of the twentieth century.

Scientific novelty: scientific novelty consists in attracting new previously unexplored materials and historical facts on the object of research

Practical importance: the results of the research can be used in a course of lectures on musical, historical and theoretical disciplines to help fill in the pages of the history of national musicology and the development of musical culture in Uzbekistan.

Keywords: *The art and science of Uzbek musicology; National Arts and its heritage; study of the art and creativity of famous artists and composers*

Introduction

The fruitful and meaningful activity of these artists is worthy of special recognition, as they are the people who contribute to the formation and development of Uzbek musical art and science. The Uzbek scholar, music critic, pedagogue, art worker, doctor of arts, professor of the State Conservatory of Uzbekistan Tukhtasin Batirovich Gafurbekov is recognized as the master of the Uzbek music school for his youthful activity. This year, the master celebrates his 85th birthday, and we have to emphasize the remarkable contribution of the master in this field, focusing on the

only musical-critical activity of the scholar within the limits of our article. Undoubtedly, Uzbek culture, music education, national art, pedagogy and all its artistic faculties cannot be limited to a single article that reveals the country that teacher and scientist T. B. Gafurbekov has created.

Results of research

The creative activity of musicologist-critic T. B. Gafurbekov began in the mid-1960s, as a musician who wanted to answer the big questions of contemporary musical life and express his thoughts on the big problems of

musical art. This point of view is evidenced by the variety of critical objects of musicology, the genre and color of its critical opus: from essays and reviews on the musical life of our republic to analytical articles on individual composers, from the analysis of the works of creators to short annotations to new notes and music books, from the estimates given to dissertations, from reports to critical decisions made in the current way. In each of them, the talent of the music critic T. B. Gafurbekov, who took a strict view of the genre, the inventiveness of the scientist, who was inclined to reveal the essence of each problem, the inventive, analytical and research system was developed to solve the puzzles.

He is the author of 5 monographs: "Folklore origins of Uzbek professional musical creativity", "Creative resources of national monody and their refraction in Uzbek Soviet music", "Sailanma", "Music is my Universe", "Creativity of Bastakors: history, analysis, destiny". A distinctive feature of their author is the tireless movement forward, the discovery of new paths in science. The monograph "Creative Resources of National Monody and Their Refraction in Uzbek Soviet Music" plays a special role in studying the problem of monody in the works of composers of Uzbekistan. This work formulates the principles of the theory of monodyic form formation, analyzes the main features of the line form, showing the typological generality of its manifestation in monodyic genres belonging to the musical culture of Uzbekistan. Monody is assessed by Gafurbekov as a type of development of musical thought on par with polyphony. Uzbek monody is a comprehensive artistic value. Its samples are a universal property, which cannot be arbitrarily dissolved even in the most modern means of compositional technology; rather, on the contrary, this property should become a strong guarantor of subsequent truly national compositions (Gafurbekov T., 1987).

The scope of T. B. Gafurbekov's creative researches and interests is distinguished by its breadth. Critical thinking is embedded in scientific knowledge, journalism, and pedagogy, and these three combined experiences represent a unique blend of creative, aesthetic, and scientific thinking. In addition to the articles, the musicologist took to the field as a promoter of new trends in the music in-

dustry. In particular, he was interested in the national art and its heritage, contemporary events, and studied the art and creations of famous artists and composers, such as Hoji Abdulaziz Abdurasulov, Tukhtasin Jalilov, Mustafa Bafoev, Mirsodaq Tojiyev, Mirhalil Mahmudov. All the works of the pen of the musicologist are written in the spirit of humanity and emotional balance, in the spirit of devotion to the traditions of the critical art and science of musical culture. It should be noted that today T. B. Gafurbekov is a regular participant in all events, creative meetings, concert evenings, complex periodic conversations held by the Uzbekistan Composers Organization, which is very interested in the issues of creators and authors.

His interest in musical theater and concert activities was emphasized in articles devoted to the various puzzles of the composer, ranging from the musical theater, philharmonic activities, the traditions of the national marching band, the national and symphonic orchestra.

T. B. Gafurbekov's ideas extended the range of geographical data from the borders of the republic to the countries of Bulgaria, Romania, India, Japan, France, Jordan. The problems of Uzbek music art are not only national, but also harmonious in the context of other art problems, and the articles and researches of Tukhtasin Batirovich Gafurbekov have earned the reputation of the young singers on the world stage. In these essays, he first explores traditional and hereditary folklore, and later, in a more retrospective manner, the roots of the past and the present, the present and the future. He is one of the first figures to introduce the world of music, the knowledge of Western European compositional art, the East and the West in the art of Uzbek music criticism.

In the 1970s and 1980s, the name of T. B. Gafurbekov was recognized in the prestigious public news and scientific media as a scientist-publicist who became known to specialists and the general public. This is reflected in the official opposition to, and praise for, doctoral and master's theses. Every new study they were given was recognized by the scientific community, and their advice was valuable to the plaintiffs in improving the quality of the research. The first stepman T. B. Gafurbekov

was determined not to compromise in the defense of his ideas, to defend all the ideas that he considered to be true until the end, he wrote a book and an editorial with a number of serious and sometimes controversial views in the circle of critics and scientists.

It is known that a lot of work will be done to establish the historical truth about the bright figure of the outstanding leader, patron of science and art, Sahibgiron Amir Temur, at the first stage of the independence of the Republic of Uzbekistan. Uzbek musicologists and art historians have also created a number of studies to illuminate the culture and art of Amir Temur and the Timurid era. It should be noted that the artistic interpretations of Amir Temur in Europe are among the most urgent issues in world science, and this problem has become extremely important for musicology in the field of Eastern music.

Uzbek musicologist, doctor of art studies, professor T. B. Gafurbekov is the first to pay attention to determining the place, interpretations and position of Amir Temur in European opera. The first lectures of the scientist were published in the collection of the international conference on the topic "Rise of science, culture and education during the Timurid period" held on April 22, 1996 at the headquarters of UNESCO with the participation of scientists from Uzbekistan, France, England, Germany, Switzerland, Pakistan, Japan and a number of other countries. The scientist paid special attention to the fact that the great German composer G. F. Handel dedicated his opera, which he created in his maturity, to the character of Amir Temur, and that this opera will be performed at the opening ceremony of the well-known G. F. Handel festival to be held in Halle, Germany. The richness and depth of the topic revealed by T. B. Gafurbekov became a foundation for future research (Gofurbekov T., 1997).

T. B. Gafurbekov has sixty years of teaching experience. This path of his began back in 1959 at the Children's Music School, then there was a cultural and educational tech-

nical school, after which the Hamza Music School, and in 1967 the Tashkent Conservatory. While still a student, he became a teacher – a truly unique case in the history of the famous music university. After graduating from university, Gafurbekov was left to work at the department of music history, entrusted with teaching two courses – the history of Uzbek music and the history of Western European music, supervising coursework and dissertations in a specialization class. The professor teaches students not just to analyze the work of this or that composer, but teaches them to be real musicians who must be able to delve into the style of each era and adequately translate this into seminar classes on the history of music. At the same time, his deep wisdom is combined with a cheerful love of life and a wonderful sense of humor. But the main thing, of course, is love for students and great joy from their success. His class produced not only certified specialists, but also graduate candidates and doctors of art history, as well as doctors of philosophy (PhD) (Gofurbekov T., 2009).

Conclusions

Today, Thukhtasin Batirovich Gafurbekov's articles published in local newspapers, his editorial work, his scientific articles in books and collections, his scientific editorial work, his doctoral and doctoral dissertations, his monographs, collections and dissertations in the quality of opponents and admirers, his publications in foreign languages, his many publications on television and radio are appreciated not only for his creative work, but also for the quality of his work as a human being, who sacrificed his life to provide an example for young people (Tursunova R., 2015).

Such individuals who are committed to the equality of Uzbek science, art, music criticism, who are committed to the promotion of their strength, talent and creativity, should be given special attention and become a center of research.

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