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THE PLACE AND SIGNIFICANCE OF N. N. MIRONOV'S CREATIVE ACTIVITY IN THE HISTORY OF UZBEK MUSIC CULTURE

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Abstract

This article describes the work of N. N. Mironov, a Russian composer and ethnographer who performed musically in Turkestan at the beginning of the 20th century. Some opinions were also expressed on an article by a scientist called “Uzbek folk music”, published in the journal “Izvestia” in 1938.

Purpose: to determine the place and significance of N. N. Mironov's creative activity in the history of musical culture of Uzbekistan. Also, the purpose of the work was to interpret the scientist's scientific articles and draw appropriate conclusions.

Method: to cover the topic, such research and analysis methods as classification, comparative historical, etc. were used.

Result: N. N. Mironov became not only a witness, but also a direct participant in the development of Uzbek music for 35 years. Like many musicologists, N. Mironov characterizes the Uzbek maqam as an epic “poem” and says that Uzbek music is divided into two main types: classical and folk.

Scientific novelty: Opera recitatives, which are an integral part of European operatic art, were considered a great novelty for Uzbek performers of that time. N. Mironov suggests using only some other forms of oriental style recitative as a solution to this problem. Recognizing that the Georgians, Turks and Tatars solved this problem by introducing dialogues in the form of dialogues or dialogues against the background of musical works instead of operatic recitatives in their musical performances is undoubtedly the most suitable image for the Uzbek national opera. N. Mironov is not only a performing musician, but also an ethnographer, teacher, and music director.

Keywords: *music, history, research, ethnography, musicologist, note*

Introduction

N. Mironov, People's Artist of Uzbekistan, ethnographer, conductor, skilled pedagogue and organizer, composer N. Mironov served for the development of modern Uzbek pro-

fessional music art from the founding of the Republic of Turkestan until the end of his life. N. Mironov organized a choir and symphony orchestra and gave concerts in Tashkent, Samarkand, Fergana, Andijan. He created

romances and tunes for solo instruments, operas such as “Boyarín Orsha”, “Tsygane”, “Korobeyniki” (Jabbarov A. Kh., 2004).

In 1922, Uzbek artists formed the “Ethnographic Musical Ensemble” and gave many concerts in major cities of Central Asia and in 1926 in Moscow. During these years, he again organized folklore expeditions to Tashkent, Samarkand, Bukhara, the Caucasus, Siberia and Mongolia, and took part in recording more than 2000 songs and melodies.

The Main part

In 1928, professors A. Fitrat and N. Mironov were entrusted with the task of establishing the “Research Institute of Music and Choreography” in Samarkand. The activity of the institute was implemented in three directions.

1. Teaching Uzbek folk and European musical instruments,
2. Teaching national and European dances to students,
3. To study and promote music heritage as a researcher.

From 1928 to 1931, N. Mironov was a teacher at the Research Institute in Samarkand. Mironov trained many young Uzbek composers and performers during his 4-year tenure at the institute.

N. Mironov’s article “Uzbek folk music” was written in 1938 and contains a number of valuable information. After all, during the period when the article was written, the author became not only a witness, but also a direct participant in the process of development of Uzbek music for 35 years.

After all, at the beginning of the 20th century, Uzbek music was enriched with elements of European culture while preserving its own national musical traditions. These processes are full of incomparable complexity and difficulties, and N. Mironov said that at that time “... there were many people who said that Uzbek singers will never be able to master polyphonic choral music, and that symphonic orchestra instruments will always be alien and unpleasant for an Uzbek” (Mironov N., 1938).

The main reason for the formation of such thoughts and views is that Uzbek music has been developing orally based on oriental values and teacher-disciple traditions for centuries. Classical music performance also

had different styles and forms, and it was common for even the same song to be performed differently across regions. In this, the musical works were fundamentally different from the European performance in that there were creative changes within the framework of strict laws, due to the lack of clear notation, depending on the human factor. On the other hand, Uzbek music developed in a monodic way of thinking, and concepts such as polyphony, polyphony and harmony were considered a great innovation at that time. The performance styles of Uzbek hafiz and singers have also developed more on the basis of the laws of specific teachers and schools of performance.

This musical commonality of the East and the West faces certain obstacles, especially in the creation of the first Uzbek operas, in presenting new European musical genres to the audience. That is, although Uzbek singers have the qualities necessary for a performer to perceive the sound and timbre of music, it is considered an impossible task to master European academic vocal performance techniques in a short period of time.

N. Mironov observes these processes, moves slowly, and emphasizes the necessity of first training personnel and says: “... some modern composers claimed that they can learn and master the music style of any nation in one day. Such brave people tried to create modern works on national music themes on the basis of two or three tunes taken separately from different collections or hastily recorded by ear. By introducing modern Stravinsky-Prokofiev harmonies and complex counterpoint combinations, which are completely alien to the music of the peoples of the East, they tried to “closer” the Eastern melody to the modern listener” (Mironov N., 1938).

Like many Russian musicologists, N. Mironov describes Uzbek music as a “poem”-epic. In 1928, V. Uspensky published the Bukhara Shashmaqom under the name “Shest muzykalnyx poem” in Moscow. According to N. Mironov, Uzbek music is divided into two main types: classical and folk music. “Uzbek folk songs have been performed by “maskharaboz” (traveling folk comedians), bakhshi (storytellers), “hafiz” (singer-poets), mashshakhs (musicians) since ancient times.

Musical epics were common in many peoples of the East. Each of the maqams is divided into three parts: the first – “mushkillad” (difficulty) is only an instrumental-instrumental part; the second – “Prose” vocal part and the third – “Ufar” (dances) instrumental-vocal and choreographic” (Mironov N., 1938).

Discussion

Almost all Russian scholars who wrote at the beginning of the 20th century testify that Uzbek classical music consists of 3 components. 1-Mushkilot – instrumental part 2. Prose-saying 3. Ufar – choreographic dance parts. Unfortunately, although the music of Ufar-Ufors exists today, it can be said that we have lost a clear idea of what their dance elements were. Russian scientists such as N. Mironov, V. Uspensky, S. Semyonov also mentioned this in their articles. But until now, specific scientific works about these dances have not been formed and require to be studied as a separate research work.

This article of N. Mironov emphasizes that in ancient times in the palaces of Central Asian khans and emirs, certain conditions and execution times were set for the execution of Makames, N. Mironov said that the Makams of “Buzruk” was performed during the battle and the performers should be in red clothes. The Makams of “Navo” was performed after one o'clock at night and the performers were allowed to wear dark clothes. The makams of “Iraq” was performed at dawn and the performers should be in white clothes.

Valuable information on the issue of makams and colors was also reflected in research written by V. Uspensky 10 years before the publication of N. Mironov's article. Uspensky relies on Fitrat's data in this. “According to Fitrat's report, there are actually information about sounds and colors in ancient manuscripts. According to his information, if the makams of Rost corresponds to red color, Iraq corresponds to turquoise (blue), Buzruk corresponds to golden color, Segoh corresponds to turquoise color, and Navo corresponds to sandal color (Uspensky V. A., 1927).

If we compare N. Mironov's data according to V. Uspensky's classification:

Buzruk – golden color

Rast makam is red

Nava – suitable for sandal color.

Segoh – turquoise,

Iraq – corresponds to the turquoise (blue) color.

It can be seen that the two authors' information on the classification of colors does not intersect at one point, and on the contrary, they are completely opposite to each other.

In the same section, that is, academician Semyonov also gives some information about the execution time of the maqams:... the first Rahovi maqam is performed in the morning – before sunrise, after that Hosseini – during the first day guards, then in the first half of the day, Iraq and the same afternoon – the performance of the Rost maqam in the choshgoh done. In the 3 articles of the above scholars, we can see that the opinions of the above-mentioned scholars on the circumstances, colors of clothes, and time of Makams are in some respects consistent with each other, but in some places they are radically different.

Conclusion

N. Mironov may have received information from expeditions and interviews with musical personalities of that time. In the following places, the author of the article provides information about the development and problems of the special genres of Uzbek music, in particular, the opera genre.”The deeper penetration of the influence of Western music into the music of Uzbeks, in particular, the introduction of operatic forms of music, should undoubtedly be an extremely important stage in the development of Uzbek music. However, the most difficult elements of opera, for example, recitatives, require both special musical knowledge and special technical skills from the performers.

N. Mironov suggests that as a solution to this problem, it is necessary to use only some other forms of recitative in the Eastern style. Recognizing that Georgians, Turks, and Tatars solved this problem by introducing dialogues in the form of dialogues or dialogues in the background of musical works instead of operatic recitatives in their musical performances, this way, he emphasizes that it is undoubtedly the most suitable way for the Uzbek national opera.

It should be said that Russian scientists faced a number of difficulties in their

activities in Turkestan. In particular, their ignorance of the local language caused certain conflicts. For this reason, our national enlightener had to be in close creative contact with intellectuals and make observations.

In short, N. Mironov, like all Russian scientists, is a versatile creator. He is not only

a performing musician, ethnographer, pedagogue, music director, but also an artist. He is considered one of the Russian devotees who dedicated his almost half a century of life to Uzbek music. The issues raised in his articles are important as historical documents.

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