

Development of Wind Instruments in Uzbekistan (On the Example of European Instruments)

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Annotation: This article traces the development of the art of music in Central Asia, including Europe, and the development of musical instruments.

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Introduction. By the middle of the 19th century, Russia's occupation of Central Asia was over. In July 1867, the Governor-General of Turkestan was established, which included the Kokand Khanate, the Bukhara Emirate and the Khiva Khanate. The Turkestan region was divided into five regions: Syrdarya, Samarkand, Fergana, Semirechie and Trans-Caspian (Zakaspiyskiy). It is no exaggeration to say that this process of transformation of Central Asia played a progressive role in the penetration and development of European culture in Turkestan. The process involves three areas: the work of European orchestras; activities of amateur clubs and music societies; European musical instruments (pianists, violinists, cello players and other musical instruments) began to appear in our country due to the performances of various groups that came on concert tours.

Main part. The role of Russian intellectuals in the development of European culture in Turkestan is great. Many of them are amateur musicians and professional musicians. As a result of the rapprochement with democratic Russian culture, Uzbek culture gradually moved towards European culture. In order to spread knowledge among the population, men's and women's gymnasiums, vocational and commercial schools, new Russian-language schools for the local population (first in Russian, then in Uzbek), geography, economics, photography, charity and other societies began to form. In the process of the penetration of Russian culture, the traditional music of the nation's intelligentsia, that is, home music (domashnee muzotsirovanie), developed. More and more attention is being paid to music education. Music classes were taught in educational institutions and taught by professional teachers. During this period, military orchestras played an important role in the popularization of music among the masses. Music performed by military bands from different parts of the country became popular among the local population. In the words of V. Stasov: "Military orchestras are not only propagandists of military music, but also other musical works among the masses." European orchestral music began to be performed by military orchestras in many parts of Turkestan. With their

performances, military bands demonstrated the strength and cohesion of the Russian army and had a profound effect on the minds of the local population. The proliferation of such orchestras, their open-air performances, and the spread of musical culture have all contributed to this. Especially popular in the "Hills of Manchuria" (Na sopkah Mandjurii), "Nostalgia" (Tosca po rodine) and other genres, and even began to be played on Uzbek folk instruments. The Uzbek national drums and percussion instruments have long been widely used in everyday life, in palace ceremonies and in military parades.

There are two main types of musical ensembles in Uzbekistan, one of which consists of percussion and percussion instruments (trumpets, horns, drums, doira) and the other of stringed instruments and flute, flute. are ensembles with the participation of tambourine instruments and doira, such as shnay, bulamon. Children of servicemen and orphans served as members of military orchestras. They were taught to play various instruments by leading musicians. Some orchestras teach stringed instruments in addition to wind instruments. In this way, musicians could perform in both orchestras and symphonies and orchestras. A.F. Eichhorn, F.V. Leysek, N.N. Mironov were among the well-known musicians who made a great contribution to the development of instrumental performance in Turkestan.

A.F. Eichhorn is one of the pioneers of the promotion of Uzbek music. In addition to his work as a conductor of a military orchestra (he was a conductor of the Syrdarya Regional Military Orchestra from 1870 and Skoblev of the present-day Fergana Regional Military Orchestra from 1883), he is actively involved in the country's concert activities. He specializes in composition and musical ethnography. V. Belyaev writes: - "AF Eichhorn took an active part in the music and concert life of the city. He performed live as a solo violinist, a member of a string quartet. He even tried to play the violin, the cello, the organ, the piano, and even the copper-clad instruments." The military band, led by AF Eichhorn, gave many concerts to the people of Tashkent and was very successful. In the 70s

and 80s of the 19th century, Eichhorn's works on Asian themes, such as "Polka", "Tashkent", "Waltz", "In the latitudes of Turkestan", "Moonlight in the ruins of Samarkand" and others, were popular among Tashkent music lovers. A number of local tunes and songs composed by Eichhorn and adapted to European instruments and orchestras were successfully performed at concerts.

One of Eichhorn's greatest contributions was the collection and description of the musical instruments of the peoples of Central Asia, and his catalog of 36 musical instruments, as well as many of the instruments, were among the most valuable instruments in his collection. was. The work of the Czech musician and ethnographer, military chaplain VV Leisek is of great importance in the development of the performance of wind instruments in Turkestan. As Russian-Czech relations improved in the late 19th century, many Czech musicians came to Russia. Among them was V.V. Leisek. The musician was one of the most enlightened and creative figures in Turkestan, and was a conductor of the Khojaly Battalion's military orchestra. He also conducted a choir called the Lyre, taught music and singing at the gymnasium, tried to study the folk music of the peoples of Central Asia, and created works. He performed at concerts of the Tashkent Music Society. In one of such concerts, the string quartet performed "Andante cantabile" by P.I. VV Leisek wrote many military marches with military orchestras during his work he tried to enrich their repertoire with new works based on national melodies. "Leisek also collected Uzbek melodies and processed them for orchestral instruments," recalls his student, musician and educator FI Negovelov. Many of these tunes were performed by the orchestra in solo concerts and were warmly received not only by European audiences but also by locals. One of the most important works of VV Leisek is "Asian Potpourri" written in 1890. This work is based on Uzbek, Karakalpak, Kyrgyz, and Kazakh folk melodies. the drum was played to a drum orchestra consisting of instruments such as a triangle (treugolnik).

Conclusion. The Czech musician's first attempt to create a work for an orchestra based on Turkestan melodies is of great historical significance. VV Leisek's multifaceted music, teaching and concert activities have left their mark on the development of Uzbek music culture. NN Mironov, a Russian army captain, is another musician who has done a great job in the development of music in Turkestan. He was the leader of the military orchestra of the sapper battalion in Kokand. Here, in 1898, he founded the Music Lovers' Circle. The circle was composed of military orchestra musicians, and Mironov conducted the choir and orchestra, and also performed as a solo violinist with the orchestra. NN Mironov moved to Tashkent in 1901 and began to take an active part in the musical life of the city as a military conductor and composer. Here he puts on his opera Korobey's. His

extensive organizational, conducting and musical pedagogical activity has made a significant contribution to the development of orchestral performance in Uzbekistan. VGPoppel-Bauer, captain of the Turkestan regiment, captains of the fifth Orenburg Cossack regiment: Y.V. Gordon and GMKozolupov, captain of the 17th artillery battalion GA Mahan et al. The activities of these conductors in Central Asia helped to introduce the local population to the works of Russian and Western classical composers. Military wind orchestras performed among a wide variety of audiences and performed a wide range of concerts. They played not only ceremonies, but also at various concert venues. Military orchestras included popular overtures, fantasies, and olioes from popular operas and operettas.

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