CREATION OF THE COMPOSER - IN THE REPRESENTATION OF USPENSKY

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Abstract: Ouspensky not only created works for the symphony orchestra, choir and piano, but also composed music for unique works of Uzbek history, and was the first to record Shashmaqom on musical instruments such as tanbur and usul. The music and works he created for dramatic performances are examples of the great art critic's immortal rare creations added to the history of Uzbek national music.

Key words: composer, ethnographic activity, traditional folk music, ethnomusicology, musical art, conservatory, Uzbek musical instruments.

Introduction.

The famous composer Viktor Alexandrovich Uspensky was born on August 31, 1879 in the city of Kaluga. He graduated from the military cadet corps in Orenburg in 1898 and served as an officer in the Caucasus in 1900-1904. He decided to devote himself to music from a young age. At the St. Petersburg Conservatory, he learned the secrets of composition from the famous Russian composer A. Lyadov. After graduating from the conservatory in 1913, he went to Central Asia as a "free artist". On the one hand, he needed to be cured of tuberculosis, which was tormenting his lungs, and on the other hand, his heart wanted to study the vast layer of Eastern culture with all its components.

From 1918, V. A. Uspensky lived in Tashkent and studied the musical culture of the peoples of Central Asia. It was here, in extremely difficult conditions, that he led a number of ethnographic expeditions across the region. Due to his services, a number of music collections of Uzbek, Turkmen and Tajik traditional folk music were created. In 1923, Uspensky embarked on a huge, invaluable work in Bukhara, the first recording of Shashmaqom (*tanbur and instrumental part*) took place. Shashmaqom was published in sheet music (*without text*) in 1924. During his ethnographic activity, he went to Turkmenistan in 1925-1929, where he conducted three folklore expeditions and recorded about 400 folk songs and melodies.

The musician began his scientific research on ethnomusicology, published articles and books, including the book "Turkman music" *(together with V.M. Belyaev),* "Music based on the texts of Alisher Navoi", "Uzbek vocal music" and

many other books. In the 1930s, musical and ethnographic expeditions continued. At the beginning of the new decade, Uspensky went to the Fergana Valley, where he recorded Uzbek and Tajik folk music. Later he writes the article "Big Song". His work in Tashkent was also fruitful. In 1932-1949, he worked as a researcher, head of the music department at the Institute of Art Studies in Tashkent, engaged in musical ethnography, and also taught a course. In 1918-1922, he worked at the People's Conservatory in Tashkent, and in 1928-1934 at the music school in Tashkent. In 1936, he received the title of professor and began teaching music theory at the Tashkent Conservatory. In 1943, V. A. Uspensky received the academic title "Doctor of Arts" (*at that time, the degree of Doctor of Arts was called that).* Victor Alexandrovich Uspensky faithfully served the music art of Uzbekistan until the last days of his life. He came to his second homeland for a short time and stayed here until the last days of his life. On October 9, 1949, his heart stopped beating and he was buried in Tashkent.

The task of working with the musical folklore of the peoples of the East and introducing this people to the whole world was set before the Russian musicians who devoted their career to the formation and development of the art of national composition. On the other hand, their multifaceted interest in the rich heritage of the peoples living in all the countries of the East was a great incentive. V. A. Uspensky's ethnographic expeditions in Uzbekistan and Turkmenistan revealed the rich cultural heritage of not only Uzbek and Turkmen musical folklore, but also that of other nations.

As an active participant of the music-ethnographic commission under the People's Commissariat of Turkestan Education, Uspensky collected many folk tunes and songs as a member of several teams for collecting and recording folk songs. He was interested in examples of Uzbek and Turkmen folk art as well as folklore of other nations: Turkish, Afghan, Iranian, Kazakh, Uyghur, Tajik and others. Three musical-ethnographic expeditions to Turkmenistan - 1925-1926, 1927-1928, 1930s became the basis for the creation of a large two-volume research work "*Turkman music*". The publication of the book was valuable as it was the first publication dedicated to the music of the peoples of the East. In his ethnographic work, V. A. Uspensky was not satisfied with writing down unique examples of multinational folklore, but also deeply studied its essence and characteristics. This is confirmed by his many works, articles, statements and opinions about the music of the Kyrgyz, Turkmen, and Uzbek peoples.

His scientific work also greatly helped him in his composition. "Eastern Music" concerts (*first held in 1920*) were also of great importance as they

demonstrated and promoted the musical culture of various peoples of the Central Asian region. Ouspensky in his works rejected the dominant idea of oriental music typical of that time as a phenomenon. An astute and sensitive observer, based on extensive research, identified the main characteristics and aspects of Uzbek, Kazakh, and Turkmen music. V. A. Uspensky's most significant contribution to the musical culture of Uzbekistan is that he studied and recorded Shashmaqom. Victor Aleksandrovich was such a fan of Uzbek culture and traditional music that he did not have transport to go to remote areas to write status, he did not know the local language, and no one guaranteed his safety (the new regime in Uzbekistan a group of people who did not agree with the establishment organized riots in the mountainous regions) did not stop.

He came to Uzbekistan in 1918 at the age of 38, and had an infinite love for this region, its people, especially the art of status. He was one of the first in the Central Asian region to study and actively write about the unique branches and methods of "Shashmakom". His multifaceted activity continued intensively and effectively until the last days of his life. In total, he recorded more than three thousand samples of traditional music of many peoples of the Central Asian region using the European notation system. Among them, 30 songs recorded by Uzbek schoolchildren Uspensky, Romanovskaya, Akbarov, and Muhamedova in 1932 stand out. In addition to the above-mentioned work "Turkman Music", articles such as *"Some Features of Kyrgyz Folk Song", "Classical Music of Uzbeks", "Audji Turk and Its Role in the Development of Folk Art*" and There are also reports Bukhara Song, "Big Song", "Recitation in the 9th Uzbek Opera". To understand its importance, we have to make a short excursion to the first quarter of the 20th century. Tashkent is recognized as the cultural center of the Central Asian region. The political situation that arose at that time required specific conditions and norms. Even then, this city was multi-ethnic and colorful.

The most common forms of musical art and creativity were drama and music circles, various types of local music creation. At that time, there were many well-known artistic teachers in Tashkent, who mainly gave private piano lessons, and theoretical training was almost not at the level of demand. The opening of Turkestan People's Conservatory in 1918 changed many views. The first team of teachers was selected, among them V.A. Uspensky, V.F. Sakovich, V. Koch, E.E. Romanovskaya and many other Russian musicians. This was the first form of education, which was very necessary at that time. The conservatory offered an elementary education course. The first graduates began their studies in 1922 when the conservatory was transformed into a music college. Such

educational centers were opened in other cities of Uzbekistan. The important aspect of this process was that people of different ages could study in them at the same time.

The educational institution has its own charter, in which the conservatory provides the opportunity to learn to play any musical instrument with compulsory study of theoretical subjects for all social strata of the people. In particular, it was emphasized that all students have the right to perform their studied works later in concerts. V. A. Uspensky also took an active part in pedagogical processes. On his initiative, classes called "*Lessons of the East*" were organized, where local students not only learned national music orally, but also improved their musical literacy on the example of European and Russian music. Thanks to Ouspensky and his comrades, Uzbek youth got acquainted with the musical instruments of the symphony orchestra, which were new to them. After six months of systematic work, Ouspensky organized a brass band that participated in a local holiday event. In 1928, Uspensky, as the head of the Eastern Department of the Tashkent Technical College of Music, established a laboratory for the study of Uzbek musical instruments and their sound lines. It is valuable information that Ouspensky taught the subject "*History of Uzbek music*" at the conservatory opened in Tashkent in 1936 and developed a collection.

The harmonious conduct of ethnographic and pedagogical activities led Uspensky to show his students examples of folklore and status in his classes. V. A. Uspensky first taught the harmony course at the People's Conservatory, Technical College, and composition at the Tashkent State Conservatory. At that time, the issue of lack of methodological manuals and music literature related to local music in Europe was particularly acute. V. A. Uspensky loved children very much. While researching all the difficulties in raising a child's musical literacy, he tried to come up with simple ways to solve this problem. Thus, based on his sources of Uzbek music, the manuals *"Musical dominoes" and "Demonstration tables for musical literacy"* were created for the solfeggio class. These works were intended for children to quickly master musical literacy and fingering techniques and features. In addition, among the methodological innovations, the introduction of a rhythmic dictation course for Uzbeks among the theoretical topics, and with the help of this Viktor Aleksandrovich has built a bridge for the transition from local musical concepts familiar to Uzbek children to classical musical ideas.

V. A. Uspensky always believed in the need to create educational material using samples of Asian music, including Uzbek, Turkmen, Kazakh, etc. Even his

collection of piano works for 2 and 4 hands, consisting of five small pieces each, contains fragments of mako and folk songs and instrumental melodies. In addition, in the arrangements of "Four Melodies of the Peoples of Central Asia" intended for the symphony orchestra, the arrangement created for the piano and the plays, the composer clearly felt who they were meant for and who would perform them. He thinks that the piano is a musical instrument that is completely unfamiliar to Uzbek children, not only in its appearance, but also in terms of timbre and principles of sound production. V. A. Uspensky was always concerned about his young students, even paying attention to their family conditions very carefully. Everyone who visited his house had to enjoy his hospitality and everything that was put on his table. He always thought about how difficult it is for local youth to get used to polyphonic music. He knew about the lack of educational literature and special exercises for vocalists. In the last ten years of his life, V. A. Uspensky was associated with the Tashkent State Conservatory, where he headed the theory and composition department. His influence on young musicians cannot be overestimated. His high human qualities, strict demands on students, ascetic modesty and intelligence - all this was conducive to work and gave its results.

Today, our country has a high rate of development of music education not only among the Central Asian region, but also among the CIS countries. What the great ethnographer and researcher Victor Alexandrovich Uspensky once dreamed of has come true. His career remains an example of selfless service to art.

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