

A View to History of Ethnosolfegio in Uzbekistan

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ABSTRACT

The present article is devoted to one of the most actual and important disciplines in music science – ethnosolfegio. It addresses to historical documents of music culture in the XX century and directs attention to writings of two researcher-scholar, ethnographers and pedagogues – V. Uspensky and V. Belyaev. Moreover, it investigates a place and significance of ethnosolfegio in Uzbekistan.

Keywords: Ethnosolfegio, solfegio, tanbur, syncope, interval.

Introduction

A matter of hearing – ear has always been gaining a leading position in professional training of special cadres in the system of musical-theoretical disciplines. In our time, in connection with happening of big changes in social life of our society and due to acquired great independence, Uzbekistan was included into the world commonwealth, in the result of which it has caused a formation of concept – a new life. Adoption of Law about Education and National program on training the cadres, has defined actual matters requiring adoption of immediate decisions in the field of musical studies. One of the important subjects in forming the modern musicians is – ethnosolfegio, it forms musical knowledge, skills and practical masteries, and on the basis of this, it forms a creative person of musician possessing rich and exactly developed musical ear ability. Acquisition of independence of Uzbekistan has opened a wide opportunities for deep learning ancient traditions and restoration of the deepest basis of the national musical culture, that should serve as a ground for our modern national arts. Traditional uzbek music, folklore and professional music in oral traditions during XX–XXI centuries, has become a special factor, forming national mind, national idea in changing society.

In the stages of post-industrialization and globalization, uzbek classic music and traditional music culture with a new form of function in social life, is becoming more actual together with spiritual demands and social requirements. There is being developed a new sound vocabulary of our time, so if we get wider a – it plays an important role as a practical science in formation of musical hearing (ear) ability of ethnosolfegio musician and generally musical audience in its great aesthetic level. Efforts on creation of this ethnosolfegio type in Uzbekistan have been noted since the early XX century. It is known

that, V. Uspensky has seriously engaged with creation of solfegio on the basis of uzbek material. When addressing the historical documents of musical culture of the XX century, it is necessary to draw an attention to writings of two researcher-scholars, ethnographers and pedagogues – V. Uspensky and V. Belyaev.

In 1920–1930 years, they had realized an importance of training musical hearing ability of Uzbek musicians on the basis of national inheritance and had learned to play on Tanbur – national instrument and continued on the same sphere. Writings of such musician-scholars and pedagogues have an important methodic significance in working out of styles, such as – melodic, tonal, rhythmic and timbre hearing abilities, as well as intonation hearing ability in the zone. It should be underlined that V. Uspensky was not only theoretician, but also practitioner implementing his scientific researches to educational process. He taught theoretical sciences at musical school, and had worked out courses, which could be named as ethnosolfegio. His tutorial “Musical house” based on uzbek note material is famous among others. In addressing the writings of V. Uspensky and V. Belyaev, we may detect methodic pedagogic principles and instructions being crucially actual in restoration of national spiritual values possessing an important practical significance now.

Professor – Ilyos Akbarov has mastered a complicated task, such as publishing scientific heritage of V. Uspensky, memories of his contemporaries and letters. V. Belyaev in his article named “Way of labour and enthusiasm” especially underlines significance of pedagogic activity of Uspensky, as follows: “Out of my several ideas, I may say, that he had always been engaged with musical pedagogic activity, and spent most of his time with training with students of Tashkent musical school and national musical cadres. When he trained with students of musical school, Viktor Aleksandrovich has created several methodic tutorials. One of them is – introduction into the range of theoretical subjects of rhythmic dictations for Uzbeks. With this course, Viktor Aleksandrovich could built a bridge for uzbek children in order to pass from common musical imaginations into classical (european) musical creative imaginations. This course is important in training national uzbek musicians in the initial steps of familiarization of them with theory of musical art”.

Actuality of aforesaid methodology of Uspensky has not lost its significance in our modern time, where we create ethnosolfegio courses directed to development of musical ear of uzbek musicians on the basis of national musical materials. Familiarization with writings of V. Uspensky and V. Belyaev, gives very interesting materials for development of national musical ear of national musicians from methodic point of view. For instance, Viktor Aleksandrovich in his letter written on August 20, 1922, has given his interesting and perspective ideas about relation of sound and color, which now provides syntes problem of musical art. He writes: “Complication of research is in complexity of physical-mathematic calculations of oscillation of colored air parts, but it is not impossible matter...”. In his letter written on July 29, 1929, Viktor Aleksandrovich has mentioned about his research including his efforts on measuring tonalities in Bukhara tanbur and measuring its sound range in cents as follows: “The First

table given in millimeters is made on your data. The second is made by me. Your measurements are approximate (for example: the whole length of string in yours is 975 mm, and total sum of two halves is 972 mm). My calculations are based on main tone of octave intervals in relation to (fasol, fa-lya, fa-si-bemol, fa-do, fa-re, fa-mi and fa-fa), calculations of relations among neighboring stages are not inspected (sol-lya, lya-si, si-bemol-do, do-re, re-mi, mi-fa)".

In his letter written on August 2, 1929 Viktor Aleksandrovich, has given his interesting opinions about specification of tonal construction of tanbur and its playing nature. He mentions his imaginations about tanbur in his letters written to V. Belyaev, these letters state a significance of his opinions about working out of norms for development of musical hearing (ear) ability and about the large opportunities of his musical instrument. He writes as follows: "I would like to know how lowered notes are originate in tanbur". Thus, Uspensky had tried to know about intonation nature of tanbur, differing from common 12 tonal system and to realize a tonation, not tempered in uzbek traditional music. Letters of V. Belyaev written to V. Uspensky, particularly, letters written on October 3, 1929 and November 9, 1929 deserve a special attention. There, researcher-ethnographer states his opinions about construction of sound range in uzbek national musical instruments and brings his tables, made on scientific learning, measuring the instruments. It is interesting that, Uspensky together with his wide range of scientific opinions, reviews problems for practical mastering of solfegio and development of intonation and rhythmic ear in uzbek musicians. In his letter written on May 6, 1932, he writes: "now we aim to write vocalizations for uzbek singers. It is very complicated, but up to now I have not achieved any result. I am writing sound range of all materials from the beginning, it is necessary but I am short of time".

In his letter written on May 7, 1932, V. Uspensky has continued on the topic interesting for him: "It is required to exactly and sharply edit (mint) syncopes performance of uzbek woman singers. Applauding slightly for 2 or 5 during performance whould be very unforgettable. Listening could seem as easy to you, and when good musicians read note paper for 5 minutes and woman singer sings (to make solfegio). You have many friends. If performance is in the waltz temp, it could be performed faster". Preliminary steps on origination and development of ethnosolfegio course in Uzbekistan is directly related with names of Ilyos Akbarov and Elena Romanovskaya. Textbook of E. Romanovskaya named "Solfegio" was published in 1940 in Tashkent. Later, from 70th, this direction was endured by I.H. Hamraev and E.M. Matsokins. After Uzbekistan achieved independence, Uzbek music became more interesting than before. For the last 15 years – N.F. Rajabova, O. Ibrohimov, R. Yunusov and S.K. Matyakubovs have conducted their activity in the same direction.

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