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профессори А. Виерлахер шундай ёзади: «Бизнинг университет, инсонлар ўртасида содир бўладиган ва сеҳрли «коммуникация» сўзи билан аталадиган, мураккаб жараёни ўрганади. Университет ўз олдида иқтисодий глобаллашув жараёнида турли маданият ва тилга мансуб шерикларнинг ҳамкорликда фаолият олиб боришлари, бир замида яшашлари, ўзаро фикрлари, тасаввурлари, ҳис-туйғулари билан ўртоқлашиш, алмашиш жараёни, ҳамда улар ўртасидаги ижобий муносабатни ўрганиш, яъни коммуникантлар ўртасидаги одатий бўлмаган ҳолатни белгилаш (Fremdheit) ва уларнинг бир-бирларига нисбатан хушмуомала, мурувватли ва диний бағрикенг (Tolerant) бўлиш жиҳатларини илмий ўрганиш, бу муаммолар устида турли тадқиқотлар олиб

боришни асосий мақсад қилиб қўйган. Маданиятлараро мулоқот бир қатор фанлардан озиқланиб иш қўрувчи фандир. Шулар жумласига лингвистика, филология, педагогика киради. Маданиятлараро мулоқот тил воситасида амалга ошади. Жамиятда тил кўп функцияни бажаради. Шулардан бири муносабат ўрната олишдир» [3,257-264]. А. Виерлахер раҳбарлигида яратилган «Немис тили чет тил сифатидаги фан» (DaF), кейинчалик “Interkulturelle Kommunikation” солномасида маданиятлараро мулоқот, мамлакатшунослик, хушмуомалалик, диний бағрикенглик, мурувватлилик муаммоларини ёритувчи рисолалар чоп этила бошланди. Бу эса ўз навбатида, маданиятлараро мулоқотнинг чет тил дарсларидаги аҳамиятини оширишга ҳисса қўшди.

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**XX АСРНИНГ БИРИНЧИ ЯРМИДА ЎЗБЕКИСТОНДА МУСИҚА ФАНИ ВА ИЛМИНИНГ  
РИВОЖИ ҲАМДА НАМОЯНДАЛАРИ ФАОЛИЯТИ ТАРИХИДАН**

**FROM THE HISTORY OF THE DEVELOPMENT OF MUSICAL SCIENCE AND THE  
ACTIVITIES OF REPRESENTATIVES OF MUSICAL SCIENCE IN UZBEKISTAN IN THE FIRST  
HALF OF THE XX CENTURY**

**ИЗ ИСТОРИИ РАЗВИТИЯ МУЗЫКАЛЬНОЙ НАУКИ И ГРАМОТНОСТИ, А ТАКЖЕ  
ДЕЯТЕЛЬНОСТИ МУЗЫКАЛЬНЫХ ДЕЯТЕЛЕЙ В УЗБЕКИСТАНЕ В ПЕРВОЙ ПОЛОВИНЕ  
XX ВЕКА**

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**Аннотация**

*Мақолада XX асрнинг биринчи ярмида Ўзбекистонда мусиқа фани ва илмининг ривожланиши ва амалга оширилган ишлар ҳамда соҳа намояндаларининг саъй-ҳаракатлари ҳақида маълумотлар умумлаштирилган. Шунингдек, XX асрнинг 20-30 йилларида мазкур соҳада фаолият кўрсатган олимлар, шунингдек, Иккинчи жаҳон уруши оқибатида Ўзбекистонга эвакуация қилинган соҳа мутахассисларининг фаолияти ёритилган.*

**Annotation**

*The article summarizes the development of musical science in Uzbekistan in the first half of the twentieth century, as well as the efforts of representatives of the industry. It also highlights the activities of scientists who worked in this area in the 1920s and 1930s, as well as specialists evacuated to Uzbekistan as a result of World War II.*

**Аннотация**

*В статье обобщены сведения о развитии музыкальной науки в Узбекистане в первой половине XX века, а также о работе и усилиях, направленных на развитие сферы. В ней также освещается деятельность ученых, работавших в этой области в 20-30-е годы XX века, а также специалистов, эвакуированных в Узбекистан в результате Второй мировой войны.*

**Таянч сўз ва иборалар:** *мусиқа, нота, этнография, мақом, чолғу, институт, экспедиция, Иккинчи жаҳон уруши, эвакуация, санъатшунослик, тановар, рисола, фольклор, композитор, илмий тадқиқот.*

**Keywords and expressions:** *music, note, ethnography, makam, instrument, institute, expedition, World War II, evacuation, art history, tanovar, textbooks, folklore, composer, research.*

**Ключевые слова и выражения:** *музыка, нота, этнография, маком, инструмент, институт, экспедиция, Вторая мировая война, эвакуация, искусствоведение, тановар, брошюра, фольклор, композитор, исследование.*

In early years of Soviet rule in Uzbekistan, research in the field of music was characterized by recording and publication of classical music and Uzbek folk songs. V.A.Uspensky, E.E.Romanovskaya and V.M.Belyaev were the first to study and record Uzbek folk songs and began research in this area.

In 1920, the Ethnographic Commission was established under the direction of Turkestan People's Commissariat of Education and the leadership of V.A.Uspensky.

During that period especially noteworthy were the efforts of musicologists to study the art of classical music. In 1923, V.A.Uspensky first recorded "Shashmaqom" in Bukhara, performed by masters of art Ota Jalal and Ota

Giyas, and published it in 1924 [1, p. 4]. The original features of the maqoms, the recording of samples from the maqom masters of their time, became of great importance.

The Khorezm version of Shashmaqom was first recorded and published by musicologist E.E.Romanovskaya. Matniyoz Yusupov and Ilyas Akbarov were also involved in this work [3, p. 41].

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In Samarkand at the Scientific Research Institute of Music and Choreography worked the most knowledgeable people of their time in the field of music - Ota Jalol Nosirov, Abdul Aziz, Abdurahmon Umarov, Teacher Halim Ibodov. The staff of the institute has made significant progress in the study and development of Uzbek music. The staff of the institute organized music and ethnographic expeditions to collect Uzbek folk songs and prepared textbooks on the theory and history of Uzbek music in Uzbek.

In 1934 E.E.Romanovskaya and I.Akbarov went to Khorezm [4, p. 17], in 1936 E.Romanovskaya together with the poet Sh.Sadullaev organized an expedition to Bukhara and recorded more than 100 Uzbek and Tajik songs on phonography [9, 4 -v.]. In addition, they recorded many Uzbek songs in collaboration with Tashkent musicians Shorahim Shoumarov and Abdusolat Vahobov [9, p. 4]. Also, E. Romanovskaya and M. Zaripov organized an expedition to the construction of the Greater Fergana Canal, recorded a number of songs from the population, and some of the materials of the expedition were published in 1941 [9, p. 4].

Samples of folklore collected by the staff of the Art Research Institute were included in the two-volume collection "Uzbek folk songs" compiled by E. Romanovskaya and I. Akbarov in 1940, in the collection of "Songs" by I. Akbarov, in the collection "Songs of Hamza" by E. Romanovskaya in 1941 [2, p. 73].

Research has been conducted not only on Uzbek music, but also on Uzbek musical instruments. In 1934, V.M.Belyaev from Moscow conducted research on this topic and in the same year published the work "Uzbek musical instruments" in Moscow [9, p. 4].

On February 15, 1939, by the decision of the USSR Soviet Socialist Republic, a folklore cabinet was established under the Union of Composers. This cabinet began recording Uzbek classical music and folk songs [10, pp. 7-8].

"Tanovor" has a place in the Uzbek folk music heritage as a lyrical melody, dance, song and work of art. There were more than 20 specimens of "Tanovor" during this period. This type of art was studied by E.E. Romanovskaya, and in 1939 her pamphlet "Tanovor" was published. As a result of E.E.Romanovskaya's

research, unique samples of Uzbek national music were presented to the general public [18, pp. 8-9].

On the eve of the war, 200 folk songs were recorded by composer A.F.Kozlovsky, 72 by A.S.Abramsky, and 157 by composer Gershovich. As a result of the expeditions, 2 collections of Uzbek songs were published on the basis of collected materials [11, pp. 5-6]. At the same time, there were a number of shortcomings in the collected folklore materials. For example, the lyrics of some collected Uzbek songs were not recorded. There is also insufficient information on who, when and where the songs were recorded [11, pp. 5-6].

Evacuated to Tashkent during the war professors and scientists of the Leningrad Conservatory S. Ginzburg, Yu. Tyulin, H. Kushnarev and V. Struve made a worthy contribution to the development of Uzbek musicology. From 1943, the staff of the music department of the Art Research Institute began to study the theoretical works of Central Asian scholars Abu Nasr Farobi, Abu Ali ibn Sino, Qutbiddin al-Sherazi, Abdurahman Jami, Darwish Ali Changi. As a result of the involvement of historians and orientalists A. Semenov, A. Boldirev in this work, the works of medieval scholars in the field of music, such as Darvesh Ali, Hussein, Rozi, Omulet, were translated and published [17, p. 12]. In 1947, A.A.Semenov translated Darwish Ali's treatise on music, Al-Hussein's "Musical canon", N.N.Boldirev Jami's "Musical treatise" [12, p. 10]. However, the work of the staff of the institute in the study of folklore in 1943-1948 was unsatisfactory [11, pp. 5-6]. During this period, there were almost no expeditions to study Uzbek songs.

In the difficult post-war years, professors and teachers of the Tashkent Institute of Theater and Art carried out research work as well as research work. In 1946, the institute had 1 professor and 8 associate professors, and insufficient conditions were created for them to engage in research work [5, pp. 1-6]. Only 13 percent of the institute's teachers conducted the research. This year, 3 people worked on their dissertations at the institute and 8 scientific articles were published. The five of these articles were written by Associate Professor V. E. Khorolga, 3 M. P. Belonged to Verkhatsky [5, pp. 1-6].

The study of folk music was somewhat sluggish during this period. Although the Phonography Cabinet of the Tashkent State Conservatory was equipped with all the